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THE ALCHEMIST

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

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

Ben Jonson is above all the realist. Comedies such as The Alchemist and Bartholomew Fair are transcripts in accurate detail of the daily life of London in the reign of James I. Jonson lived his life in the heart of the city, and knew it to the core; hence the perfection of his local color. And this same local color, which renders Jonson’s comedies of exceptional interest to the student of those times, is the greatest obstacle in the way of Jonson’s popularity. Not the only one to be sure—his very high intellectual level is another—but still the main hindrance. Most difficult of all his plays in local color is The Alchemist, for alchemy and its professors no longer figure in the popular eye.

If literature is the index of civilization—and I think it should be so treated—then it is the work of the editor to make that index accurately legible. To this end care has been taken to present the text exactly as Jonson left it. The atmosphere of the times, especially with regard to alchemy, has been sought after, and an effort has been made to bring that now forgotten belief into such light as shall make this satire upon it intelligible. The editor has had in mind chiefly the requirements of the scholar, but has added some fullness of detail
in the hope that the work might be equally intel-
ligible to the non-professional student of literature.
Specific details about the Text, Notes, and Glossary
will be found at the beginnings of those divisions.

I am under obligation to many friends and
scholars for help of various kinds for which I can
make no adequate acknowledgment. My thanks
are especially due to Mr. Robert Hoe of New
York for permission to collate his copy of the
quarto; to the following professors in Yale Univer-
sity: Albert S. Cook for reading the proofs and
for many helpful suggestions, William Lyon Phelps
for the use of his copies of the folios of 1616 and
1640 and his collation of the British Museum copy
of the quarto and for several notes, H. R. Lang for
assistance with the Spanish phrases, and C. C. Torrey
for aid with alchemical terms from the Arabic; to
Mr. Andrew Keogh of the Yale University Library
for help with the bibliographical matter; to Dr. H.
Carrington Bolton of Washington for references; and
to Mr. H. B. Brougham for the preparation of the
index.

An excellent popular exposition of alchemy is con-
tained in The Story of Alchemy and the Beginnings
of Chemistry by M. M. P. Muir . . . N.Y., 1903,
which has come to me too late to be of use.

Charles M. Hathaway, Jr.

Brooklyn, N.Y.
Feb. 16, 1903.
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INTRODUCTION

A. EDITIONS OF THE TEXT.

The principal editions of The Alchemist are as follows:

I. THE | ALCHEMIST. | Written | by | BEN. IONSON. |
—Neque, me ut miretur turba, laboro: |
Contentus paucis lectoribus. |
LONDON, | Printed by Thomas Snodham, for Walter Burre, | and are to be sold by John Stepneth, at the | Weft-end of Paules. | 1612. |
Quarto.
Collation: A—M in fours. No pagination. (A)* (verso blank), title-page as above. A₂, dedication ‘To the lady’; concluded on the verso. A₃, ‘To the reader’; concluded on the verso, which also contains ‘To my friend’ by George Lucy. (A₄), Dramatis Personae and Argument; on the verso is the prolog. B—M, text of play ending on the verso. The book contains forty-seven leaves (exclusive of the two added for the binding).

This collation is made from the copy of Robert Hoe in New York. This copy is in a modern binding of white vellum. Two leaves have been added for the binding, one before and one after the original leaves.

II. THE | WORKES | OF | Beniamin Jonson. |
—neque, me ut miretur turba, | laboro: |
Contentus paucis lectoribus. |

* Signatures or figures in parentheses indicate true signatures or numbers not printed on the pages.
Introduction

LONDON | Printed by | William | Stan\[by. | An° D. | 1616. |
         Folio.
         Collation: title, catalog of matter, and commendatory verses, five leaves, the second being signed a signatured \[a.a.\] \(A\)—(\(Q[qq]q\)q) (verso blank) in sixes. \(Ll\) is missing from the alphabet.

The title-page is an engraved frontispiece apparently representing a temple of Tragicomedia, with figures of a Satyr, a Pastor, Tragedia, Comedia, and three others not named; showing also a Theatrum, a Plaustrum, and a Visorium with chorus in it. Across the front of the temple are these words Si[N]vla QV[eqv]e[L]ocvm teneant s[o]rtita de[cent]er. Inscribed in the lower right-hand corner is ‘Guliel’ Hole fecit.’

The Alchemist begins page (601) recto (\(E\)ee), and ends page 678 \(Kk\)k\_3 verso. (\(E\)ee) recto is the title-page as follows: THE | ALCHEMIST. | A Comedie. | Acted in the yeere 1610. By the | Kings MAIESTIES | Seruants. | The Author B. L | LVCRET. |

——petere inde coronam, |

Vnde prius nulli velarint tempora Mufae. |

LONDON, | Printed by V\[W]ILLIAM STANSBY. | M. DC. XVI. | (\(E\)ee) (verso blank), title-page as given. \(Ee_2\), dedication: on the verso, ‘The Persons of the Play’; ‘THE SCENE LONDON.’ \(Ee[e]_3\), argument, prolog: on the verso, prolog completed, play begins. \(Ee[e]_3\) verso—(\(Ll_3\)) recto, the play: on the verso, date acted, by whom, names of comedians. (\(Ll_4\)), title-page of Catiline. In place of \(Ll_3\) is printed by mistake \(Kk\)k\_3.

The imprints on the separate title-pages of the volume vary. Only those of the plays have the name of the

---

1 Hazlitt, Bib. Coll. and Notes, 2nd Ser., 1882, p. 320, gives a different collation, made apparently from a defective copy. It is ‘Title, catalogue of plays, and verses, five leaves: A—Q in sixes: R, four leaves: S—\(Q\)q\[qq]q in sixes.’

2 Cf. Horace, Ars poetica, 276.
Editions of the Text

printer. The Poetaster has two title-pages, one engraved, one printed. Some of the title-pages have 'Printed by Wm. Stansby for' somebody. Every Man Out of his Humor, e.g., has 'Printed by Wm. Stansby for John Smithwicke.'

This collation is made from a copy in the library of Yale University in New Haven.

III. THE WORKES OF Benjamin Jonson.

[Quotation same as in 1616] LONDON. Printed by Richard Bishop, and are to be sold by Andrew Crooke. in S'n. Paules, church-yard Anº D. 1640.

Folio.

Collation: A—Llll in sixes, including a portrait: A (with the Epigrams)—T in sixes.

The title-page is the 1616 engraving by Hole with changed imprint. (Cf. II.)

The Alchemist begins page (523) recto (Yy4), and ends page 591 Eee2 recto (verso blank). (Yy8) is title-page as follows: THE ALCHEMIST. A Comedy. Acted in the yeere 1610. By the Kings MAIESTIES SERVANTS, With the allowance of the Master of REVELLS. The Author B. J. LUCRET.

---petere inde coronam,

Vnde prius nulli velarint tempora MusÆ.

LONDON, Printed by RICHARD BISHOP. M. DCC. XL.

Device of a satyr's head above the imprint. (Yy4), title-page as given: verso blank. (Yy8), dedication: on the verso, 'The Persons of the Play,' 'THE SCENE London,' and names of comedians. (Yy8), the argument, prolog: on the verso, prolog completed and play begins. (Yy8) verso—Eee2 (verso blank), the play. Eee2, title-page of Catiline.

Collation made from copy in library of Professor William Lyon Phelps in New Haven. This copy lacks title-page, portrait, and several following leaves. The general title-page is from copy in the New York City Library.
Introduction

IV. THE WORKS OF BEN JONSON, Which were formerly Printed in Two Volumes, are now Reprinted in One. To which is added A COMEDY, CALLED THE NEW INN. With Additions never before Published.

—neque, me ut miretur turba laboro: Contentus paucis lectoribus.

LONDON, Printed by Thomas Hodgkin, for H. Herringman, E. Brewster, T. Bassett, R. Chiswell, M. Wotton, G. Conyers, M DC XCII.

Folio. With a portrait by Elder. Printed in double columns.

Collation: five leaves preceding B, the second signatured A3. B—(Bbbbb4) in fours. The Leges Conviviales etc., two leaves.

The Alchemist begins page 209 recto Ee, and ends page 236 Hh2 verso.

Collation made from copy in library of Yale University in New Haven.


Octavo.

Collation: title-page, and frontispiece to Sejanus, two leaves. B—Ff in eights.

The Alchemist begins page (347) recto (Z0), and ends page 448 (Ff8) verso. The type changes twice, beginning with page 426, and again with page 442; each time to a smaller size.

1 For further information about the early folios see article by Brinsley Nicholson in Notes and Queries, 4th Ser., vol. V, pp. 574-5, June 18, 1870; W. C. Hazlitt, Bib. Coll. and Notes, 2nd Ser., 1882; and the catalog of the Huth Library.
Eruptions of the Text

This is volume two of an edition of Jonson's works in six volumes. No general title-page. Vols. I, V, and VI have 'J. Wotton,' where vols. II, III, and IV have 'M. Wotton.' Vols. I, III, IV, V, VI, are dated 1716; vol. II, 1717. All the plays in vols. I, III, and IV have separate title-pages dated 1716. Vols. II, V, and VI have no separate title-pages with dates. Each play preceding The Devil is an Ass in vol. IV has a frontispiece inscribed with the name of the play and 'Lud. Du Guernier inv. et sculp.'

I am unable to account for the peculiarities of this edition. Collation made from copy in library of Yale University in New Haven.

VI. THE WORKS OF BEN. JONSON. In Seven Volumes. Collated with All the former EDITIONS, and Corrected; with NOTES Critical and Explanatory. By Peter Whalley, Late Fellow of St. John's College in Oxford.

—Neque me ut miretur turba laboro,

Contentus paucis lectoribus.

HOR.

Rudem esse omnino in nostris poetis, aut inertissimae segnitiae est, aut fastidii delicatissimi. Cic. de Fin. L. I.; LONDON: Printed for D. MIDWINTER; W. INNYS and J. RICHARDSON; J. KNAPTON; T. WOTTON; C. HITCH and L. HAWES; J. WALTHOE; D. BROWNE; J. and R. TONSON; C. BATHURST; J. HODGES; J. WARD; M and T. LONGMAN; W. JOHNSTON; and P. DAVEY and B. LAW. MDCCLVI.

Octavo. The plates by Lud. Du Guernier of the edition of 1716 are reproduced in this.

THE WORKS OF BEN. JONSON. Volume the Third. Containing The Alchemist. Bartholomew Fair. Catiline, his Conspiracy. London: (etc.; the imprint is identical with that of the general title-page given above.)

Collation: two leaves. A—(Cc7) in eights.
Introduction

The Alchemist begins page (i) recto A, and ends page 137 (Iₘ) (verso blank).

Collation made from copy in library of Yale University in New Haven.


Royal octavo. Printed in double columns.

Collation: five leaves. b—(f₂) in fours. B—4Y in fours. 4Z (verso blank), one leaf.

Portrait of Ben Jonson facing title, inscribed ‘Gerard Honthorst pinxit Philip Audinet Sculp’

The Alchemist begins page (327) recto (Tₜ₄), and ends page 375 (3B₄) (verso blank).

VIII. THE | WORKS | OF | BEN JONSON, | IN NINE VOLUMES. | WITH NOTES CRITICAL AND EXPLANATORY, | AND A BIOGRAPHICAL MEMOIR, | BY W. GIFFORD, ESQ. |

The Muses’ fairest light in no dark time; |
The wonder of a learned age; the line |
Which none can pass; the most proportion’d wit, |
To nature, the best judge of what was fit; |
The deepest, plainest, highest, clearest pen; |
The voice most echo’d by consenting men; |
THE SOUL WHICH ANSWER’D BEST TO ALL WELL SAID |
BY OTHERS, AND WHICH MOST REQUITAL MADE. |

Cleveland. |

VOLUME THE FOURTH. | CONTAINING | THE ALCHEMIST. | CATILINE. | BARThOLOMEW FAIR. | LONDON: | PRINTED FOR G. AND W. NICOL; F. C. AND J. RIVINGTON; CADELL AND DAVIES; LONGMAN AND CO.; LACKINGTON AND CO.; | R. H. EVANS; J. MURRAY;
J. Mawman; J. Cuthell; J. Black; Baldwin and Co.; Rodwell and Martin; and R. Saunders; By W. Bulmer and Co. Cleveland-row, St. James's. | 1816.

Octavo.


The Alchemist begins page (1) recto B, and ends page 192 (O₄) verso.

Facing the title-page in volume one is a portrait of Ben Jonson inscribed 'W. Behnes delin'. J. Fittler A.R.A. sculp.

IX. THE WORKS OF Ben Jonson | WITH NOTES CRITICAL AND EXPLANATORY | AND A BIOGRAPHICAL MEMOIR | BY W. GIFFORD ESQ. | WITH INTRODUCTION AND APPENDICES BY | Lieut.-COL. F. CUNNINGHAM | IN NINE VOLUMES | Vol. IV. | LONDON | BICKERS AND SON | HENRY SOTHERAN AND CO. | 1875 |

Large octavo.

Collation: three leaves. B—(NN₇) (verso blank) in eights.

The Alchemist begins page (1) recto B, and ends page 181 (N₃) (verso blank).

Opposite the title-page are the verses from Cleveland which appear on the title-page of the 1816 edition, as given above.

In vol. I facing the title-page is a portrait of Ben Jonson inscribed 'Gerard Honthorst. H. Robinson.'

Description and Criticism of the Editions¹.

The Alchemist, tho acted in 1610 and entered in Stationers' Registers October 3, 1610, was not published until 1612. This was nothing unusual. Plays were frequently held

¹ In the last pages of his Memoirs of Ben Jonson, in vol. I of his edition, Gifford gives a very readable sketch of the text down to his own edition, including a statement of the plan of his edition. He is wrong about the second folio, and lacks definiteness throughout; his account of Whalley is, however, adequate.
back from the press longer than this in the event of success on the stage. The first edition was in quarto (I). The play was included in the folio edition of his works issued by Ben Jonson in 1616 (II). It was reprinted next in 1640 in the first volume of the folio edition of that year (III). Of editions later than this I have cited only the principal ones. Editions of The Alchemist singly or in combination with Volpone and Epicoene abound from Restoration times to the present day. These are of no importance to the editor of Jonson except as they testify to the popularity of the play.

The Quarto of 1612 is a well-printed book and gives a satisfactory text. Its variants from 1616 are not many or of great importance. The prefatory matter, however, is quite different (cf. collations). But the folio of 1616 was issued under the author’s own supervision. Therefore its text—barring evident typographical errors—must be accepted as the author’s own revision, unless it can be shown that he made a later revision. The individual preference, therefore, which an editor may feel for a quarto variant must not be yielded to. This Gifford occasionally forgot 1.

Now comparison of the 1616 and 1640 texts of The Alchemist makes it very evident that the 1640 variants are not due to revisions left in manuscript by the author (ob. 1637), or made by an intelligent editor. The spelling is regularly but not uniformly modernized, as, e.g., in Act IV. 515, strooke 1616 is changed to struck 1640; but in V. 14 strooke 1616 is retained strook in 1640. Again, the spelling than is regularly substituted in 1640 for then after comparatives. Apart from the changes of spelling, the variants are chiefly crude typographical errors, or

1 In one respect it may be that 1612 gives a better representation of Jonson than 1616. That is in respect to oaths. The Act of 1606 against the abuse of God’s name in plays was being more strictly enforced, and Jonson occasionally softens an oath in the folio where the original seems more in place: as I. 255 Testament Q: Xenophon 1616; I. 334 Gad Q: Jove 1616.
Editions of the Text

misapprehensions of sense. I subjoin a representative selection. These and many others may be seen in their proper places in the foot-notes to the text.

Act I. 105 Fac. 1616, om. 1640; 314 a 1616, om. 1640; 482 costs 1616, cost 1640; II. 420 made 1616, om. 1640; 421 SvB. 1616, om. 1640; 555 spoke 1616, spoken 1640; 610 marble, talck 1616, marbles, halke 1640; III. 95 you 1616, your 1640; 211 stage direction 1616, om. 1640; IV. 190 lusts 1616, lust 1640; 293 SvB. 1616, Swb. 1640; 331 widow 1616, widodw 1640; 399 houses 1616, house 1640; V. 14 or 1616, ot 1640; 53 'FACE' inserted 1640; 391 coughes 1616, coughes 1640. Further, 1640 follows 1616 in error: II. 482 SvB. where SvR. is correct; III. 85 talek where talck is correct; IV. 721 SvR. where SvB. is correct.

It makes a few simple and evident corrections, such as the following: II. 228 now 1640, no 1616; III. 273 Fac. 1640, om. 1616; IV. 579 SvR. 1640, SvB. 1616; V. 242 your 1640, you 1616; 244 DAP. 1640, Fac. 1616. These by no means offset the proof given above of its general carelessness and untrustworthiness. It is thus made evident that the text of The Alchemist in the 1640 edition is merely a not too careful reprint of the first folio. It has none of the distinctive variations of the quarto text, and so is not influenced by that. It is therefore of practically no value in the establishment of the text.

The so-called third folio of 1692 follows 1640 exactly in arrangement of matter, wherever 1640 differs from 1616.

(And it may not be amiss to remark here that neither of the so-called folios, the first of 1616, the second of 1640, or the third of 1692, are folios at all. Cf. collations.) The editions of 1692 and of 1717 (1716) are reprints of 1640. This is proved by their agreement with 1640 in erroneous readings. I. 105 Fac., om. ; 348 Fac., om. ; 482 cost for costs; II. 420 made, om. ; 555 spoken for spoke; 610 chalk for talck; III. 95 your for you; 478 titi repeated five times
instead of four times; 507 shee, om.; IV. 190 lust for lustrs; 399 house for houses; 404 SUB. for SVR.; V. 250 FAC., om. More to the same purpose can be supplied from the variants in the foot-notes. I have not thought it worth while to determine whether the 1717 (1716) edition is a reprint of 1640 or of 1692. It is a booksellers' reprint, and its value is the same in either case.

No critical edition of the text of The Alchemist has ever been published. The text has had two editors, Whalley and Gifford. Peter Whalley's edition, 1756, is 'collated with all the former editions, and corrected.' He makes the 1616 text his standard. He also had before him the Quarto. His remarks in his preface apropos of the text and the proper method of handling it are very just. But Whalley did not make the best possible use of his collations. He worked on a copy of the 1717 (1716) edition, and, whether from lack of careful collation or from design, he retains a number of the errors of 1717 (where 1717 follows 1640). I cite a few: I. 78 thanks for thanke 1616; 314 a, om.; II. 420 made, om.; III. 51 the, om.; 478 titi five times repeated; IV. 569 circumstances for circumstance. In I. 155 he agrees with 1717 alone in shall for should. But Whalley's text is not a critical text. He professes to follow the first folio, but he does not do so uniformly and he rarely gives a variant. He gives no opportunity to test the soundness of his judgment, for he does not tell when he deviates from the folio of 1616, as, for example, in III. 191 where the word a is inserted and the fact not noted or a reason offered. So in V. 29 a speech assigned by the folio to NEI. is assigned to NEI. 6. These are both possible emendations. The error consists in inserting them without comment. Whalley adheres rather closely to the marking of elisions adopted by Jonson, and does not attempt to modernize the text as Gifford does in 1812.

2 Cf. the first few pages of his preface; especially the second paragraph.
Editions of the Text

William Gifford’s edition of 1812 has the same defect that vitiates Whalley’s. His text is not rigidly critical. The alterations in the 1616 text at III. 191 and V. 29, just cited in connection with Whalley, are also made by Gifford without note of the fact. In general there is too much of Gifford’s personality evident in the text, as well as in the notes and introduction. He made grammatical and metrical amendments and additions, taking all sorts of minor liberties with his text, such as changing a clock to o’clock and spelling out elisions of Jonson’s own marking in the folio. Gifford also clips oaths occasionally in the interests of piety, as he understands it. Further, Jonson divides his acts into situations. These are generally marked off by entrances and exits. A scene to him means a situation. To Gifford it means a place, and he accordingly divides the acts into scenes by actual changes of place. This is, of course, the commoner English usage; but it seems totally unwarranted here, for Jonson made a point of classical tradition in arranging his scenes as he did.

I cite a few of his variations from the folio readings: I. 212 of it for on’t; 314 a, om.; 363 o’ for a; 473 ‘thank (a 1640 reading) for thanke (the point being as to whether an I is to be supplied and then elided before thank. Gifford, with Whalley, evidently thought it ought to be); III. 51 the, om.; 191 a, inserted; 478 titi repeated five times where it ought to be but four times; IV. 569 circumstances for circumstance; V. 29, as above, under Whalley. Gifford occasionally inserts a quarto reading in the text on personal preference, tho the 1616 reading is clear at these points (e.g. I. 255). His text has remained standard until the present day. Brinsley Nicholson has established new texts for some of the plays in the Mermaid Jonson, but not for

1 Brinsley Nicholson in Editor’s Preface to Mermaid edition of Jonson (vol. I), after stating the constitution of his text, mentions Gifford’s ‘supposedly grammatical and metrical amendments and additions’ among the causes why his text does not agree with Gifford’s.

Introduction

The Alchemist. The third volume, which contains that play, was issued after Nicholson retired from the editorship, and reprints Gifford's text.

The fetich-worship which has been directed towards Gifford's edition of Jonson, especially by publishers, has impelled me to criticize him in more detail than I might have wished. Without going further in this direction, I shall append the opinion of a competent scholar: 'Gifford's faulty text and faultier notes were reprinted with some perfunctory improvements, by Lieutenant-Colonel Cunningham in 1875, and Jonson still awaits his editor.'

Stockdale's reprint of Whalley in 1811, and Cunningham's reissue of Gifford, need no further comment here, since each reprints the text of his predecessor without change.

B. Date of the Play.

'This Comedie was first acted, in the yeere 1610. By the Kings Maiesties Servants.' This is the statement placed at the end of the play in the first folio. It was entered in the Stationers' Registers, October 3, 1610. It must have been completed by that time. That it was not composed earlier than that year is sufficiently indicated by two references to Dame Pliant. In II. 695 Drugger says that she is 'But nineteene, at the moft.' Again, at IV. 380-1:

PLI. Never, sin' eighty-eight could I abide'hem,
And that was some three yeere afore I was borne, in truth.

That would make her birth occur in 1591, and her age would be nineteen. This agrees with Drugger's statement just referred to. It is therefore safe to date the composition 1610.

The swindling 'indenture tripartite' of Subtle, Dol, and Face originated in plague time:

The schneffe hot, a master quit, for feare,
His house in towne: and left one servant there.—Arg. 1, 2.

1 C. H. Herford, in D.N.B., XXX, 121.
Date of the Play

The duration of the action of the play is one day. There is some indication of the length of time over which their operations had extended, before the play begins. Face, speaking to Kastril, says

... I was a starke pimpe,
Iust o'your standing, 'fore I met with him:
It i'not two months since...—III. 339 ff.

Again Mammon says (V. 393–4) they

... have pickt my purfe
Of eight-score, and ten pounds, within these five weekes.

This would set the beginning of their swindling some time in September, if Ananias's speeches can be taken as real time-indications:

... Were not the pounds told out,
Vpon the second day of the fourth weeke,
In the eight month, vpon the table dormant,
The yeere, of the laft patience of the Saints,
Sixe hundred and ten.—V. 433-7.

Now the year began March 25, at this time, and while we must not strain Ananias's Scriptural phraseology with a too rigid literalness, yet we can compute the date on which the action of the play is assumed to take place. The first month being March, we shall reckon the months from the first of March. The first day of the 'eight month' would be October 1, and the second day of the fourth week would be twenty-three days later, or October 24. Now this is just nine days before the beginning of Michaelmas Term (November 2—November 25), and in I. 139 the three rogues are anxious not to 'loofe the beginning of a term.' People would be coming to town all the week before, of course. Michaelmas Term must be the one intended, for the next preceding one is Trinity (May 22—June 12), and this is too early. About October 24, then, is probably the date which Jonson estimated for the play's first production. But the plague hung on, and it seems probable that Jonson entered it in Stationers' Registers, October 3, with the idea of publishing it at once. The plague, however, now began

1 This was Cotton Mather's usage in his diary.
to show signs of abating, wherefore he held it back from the press and gave it to the players at the earliest possible opportunity. Now the plague prevailed that year July 12—November 22, and the play could not have been presented until about November 22, for the theaters were closed during its height. Of course this is only probability. I do not wish to advance it as demonstrated fact. Again, Ananias, in III. 178–81, figures out the date on which the *magisterium* is to be completed:

SVB. . . . some fifteen days,

The *Magisterium* will be perfected.

ANA. About the second day, of the third week,
In the ninth month?

SVB. Yes, my good Ananias.

Now the ninth month would begin November 1, and the second day of the third week would be sixteen days later, or November 17. The difference between October 24 and November 17 is a rather ample 'some fifteen days.' It is in fact twenty-four days. The difference, however, is not so great as to destroy the probability that Jonson intended these speeches to carry genuine time-references. His accuracy in the two references to Dame Pliant's age has already rendered that probable. All his time-references keep well within the duration of the plague (July 12—November 22).

That the action of the play is conceived of as happening while the theaters are closed is probable. Mammon says (II. 69–72)

I'll undertake, withall, to fright the plague
Out o' the kingdom, in three months.

SVR. And I'll

Be bound the players shall sing your praises, then,
Without their poets.


2 When the deaths from plague rose above a certain number a week the theaters were closed. *On the effect of the plagues on the theaters* cf. Traill, *Social Eng.*, IV, 154. 'Some time towards the end of the plague of 1603, King James granted a license to reopen the Curtain and Boar's Head theatres as soon as the plague decreases to thirty deaths per week in London.' Traill has more to the same effect.
Several references show that the plague is not over at the end of the play. When Love-Wit unexpectedly appears outside, says

SVB. You said he would not come,
     While there dyed one a weeke, within the liberties.
FAC. No: 'twas within the walls.—IV. 732-4.

The remark referred to was made at I. 182-3:

FAC. O, feare not him. While there dyes one, a weeke,
     O'the plague, hee's safe, from thinking toward London.

Love-Wit says (V. 365-7) that Face has

     ... let out my house
     (Belike, presuming on my knowne auerion
          From any aire o'the towne, while there was sickness).

We may say in summary: the play was not written later than October 3, 1610, the references to dates in Ananias's speeches being adapted to the date of production which Jonson had in mind while writing the play; viz. the beginning of Michaelmas Term. It was almost certainly composed during plague time. It was acted the same year, probably not earlier than November 22

C. ALCHEMY.

Its History.

The earliest writings of alchemy are in Greek—the late Greek writers. It is probable that the Hellenes were the originators. Thence it passed to the Arabs, and some of the greatest names of the science, as Geber, Rhasis, Avicenna, are Arabian. As Gower has it,

     ... thei that writen the scripture
     Of Grek, Arabe and of Caldee,
     Thei were of such Auctorite

1 Fleay, Biog. Chron. Eng. Drama, I, 375-6, arrives at part of these conclusions. He makes, however, two gross errors: one in misquoting The Alchemist, the other in speaking of Dol where he means Dame Pliant. It would seem that he needed to refresh his memory on the details of The Alchemist.
2 Cf. M. Berthelot, Coll. des anciens aich. grecs.
3 Conf. Am., IV. 2626-2630.
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That thei first founden out the weie
Of al that thou hast herd me seie.

From Arabic these treatises were translated into Latin in the eleventh and twelfth centuries and the medieval alchemical movement was afoot. One of the first two translations made from the Arabic into Latin was a book on alchemy. It was done about 1150. The reputed earliest great names of alchemy are the creations of the imaginations of the students of later days. The mythical founder is Hermes Trismegistus, Milton’s ‘thrice great Hermes.’ The works attributed to him are doubtless due to many hands, most probably those of the Alexandrian Greeks. Mystical sciences always run to such creations. They make them as regularly as did the Hellenes their eponymous ancestors.

Early science was all in one province. Those were not the days of specialists. The alchemist was also an astronomer, an astrologer, a physician, and a magician; indeed, the practise of each was bound up with the others. Astronomy and medicine, the earliest sciences cultivated in any land, were allied to magic, astrology, and alchemy. All nature, actual and supposed, was the scholar’s province. Mathematics, of course, was correlative to his studies. Everything was in his line.

In the later Middle Ages alchemy held a large place. People generally believed in it. The names of all the great scholars in science are associated with it. On the continent Albertus Magnus (Albert de Groot), Arnoldus de Villanova, Raymond Lully, and Paracelsus were the great names. In England the science has a long roll of adherents, the first names being those of writers on medicine. The first great name is that of Roger Bacon, who included a treatise of alchemy in his great compendium of knowledge. Raymond Lully is fabled to have made the gold for England’s first gold coin, the florin of Edward III, first coined in 1343. The warrants of appointment to the Mint at this time mention alchemy as one of the sources
of the precious metals. The practise of alchemy grew steadily, and in 1403 had become to such an extent a public menace, that 'the craft of multiplying gold and silver' was declared a felony by statute of that year. This was the condition of things satirized by Chaucer in the Canons Yeoman's Tale.

Whether Chaucer's satire or the statute, or other cause effected it, I do not know, but for some reason alchemy declined, and we hear no more about it until towards 1450. The reign of Henry VI (1422-61) was the heyday of alchemy in England. Many persons sought the king's permission to make researches in it. In 1456-7 the king issued three commissions to examine and report on the schemes submitted by the alchemists for multiplying gold and silver. The treasury was low, and alchemy seemed an easy way to fill it. But the commissions made disheartening reports and interest fell, tho licenses to practise the art continued to be granted up to 1477. Among the most interesting relics of this revival are the alchemistic poems of Ripley and Norton, which will be referred to later.

We hear of few alchemists in the early part of the sixteenth century, but in Queen Elizabeth's time England swarmed with them. The queen herself was a believer. Men of all classes joined in the search for wealth by this road. Thomas Charnock, John Dee, and Edward Kelley are the best-known English names of this period. During this century Paracelsus gave vent to a new theory of chemical elements, and, in the general transformation of science, the whole matter of alchemy gradually passed into the hands of visionaries and swindlers. By 1610 the situation was analogous to that which met Chaucer in 1390, tho by no means so grave. The belief had weakened to some extent in the passage of two hundred years.

Introduction

Down to Paracelsus (1526–41 floruit) the alchemists chiefly addressed themselves to a straightforward search for the philosophers’ stone with which to transmute all metals into gold (or silver). But now a change came over the ‘adepts.’ The advance of science brought into ever clearer relief the failure of the alchemists to make gold; so they were more and more driven back on the mysticism of their craft. Alchemy always had been a holy mystery, shrouded in incomprehensible writings. It now stressed the mystery, and sought with ever diminishing hope the material gold. The rise of the Rosicrucians at the beginning of the seventeenth century marks this movement (whether the Fratres Rosae Crucis ever really existed as a society matters not). The making of gold is but an incident with them. The processes of alchemy symbolize to them religious, moral, cultural progress—the advance of the soul towards its ultimate goal, its ideal of spiritual well-being. The attainment of the stone is the symbol for entrance into full and complete light. The master (alchemist) is he who at last sees the nature of things, human and not human, who knows things as they are. Those who have reached the last stage of enlightenment, to be sure, can make gold. But generally they have no wish to do so, unless it be for the satisfaction of an occasional small need.

All through the seventeenth century belief in alchemy, especially in its more mystical aspects, was rife, but its followers had little hope of ever attaining to the full mastery and the ensuing full comprehension of all things. It was rather a religion to them. It took the place held by spiritualism and theosophy with us to-day. After the seventeenth century belief in the literal truth of transmutation is rare. Science was alive at last and making rifts in the clouds of medieval thought. Ancient error was giving way to modern—truth, let us hope. In its mystical side, however, it continues in full career to-day (tho its adherents are limited) alongside of, and mixed with,
spiritualism, theosophy, and the thousand and one devices now current to help the weak-kneed, who cannot walk alone, to a complete understanding of what nobody does or can comprehend—the life of man and the apparent fact of existence—explaining the mystery of existence by the creation of a greater mystery.

The nineteenth-century developments in alchemy I can but allude to in passing. Aside from the scientific aspect of modern alchemical theory, which I shall touch on later, there has come an extraordinary revival on the metaphysical side of the question. This goes hand in hand with the interest in chiromancy, astrology, theosophy, and occult sciences which occupies so large a place in modern thought, literature, and polite society on both sides of the Atlantic. This esoteric tendency shows itself in studies of the Kabbala, the Buddhist mysteries, Confucianism, and other Oriental philosophies, spiritualism, psychic force; it works in crystal-gazing, magic mirrors, planchette, telepathy; experimental psychology and hypnotism add their mite.

This hermetic movement is especially prominent in France, where there are at present four societies and a 'university,' claiming to possess secret knowledge of hermetic mysteries. These four societies are Ordre de la Rose-Croix, L'Ordre Martiniste, La Société d'Homéopathie Hermétique, and L'Association Alchimique de France. The men at the head of these societies are characterized by the chemist Bolton as 'a company of educated charlatans.' The last-named of these organizations is, as its title would suggest, more particularly devoted to alchemy. The objects of the association, as set forth in its constitution, are 'the theoretical and experimental study of evolution and of the transmutation of bodies. Its members, with this end in view, study the processes of the ancient alchemists and compare them with the work of modern chemists.' These

1 Cf. Bolton's *The Revival of Alch.*, 1897, where this subject is treated at greater length.
2 Cf. p. 28 ff.
3 Bolton, p. 6.
Introduction

four societies, acting jointly, have established a Université Libre des Hautes Études. It includes three faculties: (1) The faculty of hermetic sciences, offering courses leading to the degree of Baccalauréat-en-Kabbale, and to the Master’s and Doctor's degrees. (2) The faculty of magnetic sciences. (3) Faculté Spirite. According to these modern philosophers of the unseen, 'Chemistry, alchemy, and hermetic philosophy form three steps of the ladder which leads the initiated from the laboratory, through artistic realization, to the oratory: "Labora, Opera, Ora et Invenies".' Let us hope they will not produce a commercial cataclysm by suddenly flooding the world with gold. Great philosophers ought to be careful of their power.

The Theory of Alchemy.

According to Paracelsus, the end of alchemy is 'to grasp the invisible elements, to attract them by their material correspondences, to control, purify, and transform them by the living power of the spirit.' Such being the end in view, how is it to be attained? I quote again: 'There abides in nature a certain form of matter which, being discovered and brought by art to perfection, converts to itself, proportionally, all imperfect bodies that it touches.' This was a fundamental proposition in alchemy. It rests on a belief in the unity of matter and the ultimate convertibility of matter from one state to another; i.e. from one substance to another, or, as we understand it, the conversion of one element into another.

The weakness is not in the assumption of unity, for we cannot disprove that to-day, if we would. It is in the neglect of matter, and in the conception that the properties of a substance are due to the existence of universal principles in that substance. Honey is sweet because of the presence in it of some portion of that sweetness which

1 Bolton, p. 12.  
3 Ibid., p. 3.
exists apart from all sweet things. That is, the property *sweetness* exists independently, and happening to be present in honey in considerable degree, honey is sweet. It was the medieval ideas of cosmic philosophy that lay under alchemy as under every other medieval product. It was the fierce deductive desire that nullified, the desire of coming from the general down to the particular. So they stressed general ideas, explained sweet things by the property of sweetness, and neglected the observation of matter and the inductive reasoning from facts upward, which is the life of productive thought.

The alchemists reasoned much by analogy. Many of their technical terms (‘woordes of art’), such as ‘green lyon,’ ‘crow,’ ‘red man,’ ‘sulphur vive,’ and the like, rest on the analogy to life. Their theory of metals was nothing but an analogy to organic processes. Inorganic chemistry proceeded, so to speak, under the guise of an organic idea.

As a seed, buried in the earth, in time sends forth a green shoot which grows into a plant, whereon blossoms appear and fruit ripens; or as more and more pungent oils are obtained by distilling and redistilling the juices that exude from certain plants; so, it was supposed, might one metal in process of time grow into another, or a metal might be freed from impurities by repeated distillations which at last should yield a substance wholly different from the impure material with which the experiment was commenced¹.

Ben Jonson, in the second act of *The Alchemist*, well sets forth the theory of alchemy. Here Subtle compares the growth of metals to the development of a chicken from the egg:

... for 'twere absurd
To thinke that nature, in the earth, bred gold
Perfect, i'the infant. Something went before.
There must be remote matter².

So thought the alchemists, and their aim was to find and, having found, to perfect this remote matter.

Subtle goes on (352–64) to explain what this remote matter is. It is a ‘humid exhalation,’ called ‘materia liquida’ or the ‘vnctuous water,’ and ‘a certain craffe,

¹ Muir, p. 8.  
² Act II. 347–50.
and viscous portion of earth.' These mixed, make the elementary matter of all metals and stones. When the dry element, the 'craſſe, and viscous portion of earth,' predominates in the mixture, we get stones; when the 'vnctuous water' is the chief ingredient, mercury or quicksilver,

Who are the parents of all other mettalls 1.

Minerals may go through changes similar to those of living organisms, and the whole process is one of progress toward perfection.

Let us follow Subtle a little farther in the same speech (II. 365 ff.). The 'vnctuous water' gives origin to mercury, the 'craſſe, and viscous portion of earth' to sulphur. This is a little hard to reconcile with the preceding statement. It is, however, only intended to suggest, not to define closely. From these two come all the metals. Subtle professes to find seeds of them and, from these seeds, to produce the species of each metal more perfect than they are found in the earth. Nature is slow and man can help her. The whole of his argument is from analogy. If chickens come from eggs, which are 'chickens in potentia,' why not metals from a similar potentiality, the prima materia? Still stronger seems the analogy of spontaneous generation next put forward. If bees can be generated from carrion, surely it is not unreasonable to hope to grow metals. That argument is long since dead. Spontaneous generation is fully demonstrated a delusion. It was not dead in the days of alchemy. It is only recently that we have been able conclusively to disprove it, for we had first to have the microscope. Ben Jonson can only supply Surly with abuse for answer. The argument could not then be overthrown.

Mercury and sulphur were 'the parents of all other mettalls.' These are not the common quicksilver and sulphur of commerce, but are intellectual abstractions, the names of the two principles or essences supposed to be present in metals. Mercury was the name of the principle of

1 Act II. 364.
malleability and lustre; sulphur that of the principle of changeability. They were the determining factors in all metals. We can form no clear conception of these principles. They are in conception too repugnant to our modes of thought, and the explanations of them in the works of the faithful too foggy for our gross, material perceptions.

This consideration, founded on Ben Jonson’s words, gives us a fair idea of their main contention. (Satirist tho he was, Jonson presented their side of the case ably, far more ably than many of the art’s professors; so well, indeed, that I do not doubt it will be possible to find alchemists after his time who will maintain that he believed in alchemy, and only satirized the cheating pretenders. Such was Chaucer’s fate so late as 1652, when Ashmole printed the Canons Yeoman’s Tale as the work of a believer.1) It was the idea of the unity of everything coupled with the mutability of everything. Everything except the stone was slowly growing, changing, developing, and coming to maturity. The art of the alchemist could hasten the process. The means of doing this was the philosophers’ stone.

The philosophers’ stone—called by many other names, as the elixir, the magisterium, the magnum opus, the mastery, the quintessence—was the end and hope of the alchemists. This they sought in everything and by all means. Their conception of it was vague, and naturally so, for it was the outcome of vague ways of thinking. Their belief in its existence sprang naturally from their cosmical philosophy. The world was

a group of appearances resting on the foundation of certain universal principles. White objects were said to be white because there was a universal principle of whiteness, and this was imaged forth more or less perfectly in all white things.2

Every substance had its own properties or essential

1 Cf. E. Ashmole, Theatrum Chemicum Britannicum, 1652.
2 Cf. Muir, p. 18.
principles. Transcending all, tho manifesting itself in all, was the universal essence, the philosophers' stone.

This essence, elixir, or stone, must necessarily reflect all the universal principles, for it is the one perfect thing. Now these universal essences are found, some in one substance and some in another, and since they must all be embodied in the perfect essence, one must make trial of all substances, and endeavor from all substances to refine the permanent, the universal principles, and to purge the dross, the temporary and accidental, in connection with which the principle might happen to be manifested. This once successfully done, and a perfect combination of all the universal principles in their purity being made, all nature is at our command. We have 'the secret Of nature, naturiz'd 'gainst all infections,' the elixir vitae, the red powder of projection. Those universal principles that make our good health and hence our long life are in it, and good health and long life are ours for the drinking. Do we lack gold? Our stone contains the universal principles which characterize gold, and by their presence make it (to be) gold. Apply then the stone (treasury of these principles) to any metal—for the elementary matter of all metals is the same—and gold is before us. Do we wish any perfect and beautiful thing? Apply the stone to the imperfect and ugly and its foulness is purged and all its possibilities for beauty realized. Such was the dream that sent scholars to puddle in filth, 'merds,' and clay; to cook and refine 'women's termes,' 'man's blood,' and what not; that made monomaniacs of the sort that Balzac described in La Recherche de l'Absolu. Countless prototypes of

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1 The stone is thus described in the second of the three commissions issued by Henry VI to investigate alchemy: 'By it all infirmities may be cured, human life prolonged to its utmost limit, and mankind preserved in health and strength of body and mind, clearness, and vigour; all wounds are healed by it without difficulty, and it is the best and surest remedy against poisons; with it, too, many other benefits to us and the community of our realm may be wrought, such as the transmutation of metals into actual gold and the purest silver.'—1546, 34 Henry VI, m 7. Quoted by Traill, Social Eng. II, 374.
Alchemy

Balthazar Claes and his faithful valet filled the laboratories of the later Middle Ages.

The stone, however, was not always regarded as one. This is a matter in which the alchemists differ among themselves. Some of them say there are three stones\(^1\), animal, vegetable, and mineral; others, whom Ben Jonson follows, make but one, and give that all the powers of the three. Their origin is explained as follows by R. Steele\(^2\):

These stones were at first compounds used in medicine; then in the time of the *Secreta*\(^3\), or soon after, became theoretical expositions of alchemy, and then seem to have been refined away. I have no doubt but that originally compounds were made from these three sources, animal, vegetable, and mineral, e.g. bezoar, coral, &c.; ... Later on *stone* in alchemy did not mean stone but compound.

Gower, in *Confessio Amantis*\(^4\), sets forth the theory of the three stones very clearly. His lines are little more than an expansion from *Secreta Secretorum*\(^5\):

*These olde Philosophres wyse
Be weie of kinde in sondri wise
Thre Stones maden thurgh clergie.
The ferste, if I schal specifie,
Was *lapis vegetabilis*,
Of which the propre vertu is
To mannes hele forto serve,
As forto kepe and to preserve
The bodi fro siknesses alle,
Til deth of kinde upon him falle.*

*The Ston seconde I thee behote
Is *lapis animalis* hote,
The whos vertu is propre and cowth
For Ere and yhe and nase and mouth,
Wherof a man mai hier and se
And smelle and taste in his degre,*


\(^3\) *Secreta Secretorum*, attributed to Aristotle, of which Lydgate's book is a translation (or rather adaptation).

\(^4\) IV. 2531–2564.

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And forte fiele and forte go
It helpeth man of bothe tuo:
The wittes fyve he underfongeth
To kepe, as it to him belongeth.

The thridde Ston in special
Be name is cleped Minerall,
Which the metalls of every Mine
Attempreth, til that thei ben fyne,
And pureth hem he such a weie,
That al the vice goth aweie
Of rust, of stink and of hardnesse:
And whan thei ben of such clennesse,
This Mineral, so as I finde,
Transformeth al the ferste kynde
And makth hem able to conceive
Thurgh his vertu, and to receive
Bothe in substance and in figure
Of gold and selver the nature.

According to Hortulanus (John Garland), there was but one Stone, the Elixir, which had vegetable, animal, and mineral qualities or functions. Whether we have three stones or one makes no difference. Perfection is there, be it in one stone or three. Elias Ashmole, in the Prolegomena to his Theatrum Chemicum Britannicum, London, 1652, speaks of four stones, apparently using as authority 'S. Dunstan's Work De Occulta Philosophia.' These are 'Minerall,' 'Vegitable,' 'Magical,' and 'Angelicall.' Of these the 'Angelicall' is the most powerful and hardest of attainment. It furnishes its possessor with the society of angels, and no evil spirit dare approach it. No wonder Ashmole goes into an ecstasy over it.

There are seven bodies and four spirits which are at the base of alchemy. These are the seven metals, each assigned to and called by the name of a celestial body: gold (the sun), silver (the moon), iron (Mars), lead (Saturn), tin—brass, according to Gower—(Jupiter), copper (Venus), quicksilver (Mercury). These are all one in kind, differing

1 MS. Ashmole, 1478, iv, quoted in Macalay's ed. of Gower, in note to Conf. Am., IV. 2533.
2 The various proportions of sulphur and mercury, of which these bodies are composed, are treated of in Pater Sapientiae, stanzas 25 ff., in Ashmole, T. C. B.
but in degrees of purity. The four spirits are mercury, which thus occupies a double place as a body and as a spirit, sal armoniak, sulphur, and arcennicum. Sal armoniak is chloride of ammonium, arcennicum is arsenic: Chaucer calls it orpiment, which is trisulphid of arsenic. The four spirits are the fundamental things by use of which the bodies are changed. As Lyly has it, 'We call those spirits that are the grounds of our arte, and as it were the metals more incorporative for domination.' These bodies seven and spirits four, whose total is ten, being properly calcined, dissolved, coagulated, distilled, and cohabated, are the whole matter of the stone.

1 Gower.  
2 Gallathea, II. iii.  
3 Some authors avoided this complication by naming but six bodies.  
4 The stone is thus made, according to Bloomsfield's Blossomes, written in the reign of Henry VII:

6. In the name of God this Seacret to attaine,  
   Joyne thow in one Body with a perfect unity:  
   First the red Man, and the white Woman these twaine:  
   One of the Mans substance, and of the Womans three,  
   By Liquefaction joyned together must they be:  
   . . . . . . . . . . . . . . . . . . .

7. Then after that they be one Body made,  
   With the sharpe teeth of a Dragon finely,  
   Bring them to Dust, the next must be had,  
   The true proporcion of that Dust truly,  
   In a true Ballance weighing them equally;  
   With three tymes as much of the fiery Dragon  
   Mixing altogether, then hast thou well done.

8. Thy Substance thus together proportionate,  
   Put in a Bedd of Glasse with a bottome large and round,  
   There in due tyme to dye, and be regenerate  
   Into a new Nature, three Natures into one bound,  
   Then be thou glad that ever thou it found.  
   For this is the Jewell shall stand thee most in stead,  
   The Crowne of Glory, and Diadem of thy head.

9. When thou hast thus mixt thy Matter as is said,  
   Stop well the Glasse that the Dragon goe not out;  
   . . . . . . . . . . . . . . . . . . .

10. The whole Mayystery hereof duly to fulfill,  
    Set thy Glasse and Matter upon thine Athenor  
    Our Furnace called the Philosophers Dunghill,  
    With a temperate heate working evermore;
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Such are some of the main contentions of the alchemists. It is evident that the whole structure of these seekers after the secret of nature rests on the ultimate unity of matter. The recent trend of science is interesting on this point. When men broke away from the philosophy of which alchemy was a part, they went to the opposite extreme. Strict separation of the sorts of existing things was the order of the day. In the domain of animal life separation of species reigned, and with it its corollary, special creation of each species. But now we are moving toward unity in

That the heate be equipolent to the Hen upon her Eggs.

11. Such heate continually loke thou do not lack,
   Forty dayes long for their perfect union
   In them is made; For first it turns to Black,

12. Forty dayes more the Matter shall turne White,
   And cleere as Pearles;
   This sheweth our Infants full organization,
   Our White Elixir most cleere in his Creation.

Then you are to increase the fire and watch the changing colors until

13. ... appeareth Yellow the messenger of the Redd,
   When that is come then hast thou well sped,
   And hast brought forth a Stone of price,
   Which Raymund calls his Basiliske and Cocatrice.

14. Then 40 dayes to take his whole Fixation,
   Take one to a hundre of this Confection,
   And upon crude Mercury make thou Projection.

16. Now give thankes to the blessed Trinity,
   For the benefit of this precious Stone,
   That with his grace hath so much lightned thee,
   Him for to know being three in one,
   Hold up thy hands to his heavenly Throne.
   To his Majesty let us sing
   Altissimo Deo sit honor & gloria.—Ashmole, 320 ff.

This is a fair specimen. I have shortened it by cutting out everything not pertinent to the 'confection.' Similar farragos of nonsense may be seen in Ashmole; Pater Sapientiae, pp. 194 ff., Pearce the Black Monk upon the Elixir, pp. 269 ff., and an anonymous work, pp. 344 ff., et alibi ad nauseam.
our beliefs as to the matter of the world. The seventy-odd inseparable elements of chemistry are suspected to be, at the bottom, merely different arrangements of the same elementary matter. Thus we may be coming back to the same belief in a *prima materia* that the alchemists held. Let it be clear, however, that this is not a recurrence to their cosmical scheme. They evolved the world from the *prima materia*, through essences whose presence in various portions of the fundamental matter differentiated those portions from each other into the substances which we know. We, if we come to such a belief, will account for the universe not by means of dominant essences, but by an explanation of the arrangement of component particles, their molecular motion, and the like. The alchemist hoped to obtain power over nature by concentrating in a small piece of matter these general principles; we hope—if we let ourselves look in that direction—to control nature by exact knowledge of the constitution of her substance.

I quote from a paper read by H. C. Bolton before the New York Section of the American Chemical Society, October 1, 1897

Recent discoveries in physics, chemistry and psychology have given the disciples of Hermes renewed hopes, and the present position of chemical philosophy has given the fundamental doctrine of alchemy a substantial impetus; the favorite theory of a *prima materia*, or primary matter, the basis of all the elementary bodies, has received new support by the discoveries of allotropism of the elements, isomerism of organic compounds, the revelations of the spectroscope, the practical demonstrations by Norman Lockyer, the experiments on the specific heat of gaseous bodies at a high temperature by Mallard and Le Châtelier, the discoveries of Sir William Crookes as set forth in his monograph on 'Meta-elements,' the discovery by Carey Lea of several singular allotropic forms of silver, and, most weighty of all, the mass of related facts and phenomena which find their ultimate expression in the Periodic Law of the Elements, so that many chemists of the present day are inclined to believe in the mutual convertibility of elements having similar chemical properties. Daniel Berthelot, in his notable work entitled 'De l'allotropie des corps simples,' boldly affirms his belief in the unity of matter. He says: 'Without seeking to find in any one of the known elements the generator of the others, can we not invoke the facts that we have revealed in our study of carbon, in favor

1 *Revival of Alchemy.*
of the hypothesis of a unique matter unequally condensed? And elsewhere he writes: 'The transmutation of an element is nothing more than the transformation of the motions which determine the existence of said element, and which give it special properties, into the specific motions peculiar to the existence of another element.'

And again:

There is a growing belief among advanced chemists in the theory that the elementary bodies as known to us are compounds of a unique primary matter (pratyfe), and that transformation of one kind into a similar one is not beyond the bounds of possibility, but we do not think that the modern hermetists are pursuing the right path to accomplish this end; nor do we believe that the world of science is any nearer the coveted goal of alchemical avarice.

For the position of the alchemists of to-day—and there are such—I must refer to Bolton's paper quoted above. They try to keep in touch with modern chemistry. Their position is something in this sort: literal alchemy as the transmutation of metal rests on the theory that the nature of all things is the same, and that, if we knew the composition and mutual interrelations of all substances, we could as easily make gold from tin as the chemist performs his simplest operations.

Abuses and Knavery.

Alchemy and knavery have been yoked in one team as far back as we know aught of alchemy. 'Fraud, folly and failure have been deeply written into the annals of alchemy in all ages.' The opportunities were so great that human nature could not but use them. Without doubt there were at all times honest alchemists who toiled hard and hoped nobly. But side by side with them worked the cunning swindler who traded on the credit of the craft and the gullibility of the people. Granted a belief that a magical device for creating limitless wealth is in the grasp of the alchemical student, and you can expect a crop of impostors to spring up like Jonah's gourd. Men in all ages are swindled by what they believe. The

1 Reprint, p. 3.  
2 Ibid., p. 20.  
3 Ibid., p. 1.
cunningest confidence-men are those who best understand your heart and see deepest into the secrets of your inmost soul. A clergyman like Jernegan, of sea-water fame, can 'give cards and spades' to the non-religious swindler and win easily.

Alchemy was an especially favorable field for swindling for several reasons:

1. The mystery surrounding it. None but the adepts professed to know aught of it, and whoso tried to read their books ever found but one clear statement, and that is to the effect that the author knew what he meant and could make the stone. He took good care that no one else should know what he meant.

2. The exacting attention and scrupulous fidelity to detail which all the authorities demanded. The slightest error in the proper temperature of a crucible, the slightest deviation from the true proportion of the ingredients, or the least impurity in them, invalidated all the work. This always furnished excuse for failure and hope for the next trial. Chaucer \(^1\) well described a post-mortem held on an unsuccessful experiment by a group of alchemists. The vessel containing their hopeful mixture had burst under the strain of the gases generated within:

> Whan that our pot is broke, as I have sayd,  
> Every man chit, and hate him yvel apayd,  
> Som sayde, it was long on the fyr-making,  
> Som sayde, nay! it was on the blowing;  
>     \hspace{1cm} 'Straw!' quod the thridde, 'ye been lewed and nyce,  
>     It was nat tempred as it oghte be.'  
> 'Nay!' quod the ferthe, 'stint, and herkne me;  
> By-cause our fyr ne was nat maad of beech,  
> That is the cause, and other noon, so theech.'

After a little more debate of this kind, they gather up the fragments and start over again. The gold-making hope is a will-o'-the-wisp that never dies.

3. Another condition conducive to facility in swindling was the semi-illegal character of the pursuit. Church and

\(^1\) Chanouns Yemannes Tale, G. 920–9.
state always looked on alchemy and its allied pursuits with suspicious eye. From time to time laws were passed against it. In 1404 the English Parliament declared the making of gold and silver a felony. The people had no doubts at all. In their mind the professor of alchemy was in league with the devil, and they took great joy in breaking his windows with stones. So do their successors to-day to those whom they suspect of knowing something more than their thick-skulled selves.

Alchemy being thus somewhat under the ban, and the more that its professors generally were suspected of sorcery, which had always been under the ban, tho never so vindictively and blindly pursued in England as after the accession of James I, men who resorted to the alchemists were likely to keep the matter to themselves even tho they were fleeced. An attempt to bring the 'cunning man' to legal punishment might bring unpleasant consequences to his late customer. Dealing with the devil's ministers was not highly thought of.

But these specific helps to alchemical knavery would be useless without popular belief to support them. Of that there was no lack. Indeed, the automatic swallowing apparatus of mankind has always been of preternatural power. Nowhere has it justified its repute more than in the annals of alchemy. Let us consider a moment the beliefs which rendered possible the alchemical swindle.

At the bottom the whole structure of medieval thought rested on magic. Magic dominated the church, the scientists (save the name!), and the people. They thought in terms of magic. Now magic is a doctrine of external correspondences. Its essence is the production of effects in ways inconceivable by reason. Medieval science was magic. It sought effects not by natural laws but by transcendent correspondences. Hence there was nothing improbable in alchemy and astrology, in talking with spirits, in making the sun stand still. They were

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difficult branches of learning and men often failed in them, but the theory was all right, as Gower\(^1\) assures us, after remarking on the ill success of alchemists,

\[
\text{Bot nought forth, who that it knewe,}
\text{The science of himself is trewe.}
\]

Down to 1500 belief in magic, astrology, and alchemy was almost universal. The change which was coming over the world of action and the world of thought, however, advanced greatly in the sixteenth century. In the latter sixteenth and early seventeenth centuries discoveries were made which revolutionized science. I will mention two: Harvey’s discovery of the circulation of the blood\(^2\) and Napier’s invention of logarithms\(^3\), both fruits of the growing tendency to prefer observation and experiment to the words of authority. Yet there was never a greater number of alchemists and hermetists of all breeds than during the first half of the seventeenth century. Europe was full of them, England swarmed with them. The deepening interest in science sent men first along the old paths till these failed them. Withal, as I have said before, there was coming over it all more hermetism and less practical alchemy. The honest followers sought some other gold than that which material transmutation could give. The rogues stressed the fortune-telling, philter-making side of their trade. The foundations of alchemy were crumbling.

The magical sciences did not fall before the onslaught of real science with equal rapidity. Alchemy was naturally a practical science, and those who pursued it for gold rather than as a soul-nourishing mystery got weary of failure. The progress of scientific thought soon sapped their faith. Its uniform failure had always maintained a goodly band of skeptics. But astrology held a place of high esteem long after alchemy was handed over to visionaries and

\(^1\) Conf. Am., IV. 2597–8.
\(^2\) His book *De Motu Cordis* was published 1628.
\(^3\) His first book on the subject, the *Descriptio*, published 1614.
swindlers. Men like Dryden and Shaftesbury continued to believe in it at the end of the seventeenth century. To this general belief in the magical sciences many things testify. Queen Elizabeth had Dr. Dee set a figure and determine the most auspicious day for her coronation. Again, when an image of her, having a pin stuck in it, was picked up in Lincoln’s Inn Fields, he was employed to avert injury to the queen. Dee continued to have her protection and occasional gifts of money so long as she lived. Bacon gives a scientific explanation of the powers of astrology; Sir Thomas Browne gives evidence against witches;

Burghley listens to and preserves the rigmarole of convicted alchemists; the greatest nobles of the land and their wives are the patrons of the astrologers and charlatans of the day.\(^1\)

The Act of 1604 against sorcery makes clear the general belief.

The principal things prohibited were to move or conjure an evil spirit, to consult, covenant with, or feed one, to take up the body of a dead person for use in magic, to hurt life or limb, to seek for treasure or lost or stolen goods, to procure love or to injure cattle by means of charms.\(^2\)

Thos. Nashe in *Christ’s Tears over Jerusalem, 1593*, *Works*, IV, 259-60, inveighs bitterly against the credulity of the common sort. His sharp words well illustrate the way in which every tale that the heart of man could devise was greedily swallowed and implicitly believed. I can do no better than quote him. Incidentally the passage illustrates Dee’s questionable reputation, while vigorously maintaining his rectitude. Nashe is speaking of the plague.

Purblind *London*, neyther canst thou see that *God* sees thee, nor see into thy selfe. . . . Therefore hath hee smytten thee and stroke thee, because thou wouldest not believe he was present with thee. . . . Hys hande I may well terme it, for on many that are arrested with the Plague, is the print of a hand scene, and in the vcry moment it first takes the, they feel a sensible blow gyuen them, as it were the hande of some stander by. | As Gods hand wee will not take it, but the hand of fortune, the hand of hote weather, the

\(^1\) R. Steele in Traill’s *Social England*, IV, 87.
hande of close smouldry ayre. The astronomers, they assigne it to the regiment and operation of Planets. They say Venus, Mars, or Saturne, are motiues thereof, and neuer mention our sinnes, which are his chiefe procreatours. The vulgar meniality conclude, therefore it is like to encrease, because a Hearneshaw (a whole afternone together) sate on the top of S. Peters Church in Cornhill. They talke of an Ox that tolde the bell at Woolwitch, & howe from an Ox, hee transformed himselfe to an olde man, and from an old man to an infant, & frō an infant to a young man. Strange propheticall reports (as touching the sicknes) they mutter he gaue out, when in truthe, they are nought els but cleanly coyned lyes, which some pleasant sportive wittes have deuised, to gull them most groselie. Vnder Maister Dees name, the lyke fabulous diunations hane they bruted, when (good reverend old man) hee is as farre from any such arrogant prescience, as the superstitious spreaders of it, are from peace of conscience.

On page 287 of the same volume is a tale of how a scholar at Cambridge drew up a red herring with a bell on its neck (having fixed it there before), and the people, seeing him, believed it to be a miracle of nature's production. Other passages of this sort could be cited in abundance from the popular literature of the time.

Such is the attitude of the people. What of the educated? of those who are or should be leaders of thought? Their general attitude with reference to astrology can be well illustrated by reference to the works of Robert Greene, M.A., one of the University wits. In 1585 he published a book called Planetomachia Or the first parte of the generall opposition of the seven Planets: wherein is Astronomically described their essence, nature, and influence. It is dedicated to Robert Dudley, Earl of Leicester. In the dedication (p. 7) he says that the book

plainly sheweth (that sith every man is naturally borne vnder the influence and irradiate constellation of one of these wandring starres, and that one is alwaies predominant in the configuration of every natuvtie) what proper qualities each particular Planet doth appropriate.

On page 10 are Latin verses signed P. H. Armiger and

1 i.e. astrologers.
2 Note especially in Greene's Works, XI, 97-103, in Defense of Conny-catching, how by pretence of necromancy a tailor was made to confess that he stole cloth in making up suits.
3 Works, V.
addressed, ‘In eos qui vetustam Astrologiae scientiam de-rident.’ Commendatory verses are prefixed by ‘Henry Gale, Master of Arts,’ and by ‘George Meares, Gentleman,’ commending both Greene and astrology. Meares speaks of

... this our time,
Wherein Astrologie her famous lore,
Doth justly claim her sacred due.

There is also prefixed a quotation from Plato to the effect that a man is a fool and a beast if he does not study astrology. Greene then passes to ‘A briefe Apologie of the sacred Science of Astronomie.’ That there were base material creatures who did not believe comes out also (pp. 24–5):

But although our ancestors were thus studious of Astronomie, and delighted greatly in the science: yet in these our daies we affirme that it is impossible to find any end of this arte, because it is neither certaine nor true, and that neither Mars nor Jupiter are moued in the Heauens for our cause, neither have the Planets any care of humane actions: but are necessarily caried about in their Globes & sphæres. Vnto which foolish objection, not I, but Ptolomie doth answer.

Alas, what a thing is faith, and how badly off are they that lack it! To think that there should be one who did not believe the planets had any care of human actions! Alas, what a fall for man’s importance!

Greene then proceeds to a lengthy statement of the seven planets and their influences. In such an atmosphere what wonder if conjuring quacks were numberless and Simon Formans were making fortunes?

In the matter of transmutation of metals, faith was less widespread. Bacon—who has essayed scientifically to explain astrology—remarks: ‘I was ever of opinion that the philosophers’ stone and an holy war were but the rendezvous of cracked brains that wore their feathers in their heads.’ But there had always been skeptics on this point. Chaucer had satirized it in 1390. Lyly called it an empty fraud in 1590. But it would not down for all that. Many years afterward Sir Isaac Newton made alchemical
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experiments, and we know that Leibnitz was secretary of an alchemical society.

But what perhaps contributed more than anything else to the activity in alchemy in the reign of Queen Elizabeth was the fact that the queen herself was a believer in alchemy and a patron of its professors. The *Calendar of State Papers* furnishes us with plenty of evidence on this point. I cite some characteristic entries illustrating the queen's leaning towards alchemy.

1566, July 2. [Cornelius Lannoy] to the Queen. I know how grievous this delay must be to you. I have nothing to offer you in this your kingdom but my life, which would be a heavy loss to my innocent wife. As to the business of transmuting metals and gems to greater perfection, either the work has been disturbed, or some wicked man has been present, or I have erred through syncopation. Pray permit me to write to my friends for help, for I can indubitably perform what I have promised.

To this is annexed:


1566, Feb. 7. Memorial of Cornelius de Alneto, alias Lannoy, to the Queen. offering to produce for Her Highness' use 59,000 marks of pure gold yearly, on certain conditions.—*Dom. Eliz.* 1547-80, p. 249.

1566, Aug. 3. Declaration by Cornelius de Lannoy that if it shall please the Queen to release him from confinement, he will without delay put in operation that wonderful elixir for making gold for her majesty's service.—*Ibid.*, p. 276.


1567, Mch. 13. Cornelins Alnetanus [Lannoy] to Sir Wm. Cecill. Promises to perform the things mentioned in his offers to the Queen. Incloses 'Cornelius Alnetanus to the Queen.' Solemnly engages to produce gold and gems by a chemical process. [In Cecill's diary, 2/10, 1567: 'Cornelius de la Noye, an alchymist, wrought in Somerset House, and abused many in promising to convert any metal into gold'.]—*Ibid.*, p. 289.

Another of the queen's alchemical ventures, in which are concerned the names of John Peterson, Roloff Peterson, and

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Robert Smythe, is referred to in Cal. State Papers, Dom. Elis. 1547–80, p. 403; 1591–4, pp. 376, 422, 435, 588. I quote:

1594, Feb. 20. Instructions to Rob. Smith of Yarmouth, sent by the Queen to Lubec. He having received the Queen's reply to a letter from Roloff Peterson of Lubec, is to repair thither, deliver the letter, receive the three glass bodies, and bring them to her majesty. He is to ascertain from Peterson whether the materials therein were considered by Ouldfiefield to be brought to full perfection, and if anything is lacking, what it is. Also to recover any books or papers of Oldfield relating thereto, or other of his books which treat of alchemy; also a secret menstruum, without which the materials aforesaid can hardly be brought to perfection. All these things are to be brought to Her Majesty, in order to ascertain their value, and either detain them, or return them, on the consideration mentioned.—Ibid., p. 435.

[She was to give £500 if she kept them.]

Elizabeth's relations to alchemy are further touched on: Cal. State Papers, Addenda, Dom. Elis. 1566–79, p. 47. The queen and her court evidently had faith. As is the usual luck in this craft, something happened to prevent the desired consummation.

I add another citation from the Calendar of State Papers, which does not refer to the queen personally, but is of general interest. It may be added to by reference to the indexes of the separate volumes. I quote from the abstract there given:

1601, Dec. ?. Dan Doryn, Dutchman, to [Sec. Cecil?]. Going over to Emden last April on family business, I became intimate with Peter Lubrighte, a German, who showed me a powder which would turn silver and quicksilver into gold, and he did it before my face. I got some of the powder, came to England, stayed till Midsummer, thence backwards and forwards to Calais about family affairs. I showed Hans Ghammell of Dunkirk my powder, and he told the governor of Gravelines; they did it themselves, and asked if I could make the powder. I said not, but a friend of mine could; they offered me money to get my friend thither, which I promised to try to do, but have never been there since.—Dom. Elis. 1601–3, p. 137.

No statement of disbelief in the possibility of the operations seems to occur, from any of the numerous officials connected with these entries.

In 1618 Sir Giles Mompesson (Massinger's Sir Giles Overreach in A New Way to pay old Debts) applied for a patent to make gold and silver lace with copper in a new
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`alchymistical` way. Lord Bacon, as Chancellor of England, approved the granting of the patent. This was eight years after the production of Jonson's *Alchemist*.

We have seen why the abuses of alchemy maintained themselves so long, and played so large a part in life. The chief of these reasons has been seen to be the credulity of the people. This we have illustrated with especial reference to the half-century preceding Jonson's *Alchemist*, thereby partially anticipating our next section on the conditions in England which confronted Jonson in 1610. Before passing to this section let us stop a moment to consider some of the tricks of the alchemists.

The tricks by which alchemical swindles were carried on are simple and of great age. Notwithstanding, they have been brought into play in London and New York within the last fifteen years, of which more anon. Chaucer states them as definitely as any later writer. Chaucer's canon and his London priest are eternal types of the confidence-man and the dupe. First, the apparent transformation to draw on the prey. The vessel being put upon the fire with quicksilver in it, the alchemist directs his dupe to pile coals carefully in a heap over it, the wonderful powder being first put in. Then, on pretense of helping to arrange the coals, the alchemical canon lays on the top a hollow beechen coal containing silver filings plugged in with wax. The fire melts the wax, and the silver filings drop into the crucible. In due time the crucible is put in a dish of water, cooled, and the silver drawn out by the dupe's own hand, to the great satisfaction of both parties. Then the canon, `rote of alle cursednesse,' offers a second proof of his skill. The same process is gone through again, except that this time the canon put silver filings in a hollow cane stopped with wax, and pokes about the `crosselet' (crucible) with this until the wax melts and the silver falls into the pot. Then to rivet the chains of the poor duped priest, the canon asks for a block of copper. This they melt and

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treat with powder as before. When it is cooled in a vessel of water, the canon, putting in his hand, slips a block of silver equal to the copper into the water and slyly draws away the copper\(^1\). The poor priest presently putting in his hand brings up the silver block. Away they go to the goldsmith and find that they have good silver. The priest, hot to possess the secret of the wonderful powder, pays £40 for it. The canon vanishes. It is not necessary to add that his friend the priest is permanently deprived of the joy of his presence.

Jonson refers to these same tricks of cozening with a hollow coal, dust, scrapings. He also offers a variation:

... And this Doctor,
Your footy, smoakie-bearded compeere, he
Will clofe you fo much gold, in a bolts-head,
And, on a turne, comay (i'the fhead) another
With sublim'd Mercurie, that shall burft i'the heate,
And flye out all in fumo? Then weepes Mammon:
Then fwoones his worship\(^2\).

It is in the ending. Subtle here is making the stone for Mammon. Mammon furnishes the money. Needless to say, his gold does not go into the melting-pot but into the purses of the swindlers. When it is time for the farce to end, the old trick of having the furnace burst, go up in fumo, is resorted to. The craftiness with which Mammon is made to believe in this is a happy stroke of Jonson’s own. From the start Subtle has insisted on personal purity as a necessary qualification for having the stone. As the end comes on, Dol draws Mammon towards an intrigue. At the proper moment Subtle surprises him, and while rebuking his sin and saying that the work has stood still for the last hour on that account, suddenly there is a crash and ‘all is flowne in fumo.’ Subtle falls in a faint; Mammon goes away repentant, promising to send £100 to the poor in atone-

\(^1\) Sometimes a crucible with a false bottom was used; sometimes the alleged powder of projection was a preparation of gold (as in the E. Pinter case). Generally, however, the adepts relied on sleight of hand, as in Chancer, and conveyed the gold into the place where it was needed before the face of the dupe.

\(^2\) IV. 603 ff.
ment for his sin, and hoping that he may be allowed to try it all over again. This ending is a stroke of genius, to so engineer the failure that the dupe is eager to repeat the process, and it is in perfect harmony with the writings of the alchemists. So much for the technique of the gold-making swindle of long ago.


It has already been noted that alchemy was decidedly prominent in the beginning of the seventeenth century. Credulity was the law for 'lewd' and learned in the days of Queen Elizabeth, as we have shown, but that alone cannot explain the prominence of alchemy in her reign and that of James I. It and its congeners, sorcery and quackery, were great in the land. Perhaps the great activity in the matter of witchcraft, beginning in 1603 with the accession of James I, stimulated all the allied trades. As a matter of fact the feeling against witchcraft had been deepening as Elizabeth's reign drew to a close, and pamphlets calling for punishment upon it had come in considerable numbers from the press. Then again the Rosicrucian movement—whatever that movement really was—first came to notice in 1605, and for some years excited much attention throughout Western Europe. Alchemy was a part of the faith of the Rosicrucians, but not the main thing. Chief of all, however, was the steadily growing interest in natural science, to which reference has already been made. The consciousness of this general feeling, no doubt shared by himself, coupled with an intellectual habit of mind that convinced him of the folly of alchemy, was a sufficient inducement for Jonson to attack alchemy.

The pamphleteers of the preceding twenty years, Nashe, Greene, and Dekker, had exposed cony-catchers, pickpockets, and the professional criminal classes generally. They had attacked astrology, palmistry, physiognomy (metoposcopy), with an occasional reference to alchemy.
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Of the latter they say little and in general seem of uncertain mind about it. They know that imposture is daily practised in the name of both astrology and alchemy, yet they are not sure that those sciences are not true. Lyly in Gallathea, a comedy presented to the court (published 1592, acted earlier), had satirized both sciences in a slender but vigorously contemptuous underplot. There was a great opening for a play which should gather up all the threads of contemporary swindling along with alchemy. Jonson, intimate with the court, must have known much of Forman’s relations with the ladies thereof, and was in position to expose all the tricks of the conjurers. The rise of conjurers and ‘cunning men’ of the type of Subtle is well described by Nashe in 1594. All his tricks but alchemy are exposed here:

Shall I impart unto you a rare secrecy how these great famous Coninrers and cunning men ascend by degrees to foretell secrets as they doo. First and foremost they are men which have had some little sprinkling of Grammer learning in their youth; or at least I will allowe them to have been Surgeons or Apothecaries prentises, these I say haue runne through their thirst at the elbowes, and riotouslie amongst harlots and make-shifts spent the annittie of halfpennie ale that was left them, fall a beating their braynes how to botch vp an easie gainfull trade, & set a new nap on an old occupation.

Hereupon presently they rake some dunghill for a few durtie boxes and plaisters, and of tosted cheese and candles ends, temper vp a few oyntments and sirrups: which hauing done, farre North, or into some such rude simple countrey they get them, and set vp.

Scarce one month haue they staid there, but what with their vaunting and prating, and speaking fustian in steede of Greeke, all the Shyres round about do ring with their fame: and then they begin to get them a Library of three or foure old rustic manuscript books, which they themselves nor anie els can read; and furnish their shops with a thousand quid pro quos, that would choake anie horse: besides, some wast trinkets in their chambers hung vp, which maye make the world halfe in jealouzie they can coniure.

They will enermore talke doubtfully, as if there were more in them than they meant to make publique, or was appliable to enerie common mans capacitie: when God bee their rightfull Judges, they vter all that they know and a great deal more.

To knit vp their knaueries in short (which in sooth is the hang-mans office, & nones els) having pickt vp theire crummes thus pretely well in the Countrey, they drawe after a time a little neerer and neerer to London; and at length into London they filch themselves privately: but how? Not in the hart of the Cittie will they presume at first dash to hang out their
rat-banners, but in the skirtees and out-shifts steale out a signe over a Coblers stall, lyke Aqua-vitae sellers\(^1\) and stocking menders.

Manie poore people they win to beleene in them, who have not a barreld Herring or a peece of poore John that looks ill on it, but they will bring the water that he was steepd in vnto them in an vnnaill, & craue their judgment whether he be rotten, or merchant & chapmanable or no. The brute of their cunning thus travellling from ale house to Ale house, at length is transported in the great hiltes of one or other countrey Serauing-mans sword to some good Tauerne or ordinarie: where it is no sooner arraigned but it is greedily snatch vp by some dappert Mounsier Diego, who lives by telling of newes, & false dice, and it may he hath a pretie insight into the cardes also, together with a little skill in his Jacobs staffe, and hys Com-
passe: being able at all times to discover a new passage to \textit{Virginia}.

This needle Gallant (with the qualities aforesaid) straight trungeth to some Noble-mans to dinner, & there enlargeth the rumor of this newe Phisition, comments vpon euerie glasse and violl that he hath, rayleth on our Galenists, and calls them dull gardiners and hay-makers in a mans belly, compares them to dogs, who when they are sick eate grasse, and saies they are no better than pack or malt horses, who if a man should knock out their brains will not goe out of the beaten high way; whereas his horsleach will leap ouer the hedge & ditch of a thousand Dioscorides and Hippocrates, and giue a man twenty poysons in one, but he would restore him to perfit health.

With this strange tale the Noble-man inflamed, desires to bee acquainted with him: what does me he, but goes immediately and breaks with this mountebanke, telling him if he will divide his gains with him, he will bring him in custome with such and such States, and he shall bee countenanst in the Court as he wold desire. The hungrie druggier ambitious after prefferment, agrees to anything, and to Court he goes; where being come to enterview, hee speaks nothing but broken English like a French Doctor, pretending to have forgotten his naturall tongue by tranell, when he hath nener been farther than either the Lowe Countries or Ireland, inforced thether to flye either for getting a maid with child, or marrying two wives. Suffiseth he set[s] a good face on it, \& will sweare he can extract a better Balsamum out of a chip than the Balm of Iudaen: yea, all receipts and authors you can name he syllogizeth of, \& makes a pish at in comparison of them he hath seen and read: whose names if you aske, hee claps you in the mouth with halfe a dozen spruce titles, neuer till he inuented them heard of by any Christian. But this is most certeine, if he be of any sect, he is a mettle-bruing Paracelsian, hauing not past one or two Probatums for al diseases. But case he be called to practise, hee excuseth it by great cures he hath in hand; \& will not encounter an infirmity but in the declining, that his credit may be more autentical or els when by some secret intelligence hee is throughlie instructed of the whole processe of his vre-
conenable extremitie, he comes gruelly marching like a Judge, and giues peremptorie sentence of death; whereby he is accounted a Prophet of deepe prescience.

But how comes he to be the dinells secretarie, all this long tale vnrips not.

\(^1\) [Liquor dealers.]
In secret be it spoken, he is not so great with the deuill as you take it. It may be they are neere a kinne, but yet you haue manie kindred that will doo nothing for one another; no more will the diuell for him, except it is to damne him. This is the Tittle est amen of it: that when he wexeth stale, and all his pispots are crackt and wil no longer hold water, he sets vp a conjuring schoole, and undertakes to play the band to Ladie Fortune. Not a thiefe or a cut purse, but a man that hee keepes doth associate with, & is of their fraternitie; only that his master when anything is stoln may tell who it is that hath it. In petie trifles hauing gotten some credit, great Peeres entertaine him for one of their priuie counsaile, and if they haue anie daungerous enterprise in hand, they consult with him about successe.

I assure you most of our chiefe noted Augurers and Soothsayers in England at this day, by no other Arte but this gaine their reputation.—The Terrors of the Night, III, 247 ff.

Most of this seems like an 'abstract and brief chronicle' of the life of Dr. (quack-doctor) Simon Forman of Lambeth. The likeness of Forman's career to Jonson's depiction of Subtle is noted elsewhere (pp. 97 ff.).

We may gather from Nashe's words what a generally known and definitely defined species these conjuring doctors were. Some further idea of the soil from which Jonson's alchemist sprung may be seen in a few details from the lives of men of the time, famous for hermetic science.

John Dee was perhaps the best-known occultist of the day. He was born in 1527, and died in 1608. His manhood thus extended over the whole of Queen Elizabeth's reign. He took his B.A. and M.A. at Cambridge, and was a fellow of Trinity College. He was a hard student and very early gained repute as a mathematician and astronomer. He devised a scheme of reform for the calendar, the adoption of which was considered by Elizabeth's government. His work on Euclid's Geometry is of high mathematical merit. He was always in favor with Elizabeth, who visited him several times at his house at Mortlake and saw spirits in his glasses. She made him gifts of money at times, and toward the end of his life made him warden of Manchester College. He was continually in association with princes and the leading scholars of his time.
In Queen Mary’s time (1553–1558) Dee had been imprisoned, charged with endeavoring to destroy the queen by enchantment. His astrological calculation of the most auspicious time for Elizabeth’s coronation has already been referred to. Mention has also been made of the waxen image of the queen with a pin stuck in it, found in Lincoln’s Inn Fields in 1577, to avert danger from which evil omen, Dee’s services were required. His efforts were apparently unsuccessful, for next year she had pains in her teeth and Dee was called in again. He was consulted likewise on the appearance of a certain comet, as to what it might portend.

His attention turned more and more to visionary subjects. In 1574 he asked leave of Elizabeth’s minister, Burghley, to search for hidden treasure, a thing forbidden by the Act of 1562. About this time he engaged in the study of alchemy. In 1581 he began to have intercourse with spirits by means of a crystal globe. The next year Edward Kelley became associated with him. Their most famous exploits were performed together. Kelley was a shrewd knave who, before joining Dee, had written on alchemy and had had his ears clipped for coining base money. Dee hired Kelley as a ‘skryer.’ The necessity of the ‘skryer’ (i.e. seer) is the weakness that seems to us ridiculous enough to quash the whole affair, but it did not. Dr. Dee could not see the spirits himself. He contented himself with sitting at a table and recording their conversation. Kelley saw the spirits and reported their remarks. Various spirits appeared; all sorts of messages were received. Dee’s *Diary* is full of references to these, and all his later dealings with spirits were published in 1659 by Mérig Casaubon. It is recorded that this huge folio sold so rapidly that during the time the government was considering

1 The crystal is preserved in the British Museum.
2 Ed. by Halliwell in publications of Camden Society.
3 *A true and faithful relation of what passed between Dr. Jno. Dee and some spirits, ...* London, 1659. Folio.
the propriety of suppressing it, the edition was so nearly exhausted that they had to drop the matter. The repute of Kelley and Dee was so high in alchemy that, in 1583, Albert Laski, a Polish nobleman of large property, but considerably involved, took them to Poland with him to build up his fortunes. Before they went, Kelley and the crystal got in their work magnificently. Laski spent many hours in their study, and Kelley got messages predicting great things for Laski. The spirits were very hopeful while they were in England; Laski was to have dominion, perhaps over all Europe. But the judicious spirits changed their messages when Kelley got into Poland and found that the count was not so rich as he had supposed, and saw that some result from the money spent on Dee and Kelley was expected. After some years in various parts of Germany, dealing with sovereigns, scholars, and alchemists, after many wonderful adventures, after several transmutations made (?) by Kelley, they separated, Dee returning to England and Kelley remaining confined by the Emperor, Rudolph II (1576–1612) of Germany. He died in 1595 of a broken leg incurred in an attempt to escape from his prison by a window. Dee, it is highly probable, in addition to his scholarly activity, had acted as a political agent for Elizabeth abroad. In 1589 he returned to England to find that his house had been sacked by a mob and most of his books burnt. The mob cursed him for a magician while wrecking the house. Dee’s reputation as a magician had evidently far outgrown the fame of his scholarship. He complains several times during the rest of his life of this evil repute. In 1595 he addressed a letter to the Archbishop of Canterbury, defending his character from the imputation of any unlawful or unchristian learning. The letter was later (1599) published to help his repute before the public. On the title-page is ‘Falsus Testis, non erit impunitus: & qui loquitur mendacia, peribit. Proverb. Cap. 19.’ I quote from the letter:
But the great losses and dammages which in sundry sorts I haue sustained, do not so much greene my hart, as the rash, lewde, fond, and most vntrue fables and reports of me, and my studies philosophicall, haue done, & yet do: which commonly, after their first hatching, and duelish devising, immediately with great speede, are generally all the Realme ouerspread; and to some, seeme true.

See also the reference to his popular repute in Nashe, quoted pp. 34-5.

As characteristic of the times is the story of the 'Cosmopolite.' In 1604 there was published at Prague an octavo volume, the Novum Lumen. The personality of the author is shrouded in mystery. The most probable hypothesis is that his name was Seton. He is variously spoken of as Sidonius, Sethon, Sethonius, and the like. His story runs over two years. It is as follows: In the summer of 1601 a Dutch seaman, wrecked on the coast of Scotland, was kindly received and entertained for some time by one Alexander Seton at his home. The next year Seton visited Holland and was the guest of James Hanssen, the shipwrecked mariner. In the Hollander's house Seton performed transmutation (March 13, 1602), and presented him a piece of the gold then made. Seton then travelled about Europe, and at Basle convinced several unbelievers by again performing transmutation. He next is heard of at Cologne, carrying on a sort of alchemical crusade. About this time his fame came to the ears of Christian II, Elector of Saxony, who summoned him to his court, and, being convinced of the genuineness of the alchemy, demanded the secret. Seton refused to divulge the sacred mystery. He was consequently thrown into prison, and subjected to torture until his body was nearly worn out, but not his will. Then a Polish student of alchemy, Michael Sendivogius, moved by sympathy and the hope of Seton's

1 A Letter ... Apologetical with a plain Demonstration, and fervent Protestations, for the lawfull, sincere, very faithful and Christian course, of the Philosophical studies ... of a certaine studious Gentleman ... 1599.  
secret, secured his escape. Seton died soon afterwards from the effects of his imprisonment and tortures, refusing to reveal the secret, even to his preserver. He left, however, a quantity of the elixir in Sendivogius’s possession. It was a black powder, of which a grain transmuted at one time six ounces of gold from base metal. Whether there be a word of truth in the story of Seton, I know not. It is, however, not the less valuable as an index of contemporary thought and feeling. The works attributed to him were actually published at the time, whatever their source, and the story above related rests mainly on contemporary documents 1, which were then and afterwards believed. These things were circulated and maintained as facts when Ben Jonson wrote his Alchemist.

Of Simon Forman, the magician, astrologer, and general dealer in the black art, I shall speak elsewhere 2. His career is, in essential facts, summed up in the passage from Nashe on the rise of conjurers, already quoted (ante, p. 42). Dee, Kelley, Seton, and Forman in their lives exemplify fully the conditions of the time immediately preceding Jonson’s play. Another fact significant of the general interest in alchemy is the number of books published at this time. In Waite’s catalog of books on hermetic philosophy 3 I find no less than 113 separate books published, 1595–1615. This is not a complete or accurate list, but the inference is strong as to the interest in alchemy and the hermetic science of which it was a part.


2 pp. 97 ff.

3 *Lives.*
Alchemy

Alchemy in its Relation to Medicine, Astrology, Palmistry, and to all Sorts of Swindling Operations.

In 1600 a man might take all knowledge for his province, and be renowned in theology, medicine, physics, astronomy, philosophy, languages, and literatures. To-day such an announcement would suggest a cracked brain. The specialization that marks all our activities was yet un-begun. Furthermore, the bounds of knowledge were not so wide that a man could not be well read in all these branches. Even to-day English scholars do not think it amiss to dally with divinity in their youth long enough to take orders.

The scholars of Elizabethan times laid hold of all knowledge. Bacon writes on The Advancement of Learning, and seeks to delimit and methodize all possible knowledge; at the same time conducts affairs of state, and is mixed with the slippery diplomacy of the court of King James. So it was with the charlatans. They claimed all knowledge. Medicine was perhaps the facet they showed most publicly to the world, for that (if they had no license to practise) meant only possible fine and imprisonment, if arrested. With medicine was leagued astrology. Jerome Cardan (1501–1576), the greatest physician of his day, was also the most famous astrologer, and after him astrology still remained an integral part of medicine. Forman, who diagnosed wholly by the Ephemerides, was not so far from the regular practitioners of his day as we should think at first glance. It was hard to see any great difference in the methods of the regular physicians and those of the quacks. The people did not see it. They do not to-day.

On the basis of medicine and astrology it was easy for the would-be general 'faker' to rear his structure. Conjuring up spirits, telling fortunes, locating lost property¹ or

¹ There are preserved old English charms for finding lost property; cf. Grein-Wülker, Bib. der engl. Poesie, Bd. I. This shows the antiquity of this branch of the trade among the English.
hidden treasure, preparing love philters, seemed to the people but an extension of the practises of the scientists and physicians of the times. There was a difference in degree, but not in kind. The base of it all was magical. This attitude of wise and simple alike made impostors of the Forman type not merely possible but inevitable. The law of supply and demand applies at once. The people believed that such operations could be performed. They wished them to be performed. It remained but to select the person to perform them. Economic law presented him in a large assortment of varieties. The demand still exists in a lessened degree; the supply meets it amply. The truth of this, for verification, needs but reference to the advertisements of any large daily paper. Clairvoyants, quacks, patent-medicine men abound. Their only dangerous competitors are the founders of new religions. This latter is to-day perhaps the most profitable and easily operated swindle in the world.

Cheating and trickery in England, and especially in London, had been pretty thoroughly ventilated before Ben Jonson took up the work. John Awdeley's *The Fraternitye of Vagabondes*¹, with their proper names and qualities, was printed probably in 1561, tho we find no copy dated earlier than 1575. In 1567 Thomas Harman's *A Caueat or Warening for commen cursetors vulgarely called Vagabones* was published. It was republished in *The Groundwork of Conny-catching*, 1592. Harman's treatise, containing all that was in Awdeley's and more, was a description of the professional criminal classes, the confidence-men, pick-pockets, horse-stealers, and the like. It contained a dictionary of their cant (or peculiar language) and their chief methods of swindling, all written in a spirit of righteous indignation that reminds us of the writings of the Puritans against worldliness. Indeed, all the following treatises have the same accent of fearful earnestness. They emphasize the horror of such a sinful life, and the equal

¹ E. E. T. S. Ex. Ser. 9.
horror of a man's being robbed of £5. Indeed, the most remarkable thing about the whole series to me is the amount of passion that the writers can get up over a robbery. Either their tone misrepresents the times, or else men's grief over the loss of money was as great as for the death of their close friends and near relatives. Dekker ends a recital of the fleecing of a poor cobbler of the forty shillings with which he had come to London to buy hides with a remark like this: 'With what sorrow and pain he went back to his home, and what lamenting there was there, I leave you to imagine.' The tone is that which befits a great and irreparable loss. Perhaps men felt even more keenly then than now the inutility of the moneyless man.

Robert Greene, the dramatist and pamphleteer, debauchee and moralist, was the next to have a fling at the professional swindlers, 'connie-catchers,' as he calls them. The figure by which the dupe is designated by the name of his long-eared brother, the rabbit, seems to me especially fitting. This 'connie-catching,' or rabbit-hunting, is properly a particular swindle worked by means of a game of cards. In all essentials it is still in use to-day, and may from time to time be read of in the daily papers. I quote from Greene's excellent description of this ancient confidence-game 1:

There be requisit effectually to act the Art of Cony-catching, three several parties: the Setter, the Verser, and the Barnackle. The nature of the Setter is, to draw any person familiarly to drinke with him, which person they call the Conie, & their methode is according to the man they aime at: ... The Conny-catchers, apparralde like honest civil gentlemen, or good fellows, with a smooth face, as if butter would not melt in their mouthes, after dinner when the clients are come from Westminster hal, and are at pleasure to walke vp and downe Paules, Fléét-streét, Holborne, the strotnd, and such common hanted places where these cosning companions attend only to spie out a praiie: who as soone as they see a plaine countri fellow well and cleanly apparralled, ... there is a connie, saith one. At that word out flies the Setter, and overtaking the man, begins to salute him thus: Sir, God saine you, you are welcom to London, how doth all our good friends in the countrie, I hope they be al in health? The countrie man seeing

1 Art of Cony-catching, Works, X, pp. 15 ff.
a man so curteous he knowes not, halfe in a browne study at this strange salutation, perhaps makes him this aunswere. Sir, all our friends in the countrie are well, thankes hee to God, but truly I know you not, you must pardon me. Why sir, saith the setter, gessing by his tong what country man hee is, are you not such a contry man? If he says yes, then he creeps vpon him closely: if he say no, then straight the setter comes ouer him thus: In good sooth sir, I know you by your face & haue bin in your companie before, I praise you (if without offence) let me crane your name, and the place of your abode. The simple man straight tells him where he dwels, his name, and who he his next neighbors, and what Gentlemen dwell about him. After he hath learned al of him, then he comes ouer his fallowes kindly: sir, though I haue bin somewhat bold to be inquisitie of your name, yet holde me excused, for I tooke you for a friend of mine, but since by mistaking I haue made you slacke your busenes, wele drinke a quart of wine or a pot of Ale together: if the foole be so readie as to go, then the Connie is caught: but if he smack the setter, and smels a rat by his clawing, and will not drinke with him, then away goes the setter, and discourseth to the verser the name of the man, the parish hee dwells in, and what gentlemen are his near neighbours: with that away goes he, & crossing the man at some turning, meets him full in the face, and greetes him thus.

What Goodman Barton, how fare al our friends about you? you are wel met, I haue the wine for you, you are welcome to town. The poore counryman hearing himselfe named by a man he knowes not, maruels, & answers that he knowes him not, and cranes pardon. Not me Goodman Barton, haue you forgot me? Why I am such a mas kinsman, your neighbor not far off: how doth this or that good gentleman my friend? good Lord that I should be out of your remembrance, I haue beene at your house divers times. Indede sir, saith the farmer, are you such a mans kinsman? surely sir if you had not challenged acquaintance of me, I should never haue knownen you, I haue cleane forgot you, but I know the good gentleman your cousin well, he is my very good neighbor: & for his sake, saith you verser, weel drink afore we part: haply the man thanks him, and to the wine or ale they goe: then ere they part, they make him a cony, & so feret-claw him at cardes, y\(^6\) they leaue him as bare of mony, as an ape of a taile.

The business of the setter and verser, it will be noticed, is that of Capt. Face in Jonson's play. As they go in, another of the gang (say, the setter) joins them on some pretext:

then sits down the verser, and saith to the setter, what sirrha, wilt thou gene mee a quart of wine, or shall I gene thee one? wele drink a pint saith the setter, & play a game at cards for it, respecting more the sport then the losse: content q\(^4\), the verser, go cal for a paire [ = pack] : and while he is gone to fetch them, he saith to the cony, you shall see me fetch ouer my yong master for a quart of wine finely, . . .

Then he explains that they will play 'mumchance' and
induces the cony to help him cheat the setter. The game is after this fashion: the setter shuffles, the verser cuts, each names a card, the pack is turned face up and the cards taken off until one of the two cards named is found. The man whose card is first found, wins. It is specified that the cony shall name the card for the verser. The cony then sits across the table from the verser and when the verser cuts gets a glimpse of the bottom card. The verser cuts only four or five. When the cut is put under the main pack, the card seen by the cony must come in the first five. Now to the catching of the cony. The verser, assisted by the cony, of course wins. Presently another of the gang of swindlers, the barnacle, makes his way to the room on some pretext, and is drawn to play. They play the same game, and the cony, now sure that their trick cannot fail to work, is readily induced to go halves with the verser against the barnacle. The game grows hot, the cony calling the card for the verser as before. At first the barnacle loses and becomes mightily enraged, and vows to stake his last penny to get back what he has lost. But all of a sudden the luck changes. The skilful verser has stacked the cards, and in a few bets the cony, confidently laying large stakes, loses all he has. If by any chance the cony should suspect a swindle, a general outcry and scuffle is started in which the barnacle gets away with the money. When this is resorted to the game is called 'Barnards law.' (Cf. 'lay' in Oliver Twist.)

Such is cony-catching proper. It is evident that, like most swindles, it would have no chance with an honest man. It is the willingness to cheat that lays men open to confidence-games. Nearly all of them imply dishonesty in the victim. So in Jonson's play, it is inordinate avarice and lack of honor that provide the victims of Face, Subtle, and Dol Common. Their operations would not have succeeded as they did with honest men. Greene issued five pamphlets on this subject during 1591-2. They evidently were popular and, tho Greene insists on love
of country and virtue as his reasons for exposing them, yet a ready sale doubtless did not discourage him from writing more. His first pamphlet was entitled A Notable Discovery of Coosnage now daily practised by sundry lewd persons called Connie-catchers, and Crosse-biter. Plainely [l]aying open those pernicious sleights that hath brought many ignorant men to confusion. Written for the general benefit of all Gentlemen, Citizens, Apprentises, Countrey Farmers and yeomen, that may hap to fall into the company of such coosening companions. With a delightfull discourse of the coosnage of colliers. Nascimur pro patria. By R. Greene, Maister of Arts. London, 1591. It has on the title-page the figure of a rabbit with dice and cards. Cross-biting is to-day known as the 'badger game.'

There followed this in rapid succession: The Second Part of Conny-catching. Contayning the discovery of certaine wondrous Coosenages, either superficialie past over, or utterlie untoucht in the first . . . London, 1591. Cozenage seems to have been the specific word for swindling at this time.

The Thirde and last Part of Conny-catching. With the new devised knauish Art of Foole-taking. The like cozenages and villenies never before discovered. . . . London, 1592.

A Disputation Betweene a Hee Conny-catcher, and a Shee-Conny-catcher, whether a Theefe or a Whoore is most hurtfull in Cousonage to the Common-wealth. Discovering the secret villainies of alluring strumpets. . . . London, 1592.

The Blacke Bookes Messenger. Laying open the Life and Death of Ned Browne one of the most notable Cutpurses, Crosbiters, and Conny-catchers, that euer lived in England. . . . London, 1592.

I have quoted these titles because they are so significant of the contents and purpose of the series.

Greene evidently succeeded in arousing somebody's

1 Works, vol. X. 2 Ibid. 3 Ibid. 4 Ibid. 5 Ibid., vol. XI.
Alchemy

wrath, for in 1592 appeared an anonymous pamphlet: ¹ The Defence of Conny catching, Or A Confutation Of Those two injurious Pamphlets published by R. G. against the practitioners of many Nimble-witted and mysticall Sciences, by Cuthbert Cunny-catcher, Licentiate in Whittington Colledge. . . . London, 1592.

Whittington College is Newgate Prison.

This pamphlet finds fault with Greene because he attacks so bitterly the poor pickpockets and cony-catchers who only steal a little, while the great rascals, the lawyers, pawnbrokers, and merchants go scot-free, tho they cheat more in a week than the poor criminals in a year.

Thomas Nashe, the satirist, has many incidental references to dishonest practices of all sorts. What else are satirists for but to keep us from forgetting how mean we are? Some of these I quote elsewhere.

Without attempting to notice all of these treatises, I pass now to Thomas Dekker, who took up the exposure of London vice and crime again in 1608–9. He wrote some ten pamphlets in this vein. The first was The Belman of London: Bringing to light the most notorious villenies that are now Practised in the Kingdome. Profitable for Gentlemen, Lawyers, Merchants, Citizens, Farmers, Masters of households, and all sorts of servants, to marke, and delightfull for all men to reade. Lege, Perlege, Relege. . . . 1608 ².

This was followed by Lanthorne and Candlelight, A Strange Horse-Race, The Seven Deadly Sins of London, News from Hell, The Double P. P., and The Guls Horne-book. These all came out before The Alchemist was put on the stage, in the fall of 1610. The first of the Series, The Belman of London, was largely plagiarized from the old treatise of Thomas Harman, first published in 1567. Dekker's oversight in omitting to mention Harman was not-over-gently called to his attention by Sam. Rowlands in his Martin Mark-all, 1610. We might call it plagiarism to-day.

In this series of exposures from Harman (and Awdeley)

to Dekker all the cheats and swindles that London life afforded are touched on. No delicacy restrains them from disclosure, no matter how deeply the swindling trick may be enmired in disgusting vice or horrible immorality. These writers go at their work as a court takes up a criminal trial. It is the facts that must be brought to light. Let them be what they may; they cannot be too startling. Singularly enough throughout these all I find no serious attack on alchemy, and the references to astrology are about as much on the side of its reliability as against it. It seems evident that on these matters Greene, Nashe, and Dekker either were believers, or were in doubt as to what to believe in view of the violent contrast between the theory of alchemy and its results. I quote some typical passages.

Greene mentions the alchemical swindle, but with no remark as to whether he believed alchemy to be possible in honest and learned hands. Speaking of devices of swindlers to win their conies, Greene says:

If they see you couetously bent, they will tell you wonders of the Philosophers stone, and make you beleue they can make golde of Goose-greace: onely you must bee at some two or three hundred pounds cost, or such a trifling matter, to helpe to set vp their Stylles, and then you need not care where you begge your bread, for they will make you doo little better if you followe their prescriptions 1.

And again (p. 28) of the conjurers:

He will perswade you hee hath twentie receiptes of Loue powders: that hee can frame a Ring with such a quaint devise, that if a Wench put it on her finger, shee shall not choose but followe you vp and downe the streetes.

In his *Groats Worth of Wit* 2, 1596, he puts into the mouth of an old usurer this advice to his son:

Multiply in wealth my sonne by anie meanes thou maist, onely fie Alchymie, for therein are more deceites then her beggarly Artistes haue wordes; and yet are the wretches more talkatiue than women.

Nashe 3 mentions alchemy with little favor:

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1 The *Blacke Bookes Messenger*, London, 1592; XI, p. 25.
2 XII, 107.
3 *Summer's Last Will and Testament*, 1600, ll. 1492–9 (VI).
Alchemy

Skie-measuring Mathematicians:
Golde-breathing Alcnmists also we haue,
Both which are subtill-willed humorists,
That get their meales by telling miracles,
Which they haue scene in travailing the skies.
Vaine boasters, liers, make-shifts, they are all,
Men that removed from their inkehorne termes,
Bring forth no action worthie of their bread.

This would seem conclusive as to his disbelief. But he is not all to this effect.

Nashe's biting account of the rise of 'cunning men' and the real nature of their actual powers has already been quoted 1.

Let us add another sentence from The Terrors of the Night 2:

They (i.e. the cunning men) may verie well picke mens purses, like the vsskillfuller cousning kind of Alchumists, with their artificiall and ceremoniall Magicke, but no effect shall they achieue thereby, though they would hang themselves: . . .

This seems, while mentioning the impostures practised in its name, to imply belief in alchemy and disbelief in magic. The satirical cause assigned for the conjurers' failure adds to that impression: 'the reason is, the diuell of late is growen a puritane, and cannot away with anie ceremonies 3; . . .'

Again Nashe refers to alchemy slightlying in Nashes Lenten Stuffe 4, 1599:

How many bee there in the worlde that childishly deprave Alchumy,
and cannot spell the first letter of it; in the black booke of which ignorant band of scorers, it may be I am scorde vp with the highest; If I be, I must intreate them to wipe me out, for the red herring hath lately beene my ghostly father to convert me to their fayth: the probatum est of whose transfiguration ex Luna in Solam, from his duskie tinne hew into a perfitt golden blandishment, onely by the foggy smoake of the grossest kind of fire that is, illumines my speculative soule, what muche more, not sophistics or superficiall effects, but absolute essensial alterations of metalles there may bee made by an artificial repurified flame, and dierse other helpes of nature added besides. Cornelius Agrippa maketh mention of some Philosophers that held the skinne of the sheepe that bare the golden fleece to be nothing but a booke of Alcumy written vpon it, so if wee should

1 Ante, p. 42 ff.
2 Ibid.
3 Nashe, Works, III, 252.
4 Ibid., V, 300.
examine matters to the profe, wee should finde the redde Herrings skinne
to be little lesse.

This certainly does not look like faith.

In *Haue with you to Saffron Walden*, 1596: 'the fire of
Alchumic hath wrought such a purgation or purgatory, in
a great number of mens purses in England, that it hath
clean fir'd them out of all they haue'. Very similar, this,
to Chaucer's remarks. Conditions in 1390 and in 1596
were much alike as to alchemy.

The Harveys, against whom Nashe wrote the book last
quoted from, were authors of four astrological books, which
Nashe ridiculed vigorously in his *Prognostication* (1591).

I will add a quotation from Dekker's *A Strange Horse-
Race*, 1613. This was three years after *The Alchemist*.
After speaking of how each base metal in the earth is
striving to rise to a nobler sort, he says:

There likewise should you behold a Mine of Siluer, ambitiously aspiring
to be as glorious Gold: but she workes like an Alchimist, watches long and
looses her labour; yea, though shee were able to passe through those
twelve gates.

1 Calcination.
2 Dissolution.
3 Separation.
4 Conjunction.
5 Putrefaction.
6 Congelation.
7 Cibation.
8 Sublimation.
9 Fermentation.
10 Exaltation.
11 Multiplication.
12 Projection.

And so come to weare in a Ring, the very Phylosophers Stone, yet the
triall of her beauty would bee when her painting came to the touch.

The reference here is figurative, and goes mainly to show
the thorough acquaintance with alchemy that permeated
even the literature of the people, the newspapers of the

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1 III, 75.
VI, pp. xix, xx.
3 *Works*, III, 326–8.
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day. (Ripley’s *Compound of Alchemy*, from which the twelve gates are taken, was first published in 1593.) Lodge has a poor opinion of alchemy. He says of the alchemists

And where they promise gold, by glutting pots,
They beg for groats, and part with empty fists:

he is not, however, apparently sure that it is an impossibility. Further incidental references to alchemy might be added from these and other popular writers of the time. Those already cited, however, are typical and suffice.

On physiognomy and palmistry—the ‘metaposcopy’ which Subtle applies to Dame Pliant—there were also doubters. Nashe gives a telling blow to this sort of deceit:

Inst such like impostures as is this Art of exposition of dreames, are the Artes of Phisignomie and Palmestrie; wherein who beareth most palme and praise, is the palpablest foole and Crepundo. Lines there any such slowe yce-braind bee-witted gull, who by the rineld barke or outward rynde of a tree will take ypon him to forespeak how long it shall stand, what mischances of wormes, caterpillars, boughs breaking, frost hitings, cattells rubbing against, it shall haue? As absurd is it, by the external branched seames or furrowed wrinckles in a mans face or hand, in particular or generall to conjecture and foredoome of his fate.

According to enerie ones labor or exercise, the palme of his hand is wrythen and pleyted, and enerie daye alters as he alters his employments or pastimes: wherfore well may we collect, that he which hath a hand so brawned and enterlined, vseth such and such toyles or recreations; but for the minde or disposition, we can no more looke into through it, then wee can into a looking Glasse through the woodden case thereof.

My owne experience is but small, yet thus much I can say by his warrantize, that those fatall brands of phisignomie which condemne men for foole, and for idiots, and on the other side for trecherous circumenterers and false brothers, haue in a hundred men I know been verefied in the contrarie.

From this general survey of the series of exposures of swindling immediately preceding 1610, we gather that it had been a general and popular movement, and that it had been very prominent in 1608–9 with Dekker’s series.


Introduction

Popular interest was ripe for more of it, providing that the new addition was good enough. Ben Jonson’s natural bent was largely satirical. He saw this general interest in exposures of fraud. His powerful intellect and strong common sense penetrated the essential sham of alchemy and its allied swindles. None of his predecessors had done more than cast a passing word at alchemy; astrology had been hardly questioned. Lyly’s satire\(^1\) of twenty-five years before had been in a Court play, a sort of masque, not before the people. Besides, Jonson had before him quacks, like Simon Forman, whose very existence was a libel on the age in which they lived. The time was ripe for a stroke at the heart of it all. Alchemy and astrology then, he takes as the center of his piece; alchemy, as the most in need of vitriol, receiving first place and the title of his play. Then to fill out the play and the wholly swindling character of the alchemist he intended to portray, he made him ready for gain in any way. He added to the standard gold-swindle all the traits of Forman, and the thing was conceived. Jonson’s play was the zenith of the series. More artistic in form, more consistently worked out in detail, removed from the realm of actual fact to the realm of art where probability in the premises only is needful, governed and ordered by an intellect far above any of his predecessors, his play was the most effective satire on alchemy that has ever been written. Its instant popularity testified to its timeliness. We need no witness but our own eyes to see its perfect adaptation to its end.

Alchemy and Literature.

Of the references in the pamphleteers of the day to alchemy, astrology, and kindred matters satirized by Jonson, I have already spoken. The chief value of this pamphlet literature is the light it throws on the times.

\(^1\) In Gallathea; see review of it (pp. 72 ff.).
Alchemy

These pamphlets are historical documents, not literature. They are the newspapers of the time and useful in that they reflect public opinion. Let us now review the treatments of alchemy in English literature. We shall interpret this term somewhat liberally, and notice in this connection several books of small literary merit but of significance in other respects, before passing to the more distinctively literary treatments.

The *Secreta Secretorum* was a very popular book. It was translated from Arabic into Latin in the thirteenth century, then from Latin into French. We have a number of versions of it in English. Gower used it in the 7th book of his *Confessio Amantis* (1390\(^1\)), Hoccleve in his *Regement of Princes* (1412)\(^2\). The most important of these versions is the *Secrees of old Philisoffres*, a translation undertaken by John Lydgate, probably at the request of some great person, and finished after his death by Benedict Burgh\(^3\). It is written in the seven-line stanza called rime royal. It is by no means a close translation\(^4\). Besides Lydgate, there are three prose versions in English, all before 1460\(^5\).

The *Secrees of old Philisoffres* is a book of advice to kings. The original was reputed to have been written to Alexander by Aristotle and to contain all his secret teaching and advice to that monarch. Besides telling the king how to govern, how to look out for his bodily health, and remarking on 'astronomy' as a good means of diagnosing sickness, he takes up alchemy and expounds the nature of

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\(^1\) Approximate date.

\(^2\) E. E. T. S. Ex. Ser. No. 72, ed. F. J. Furnivall. Hoccleve adapts part of *Secreta Secretorum*, but not the parts treating of alchemy.

\(^3\) MS. is of about 1450.

\(^4\) Nat woord by woord | Cause of varyaunce,
In this tongues | ther is greet difference;

ffolwyn myn Auctour | in menyng and sentence.—Secrees, 470–3.

the three stones and their making (ll. 519–67, 974–1029). He dwells especially on the expenses incurred by the ignorant for which,

When al is doon | he get noon othir grace,
Men wyll scorne hym | and mokke his foltyssh face.
It is no Craft | poore men tassaye,
It causith Coffres | and Chestys to be bare,
Marryth wyttys | and braynes doth Affraye ; . . .

Lydgate sees the beggary that alchemy brings as clearly as Chaucer, but it does not occur to him to reject it. The Secrees ends with a treatise on physiognomy.

Another treatise wholly scientific in intent demands a word in this connection. This is The Book of Quinte Essence or The Fifth Being ; That is to say, Man's Heaven. A treatise in englisch breuely drawe out of pe book of quintis essencijs in latyn, fat hermys the prophete and kyng of Egipt, after pe flood of Noe fadir of philosophris, hadde by reuelacioun of an aungil of god to him sende . . .

The book is mainly devoted to medicine, telling how to cure diseases with the quintessence (which sometimes takes the form of potable gold). The quintessence seems to be nothing more or less than alcohol. The unknown author regards it as almost a panacea. The Book of Quintessence tells how to calcine gold and to prepare the quintessence of gold. Herein is its relation to alchemy. Its main value to us, however, is to illustrate the state of medical science which bred quacks like Forman and Subtle.

One of the most interesting results of the alchemical revival of 1440–80 is the metrical treatises on alchemy which are preserved for us in Elias Ashmole's Theatrum Chemicum Britannicum, London, 1652. One may by courtesy mention them as literature since they are in verse.

1 ll. 580–4.
2 On Lydgate's relation to the alchemical revival in the reign of Henry VI, see Steele's note to l. 541, Secrees.
3 Cf. Subtle's 'metaposcopy.'
4 E. E. T. S. No. 16, 1866 (rev. ed., 1889). The date of the earliest MS. is about 1460–70.
Alchemy

A very curious lot they are. That any man should essay
to write a scientific treatise in verse is rather too hard for
us to-day. The possibility of rime not being the best
vehicle for science occurred to the author of *Pater
Sapientiae*:

And *Son* though thys Writing be made in Ryme,
Yet take thow thereat noe greate disdaine.
Till thow hast proved my words in deede and in thought,
I watt it well it schalbe set at nought.

But when we consider the divinity of alchemy and the
misty exaltation of its devotees, we need not wonder that
it was poetry to them and seemed to call for poetical form.
In fact, the truth of alchemy seems more probable when
stated in poetical fashion than when set forth in plain
scientific prose. One of them begins most aptly:

All haile to the noble Companie
Of true Students in holy *Alchimie*,
Whose noble practise doth hem teach
To vaile their secrets with mistie speach.

And yet this is a serious treatise.

The chief of these poems are *The Compound of Alchemy* (1471), by Geo. Ripley, and *The Ordinal of Alchemy*, by Thomas Norton (1477). Ripley was a canon of Bridlington
in Yorkshire, and was traditionally reputed to have sent
a large sum in gold to the Knights of St. John at Rhodes
annually for several years, to support them against the
Turks. The gold, of course, was made by his art. Ripley’s poem is in the rime royal stanza. It gives a com-
plete account of the confection of the stone through twelve
processes, calcination, separation, etc., which he calls the
twelve gates of alchemy. He is of high repute in the
fraternity. The book is well besprinkled with pious

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3 First printed, London, 1593, by Ralph Rabbards.
5 In quotation from Dekker, p. 58.
adjurations. I quote the concluding lines. They may serve alike as specimens of his versification and his thought:

Thus heere the *Tract of Alchimy* doth end,
Whych (*Tract*) was by George Ripley Chanon pen’d;
It was Composed, Writt, and Sign’d his owne,
In Anno twice Seav’n hundred seav’nty one:
Reader! Assist him, make it thy desire,
That after Lyfe he may have gentle Fire.

Thus heere the *Tract of Alchimy* doth end,
Whych (*Tract*) was by George Ripley Chanon pen’d;
It was Composed, Writt, and Sign’d his owne,
In Anno twice Seav’n hundred seav’nty one:
Reader! Assist him, make it thy desire,
That after Lyfe he may have gentle Fire.

Thomas Norton was probably a pupil of Ripley. His *Ordinal* is divided into seven books written in heroic couplets (where he does not forget to put the right number of feet in a line). The *Proheme* states his purpose thus:

To the honor of God, One in Persons three,
This Boke is made, that Lay-men shulde it see,
And Clerks alsoe, after my decease,
Whereby all Lay-men which putteth them in prease [subjection]
To seech by Alkimy great ryches to winn
May finde good Counsell er they such warke begin;

so far clear enough, but he would be a great and wise magician who found any secret told in the book. Norton is worth while because he tells stories about the alchemists of his times and their experiences: how one Dalton, known to possess the secret of transmutation, was imprisoned and annoyed by great nobles who wished to get it; how the land was being brought to poverty by the popular fever to get rich by means of alchemy and the like. These treatises agree in laying great stress on the narrowness of the way of alchemy and the few there be that find it:

That of a *Million*, hardly *three*
Were ere Ordaind for Alchimy.

They find fault with those who use ‘a world of strange ingredients,’ tell tales of unsuccessful alchemists and of cheating alchemists. They differ from Chaucer only in that they all insist that the thing is possible; that in their books—the more vapory the book, the surer its author’s confidence in himself—is the secret writ for him whom God giveth grace to understand. To reveal it to any other would be sin.

2 Ashmole, p. 6.  
3 Norton, p. 3.
Alchemy

John Gower is at the same time the last of the faithful and the first of those who demand some consideration as literature, among those of whom I shall speak. I cannot say that I find his alchemical passages exactly thrilling either for matter or style. Belief in alchemy apparently is a serious obstacle to the composition of good poetry. Certainly our English writers on the subject lack literary merit except when they satirize it. Gower touches on alchemy in the fourth book of the Confessio Amantis. The science is explained by the confessor to the lover, his pupil. As an attempt to give a clear idea of alchemy in a short space it is fairly successful. Gower unfortunately believed in it, and so his work lacks the side-lights which a little saving incredulity can supply.

'Alconomie,' as he calls alchemy, is the multiplying of silver and gold. The substance of the matter consists in the four spirits and seven bodies. Gold and silver are the two extremities of the series of metals. The metals are all of one fundamental nature. When by process of alchemy you take away the rust, the savor, and the hardness, they take the likeness of gold or silver perfectly. To accomplish this you must go through the seven processes of 'distillation,' 'congelation,' 'solucion,' 'descencion,' 'sublimation,' 'calcination,' 'fixacion.' Thus do you win the philosophers' stone. There are three stones: the vegetable, to preserve man's health; the animal, which sharpens the senses and the wits; the mineral, which purifies metals of the rust, stink, and hardness, and makes them able to receive the nature of gold and silver. 'Hem that whilom were wise' have accomplished this,

Bot now it stant al otherwise;
Thei spoken faste of thilke Ston,
Bot hou to make it, nou wot non
After the sothe experience.
And natheles gret diligence
Thei setten upon thilke dede,
And spille more than thei spede;

1 2457–632.  
Introduction

For allewey thei finde a lette,
Which bringeth in poverte and dette
To hem that riche were afore:

To gete a pound they spenden fyve;
I not hou such a craft shal thryve
In the manere as it is used:
It were betre be refused

Bot noght forthi, who that it knewe,
The science of himselfe is trewe¹.

Hermes, Geber, Ortolan, Morien, Avicen—these are great names in 'alconomie,' but

Ther ben full manye now aday,
That knowen litel what thei meene ².

Gower could not help but see, as Chaucer saw, that failure was the lot of alchemists. But, unlike Chaucer, it never occurred to him to doubt that

The science of himselfe is trewe.

His position is more like that of the alchemists Ripley and Norton, who criticize most sharply the ignorant and fraudulent practises that went on in the name of their science. Unlike them, however, Gower claims no knowledge of alchemy. But he has the true spirit of faith, to which the credit of belief varies inversely as the incredibility of the matter. It is interesting to note that Ashmole, in his Theatrum Chemicum Britannicum³, 1652, speaks of Gower and Chaucer as masters of the art, Gower being Chaucer's instructor.

Having disposed of the faithful, let us turn to the unregenerate scoffers, Chaucer, Lyly, and Jonson; and the least of these is Lyly. All three are vigorous and dis-

¹ IV. 2580 ff.
² 2616–7.
³ p. 467. 'One Reason why I selected out of Chaucer's Canterbury Tales, that of the Chanon's Yeoman was, to let the World see what notorious Cheating there has beene ever used, under pretence of this true (though Injur'd) Science; Another is, to shew that Chaucer himselfe was a Master therein.' Again, p. 470, 'Now as concerning Chaucer (the Author of this Tale) he is ranked amongst the Hermetick Philosophers, and his Master in this Science was Sir John Gower.'
Alchemy

criminating satirists. Before Chaucer, Langland, in the *Vision of Piers Plowman*¹, had attacked alchemy, indeed, on the ground that it deceives the people. But there is nothing to show that he knew it to be a fraud. He is opposed to all science from the religious point of view. Let men pray and worship God, not try to pry into His secrets². We may, however, safely consider Chaucer the first English satirist of alchemy. His *Chanouns Yemannes Tale* is exceeded by no later treatment in bitterness; indeed, it is more bitter than Jonson’s play, and, tho less comprehensive, is fully as sharp an attack. It could not be expected to have so great a popular effect in its own times, for its readers were primarily the cultured minority. The days of printing were yet eighty years away in England, aside from the fact that the appeal of Chaucer’s art is not to the people at large. He could not have reached the groundlings of an Elizabethan theater, where, it seems highly probable, Jonson’s play may have had a real and wholesome influence.

I do not think the force of Chaucer’s satire is justly appreciated by those who have not taken the trouble to look into alchemy to some extent. I know that a reasonably careful reading of it made no very strong impression on me at first. The ideas and processes of alchemy are so foreign to our minds that antiquarian research is necessary before we know the points where the satire bites deepest. The strings of terms so savagely uttered by the yeoman in Chaucer, by Peter in Lyly, and by Surly in Jonson, become very effective when we have examined a few typical alchemical books, and have experienced the appalling medley of obscurity to which those terms lent themselves. A definite scientific terminology, such as every modern science demands, would have demolished alchemy in a generation because it would have proved all the receipts of the masters for making the stone to be false.

¹ Passus X. 207, 213, B text. Lodge, cf. ante, p. 59, advances the same idea.
The Chanouns Yemannes Tale may date roughly about 1390. As the Canterbury pilgrims were riding along after listening to the most edifying life of 'Seint Cecyle,' a man clothed in black and very shabby came riding at a furious pace to overtake them. It was a 'canon of religioun,' followed by his yeoman. The yeoman, courteous notwithstanding his discolored face, falls into talk with the host, first telling what a wonderful man his master is, how he can pave the very ground on which they ride with gold and silver. The host voices public opinion of all time by asking why the canon is so vilely dressed if he be so rich. The yeoman says it is the eccentricity of genius: his master misuses his wits. In his further talk with the host, it comes out that they dwell in suburbs, dark alleys, and other obscure places, like thieves. Gradually he drifts to remarks about their unsuccessful alchemy. The canon overhears and tries to silence him, but when he sees

... it wolde nat be,
But his yeman wolde telle his privatet,

away fled the canon. The yeoman, wafting a farewell salutation to his departing master—

Sin he is goon, the foule feend him quelle

falls to relating what he knows of alchemy. The character of the yeoman, not over intellectual, passionate, sometimes becoming almost inarticulate with rage as he remembers some especially exasperating trick, is preserved so well that it almost hinders the flow of the story. He himself has fallen so far in debt by this alchemist, his master, that he never hopes to get out. All alchemy is good for is to 'empte his purs, and make his wittes thinne.' Then he falls upon the terms that 'been so clerical and so queynte.' He goes on belching forth the limitless vocabulary of alchemy for fifty lines, pausing occasionally for breath and to objurgate alchemy and alchemists.

1 G. 700-1.
2 G. 705.
3 G. 741.
4 G. 752.
Alchemy

As bole armoniak, verdeees, horas, (790)
Violes, croslets, and sublymatories, (793)
Sal tartre, alkaly, and sal preparat. (810)

He names over the seven bodies and four spirits concerned in alchemy. Then, after bursting out again on the inevitable failure of alchemical operations, he gives vent to some more 'terms of art.' And O,

. . . the philosophres stoon,
Elixir clept, we sechen faste echoon1;

but

For al our craft, when we han al y-do,
And al our sleighte, he wol nat come us to2.

Alchemists are fools;

And evermore, wher that ever they goon,
Men may hem knowe by smel of brimstoon;
For al the world, they stinken as a goot;
Her savour is so rammish and so hoot,
That, though a man from hem a myle be,
The savour wol infecte him, trusteth me3.

If one ask them why they live so fouly and wear such rags,

They right anon wol rownen in his ere,
And seyn, that if that they espied were,

Then comes the description of an attempt to make the philosophers' stone. The pot is on the fire and the ingredients in. Up burns the fire. Presently there is a crash. The mess has exploded. Then follows great sorrow to all the workers. But presently hope returns, and they collect the fragments, each avowing a different cause for the ill luck, and sure that next time they will win the elixir.

When they

. . . been togidres everichoon
Every man semeth a Salomon.
But al thing which that shyneth as the gold
Nis nat gold, . . .5

1 G. 862-3. 2 G. 866-7. 3 G. 884-9. 4 G. 894-6. 5 G. 960-3.
They are only stuffed prophets. Thus far with the honest alchemists, the first of the two parts into which Chaucer divides his tale.

The second part details the tricks by which a canon made men believe in his powers. It is another canon, not so honest as the first but equally successful. He went to a prosperous London priest and borrowed a mark for three days. It was returned punctually on the appointed day. On this the priest commented, saying it gave him pleasure to lend money when it came back so duly on time. The canon in friendly gratitude offered to show a rare bit of philosophy. Three ounces of quicksilver are bought and two of them converted into equal weights of silver. To make assurance doubly sure, an ounce of copper is converted into an ounce of silver. All this purports to be done with a powder which is poured on the metal in the melting-pot. In fact, the work is done with the hollow coal, the hollow wand, and by sleight of hand, as has been before described.

The three pieces of silver are then taken to the goldsmith and by him pronounced pure silver. The priest is all aglow with desire, and anxiously inquires for what price he can have the secret of this wonderful work. The 'Chanoun,' after becoming hesitation, and making due allowance for their friendship, lets the duped priest buy, for the nominal price of £40, the secret of the powder,

\[
\text{Y-maad, other of chalk, other of glas,} \\
\text{Or som-what elles, was nat worth a flye}.\]

The money is paid; the canon vanishes for good and all. The simple priest tries in vain to make the receipt effective, but he remains poorer by £40 and richer by valuable experience. The yeoman again reverts bitterly to the impossibility of success in this pursuit:

They mowe wel chiteren, as doon thise jayes, (1397)

as to try to multiply or transmute gold.

Alchemy

Chaucer ends the tale with a few selected quotations from the masters of alchemy, Arnold de Villeneuve, Hermes Trismegistus, Aristotle, and Plato. He seems to summarize his opinion of the alchemical treatises in a dialog between Plato and a pupil of his. I suspect there is more of Chaucer than of genuine alchemical writings in it. Says the disciple:

‘Tel me the name of the privy stoon?’
And Plato answerde unto him anoon,
‘Tak the stoon that Titanos men name.’
‘Which is that?’ quod he. ‘Magnesia is the same,’
Seyde Plato. ‘Ye, sir, and is it thus!’
This is ignotum per ignotius.
What is magnesia, good sir, I yow preye?’
‘It is a water that is maad, I seye,
Of elementes foure,’ quod Plato.
‘Tel me the rote, good sir,’ quod he tho,
‘Of that water, if that it be your wille?’
‘Nay, nay,’ quod Plato, ‘certein that I nille.
The philosophres sworn were evericchoon,
That they sholden discover it nnto noon,
Ne in no book it wryte in no manere 1;’

Then Chaucer speaking through the yeoman says:

Thanne conclude I thus; sith god of hevene
Ne wol nat that the philosophres nevene
How that a man shall come un-to this stoon,
I rede, as for the beste, lete it goon 2.

It is noteworthy that Chaucer’s treatment confines itself strictly to alchemy, showing (1) how the professors never succeed, and (2) how they fleece the unwary. He makes no effort to explain the fundamental theory. He does not go as far as Gower even, here. Chaucer’s interest is that of the practical man. Whether both his bitterness and practical knowledge of the art were the result of unhappy experience or not, I do not know. On the contrary, Ben Jonson’s knowledge was undoubtedly purely theoretical, and it is characteristic of his inquiring mind and rare intellect that he presents the philosophy of alchemy clearly and fairly.

1 G. 1452-66. 2 G. 1472-5.
John Lyly's comedy *Gallathea*, printed in 1592, acted perhaps as early as 1584, attacks alchemy and astrology in a comic underplot. The play is very much in the style of a masque. It was written for the Court, not the people, and was played before Queen Elizabeth on a New Year's day by the children of Paul's. The satiric underplot has no connection with the mythological and fanciful main plot, which is largely concerned with Diana, Cupid, Neptune, and such like properties of the stage spectacle. The scenes of the underplot form but a small part of the play in respect to bulk. It would seem, perhaps, that a prolonged and well-sustained attack on alchemy might have displeased the queen, who had invested money in alchemy before this time, and was to do so again.

The underplot details how Raffe, a rather simple-minded fellow, shipwrecked on a strange shore and needing the means to keep body and soul together, meets with Peter, an alchemist's boy. Huge mouthfuls of big words roll from Peter's lips as bees swarm from a hive.

Sublimation, almigation, calcination, rubification, encorporation, circinatio, sementation, albification, and frementation; with as many terms impossible to be uttered, as the arte to bee compassed

Says Raffe, 'Let mee crosse myselfe, I never heard so many great devils in a little monkies mouth.' Then more queer terms until Raffe's hair stands on end with affright. Presently Peter falls to telling the greatness of alchemy and of his master, who is

A little more than a man, and a haires breth lesse than a god. Hee can make of thy cap gold, and by multiplication of one grote three old angels.

Peter discourses on the four spirits, and is just gathering breath for a grand onslaught on the seven bodies when he is stopped by the entrance of his master, the 'alcumist.' He talks fustian a while and then is persuaded to take

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1 Alchemy is touched on in Act II, Sc. iii; III. iii; and V. i; Astrology in III. iii, and V. i.

2 See ante, pp. 37 ff.

3 II. iii.
Alchemy

Raffe into his service. Peter takes this opportunity to escape from the starvation wages that alchemy pays and deserts the service.

The alchemist claims all powers. He can make wind into gold, if necessary, and when he really puts his mind to it, he would transmute the flame of fire, did not the gods dissuade him. Raffe is delighted with hopes of riches without end. He hears that his master made that shower of gold in which Jupiter came to Danae, from a spoonful of 'tartar-alom.'

But he soon gets tired of hard work and no return, and goes to serve an astronomer (i.e. astrologer). He is now filled with hope of all knowledge. He will mount up on wings of angels and know the secrets of heaven and earth. The astrologer, like the alchemist, is but a bragging ignoramus. Raffe soon abandons him, hungrier than ever.

The satire on alchemy in Gallathea is brief, but it is very direct. It shows less knowledge of the science than Gower, Chaucer, or Jonson possessed. In fact, I strongly suspect that Lyly is directly indebted to Chaucer for most of the jargon and technical details. Add to the general ac-

1 The words correspond in groups. Lyly has (Act II. iii) 'croslets, sublivatories, cucurbits, limbecks, decensores, violes,' where Chaucer has (792 ff.)

||
| sublimation | sublyming, 770. |
| amligation | amalgaming, 771. |
| calcination | calcining, 771. |
| rubification | rubifying, 797. |
| encorporation | encorporing, 815. |
| circination | citrinacioun, 816. |
| sementation | cementing, 817. |
| albification | albificacioun, 805. |
| frementation | fermentacioun, 817. |
| croslets | croslets, 793. |
| sublivatories | sublymatories, 793. |
| cucurbits | cucurbites, 794. |
| limbecks | alembykes, 794. |
| decensores | descensories, 792. |
| violes, manuall and mural | violes, 793. |

Peter's next speech is the same. Lyly has taken a group of the terms which Chancer supplies to his yeoman and re-arranged them. I give Lyly's list of terms in the order of their occurrence in Gallathea. His grouping into speeches is shown by dividing lines. To each word is appended the form in which it occurs in Chaucer and its line number there. The grouping will thus be evident.

... descensories,

Violes, croslets, and sublymatories,
Cucurbites, and alembykes eek.
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quaintance with alchemists that any man of the world in Lyly's time would possess, Chaucer's alchemical vocabulary, and you have all the material necessary for Lyly. Jonson's list is in large part different, and is used with more comprehension. Jonson understood the theory of alchemy. Lyly and Chaucer apparently were unconscious of any difference between the cabalistic terms and those that had a definite material sense, many of which are retained today. As will be noticed later, Lyly touches no point in his satire that is not touched by Chaucer. His satire is much less effective than that of either Chaucer or Jonson.

Ben Jonson produced in 1610 his Alchemist, the greatest and most effective satire on alchemy and the maze of swindles connected with it, that has ever been written. His method of attack is thus: three rogues, Subtle, professional quack and alchemist, Face, an idle servant caring for an empty house, and Dol Common, a prostitute (mistress to Subtle), enter into an 'indenture tripartite' to cheat in any and every way. Subtle enacts the

| enbibing | enbibing, 814. | resagar | resalgar, 814. |
| bellowes | blowing is spoken of in Chaucer but not bellowas, 923. | sal armonick | sal armoniak, 798. |
| molificative | molificasione, 854. | egrimony | egremoine, 800. |
| endurative | induracioun, 855. | lunany | lunarie, 800. |
| saltpeeter | salt peter, 808. | brimstone | brimstoan, 798. |
| vitrioll | vitriole, 808. | valerian | valerian, 800. |
| sal tartar | salt tartre, 810. | tartar alam | tartre, alun, 813. |
| sal perperat | sal preparat, 810. | breeme-worte | bern, wort, 813. |
| argoll | argolle, 813. | g'asse | glas, 813. |
| | | unselekdy lyme | unslekkyd lym, 806: |
| | | chalte | chalk, 806. |
| | | ashes | ashes, 807. |
| | | hayre | heer, 812. |

Lyly names the four spirits: quicksilver (822), orpyment (823), sal armoniack (824), brimstone (824), in the same order as Chaucer. Now Gower changes the order and the form of the names: quicksilver, sal armoniack, sulphur, and arsenicium. Lyly's agreement with Chaucer adds to the probability that he followed Chaucer.

Further, Chaucer's canon would praise all the ground they were riding on to Canterbury with gold; Lyly's 'alchemist' with one pound of gold will go near to pave ten acres of ground. A few more details might be added, but I think these suffice to show Lyly to have studied his alchemy almost altogether in The Canouns Yemannes Tale.
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alchemist, quack, and conjurer. Face acts as Subtle's assistant in the laboratory (his Lungs) sometimes, and at other times as the 'tout' who drums up business about town. Dol is miscellaneously useful as the pure virgin needed in some of their operations, as the Queen of Faery, and in her proper professional activity. Jonson has prefixed to the play an 'argument' in the form of an acrostic which gives a just idea of the scope of the work.\(^1\)

Avarice supplies them with a fine line of dupes. Dapper, a lawyer's clerk, is furnished with a familiar spirit by whose aid he is to win up 'all the money in town.' Drugger, the tobacco man, is supplied with a most wonderfully designed sign, magically contrived to draw trade, an excellent feature of which is a loadstone buried beneath the threshold to attract the spurs of gallants. Directions are given for placing his shelves and his door in the most fortunate position, his evil days are noted in his almanac; besides, he is encouraged to lay suit to the Widow Pliant. Kastril is taught the art of being an 'angry boy,' how to quarrel by rule—in slang of to-day, to be a 'sport.' His idiotic sister, Widow Pliant, is advised that she will marry a man of rank—it being calculated by the two rogues that one of them shall have her. Surly, the unbeliever, disguised as a Spanish Don, is brought to the house for immoral purposes. Dol at the moment of his arrival being engaged otherwise, Dame Pliant is advised that this is the man of rank and she is handed over to Surly. Her honor is saved only through Surly's not being the Spaniard he seemed, and having, withal, a little honor in his soul.

I have sketched rapidly the principal tricks of the play outside of alchemy. (An infinite variety of minor swindles is, of course, alluded to.) Let us turn to that. There are two separate dupes here: Mammon, the knight, who would rise by the stone to unexampled heights of luxury and lust, and the Puritans, Deacon Ananias and his pastor, Tribulation Wholesome, who hope with the stone, by

\(^1\) See post, p. 115.
hiring soldiers, bribing magistrates and the like, to set up in England the ‘beauteous discipline’ of the Puritan religious system. Mammon and the Puritans, far apart as they are, yet are alike in absolute lack of scruple. They will do anything to gratify their desire of power: Mammon the power to enjoy himself, the Puritans the power to keep others from enjoying themselves. The Puritans are even made to consent to the making of counterfeit money.

Jonson does not go so deeply as did Chaucer into the details of the alchemists’ schemes for inspiring confidence in their dupes. Their assumption of learning and piety is all that he lays stress on in this connection. We are shown chiefly the latter end. Mammon comes on the stage fully confident and hoping that day to see his hopes realized. Subtle continues to enforce the need of purity for one who seeks the stone and to hope that Mammon is worthy, while at the same time the latter is being drawn into the pursuit of Dol, posing as a great lady slightly mad on the ‘rabbins.’ At the proper moment her raving comes on. Mammon’s intended intrigue is discovered. The retort blows up, Subtle faints with pretended sorrow and Mammon is hurried from the house, penitent and ready to send £100 to the poor in atonement, so that he can begin the search for the stone over again. Incidentally he is made to send all the metal ware in his house, andirons, kitchen utensils, and the like, to be turned into gold. These are resold to the Puritans, to be turned into gold for them likewise. For them, too, he is making the philosophers’ stone, but their process is not so far advanced as Mammon’s, and adds to the alchemical satire only as it gives room to display the variety and breadth of the alchemical swindlers in dealing with an entirely different sort of men. It also gives opportunity to vent artistically a second string of ‘termes of art.’ The first had been given by Surly, Mammon’s unbelieving friend, in a contemptuous rejoinder to Subtle’s effort to convince him of the truth of alchemy. In the course of this discussion
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between Subtle and Surly, Jonson gives a thorough exposition of the logic by which the more intelligent alchemists justified themselves. The unexpected return of Face’s master, the owner of the house in which the operations are conducted, puts a sudden end to their schemes. Mammon and the Puritans, along with all the other dupes, get nothing back but are unceremoniously driven away. Subtle and Dol have to flee over the back fence without a penny of their gains. Face and his master remain on the field in possession of all the ‘purchase.’ So ends ‘Master Ben Jonson’ ‘his elaborate art-contrived play’ satirizing alchemy. I have tried here to bring out only what the play has to say on swindling, giving especial prominence to alchemy. I have not attempted to give a complete summary of it.

The Alchemist was not Jonson’s only attack on the hermetists. It was, however, more elaborate and better calculated to reach the people than any other satire addressed to that end. He returned to the subject with a masque, Mercury Vindicated from the Alchemists, presented before King James in 1615. This is, in fact, an epitome of the alchemical satire of The Alchemist. The scene is an alchemist’s laboratory, with Vulcan watching the registers, and a cyclops tending the fire. Presently Mercury, caduceus in hand, creeps out of one of the furnaces. Disregarding Vulcan’s frantic adjurations not to be so volatile, he runs about the room and falls to berating the alchemists.

For the mischief of Secret, that they know, above the consuming of coales and drawing of Vskabah, howsoever they may pretend under the specious names of Geber, Arnold, Lully, Bombast of Hohenhein, to commit miracles in art and treason again’ nature. And, as if the title of Philosopher, that creature of glory, were to be fetch’d out of a furnace, abuse the curious and credulous Nation of metall-men through the world, and make Mercury their instrument. I am their Crude, and their Sublimate; their Precipitate, and their Nunctuous; their male and their female; Sometimes their Hermaphrodite; what they list to stile me. It is I, that am corroded, and exalted, and sublim’d, and reduced, and fetched over, and filtered, and wash’d, and wip’d; what betweene their salts and their sulphures; their oyles, and
their tartars, their brines and their vinegers, you might take me out now a sons'd Mercury, now a salted Mercury, now a smoak'd and dri'd Mercury, now a pouldred and pickl'd Mercury: nener Herring, Oyster, or Couchmer past so many vexations:

He goes on to detail how the alchemists get their meat and drink and clothes—everything they have—on the credit of Mercury, promising to pay when they have turned him into gold; how

They will calcine you a graue matron (as it might bee a mother o' the maides) and spring vp a yong virgin, out of her ashes, as fresh as a Phenix:

... They professe familiarly to melt down all the old sinners o' the subures once in halfe a yeere into fresh gamesters againe.

The alchemists come out and try to 'fix' him, but he defends himself with his caduceus which here represents the elixir. He continues to upbraid them, accuses them of pretending to the power of creation, and of making such creatures as masters of the duel, town cunning-men, and lawyers. The alchemists fail in another effort to control Mercury. He then announces his independence of them and his intention never again to be the 'philosophers mercury.' Whereupon the scene changes and Nature, the true repository of the secrets vainly sought by the alchemists, is disclosed attended by Prometheus. Singing and dancing make the usual close of the masque.

This masque is apparently addressed directly to King James, before whom it was shown. Mercury appeals to the king: 'You that are both the Sol and Jupiter of this sphære Mercury, inuokes your maiesty against the sooty Tribe here;...' How James I stood in reference to alchemy I know not. We know that he was a strong believer in witchcraft, and wrote his Demonology in support of his views. Perhaps Jonson seized the chance to make a personal impression on the king as to the falsity of alchemy, as he had sought to do with the people at large, five years before. The masque is certainly no less vigorous than the play. It is harder to follow. The style is condensed and tense, as Jonson always is. Besides it involves wider learning for its comprehension. This is doubtless due to
the king's own learning, and the delight it gave him to exploit it in following the allusions to the classics and to learned books in a piece like this.

Jonson has one other piece ¹ wholly devoted to alchemy. I quote it entire:

To Alchemists.

If all you boast of your great art be true;
Sure, willing poverty lies most in you.

Short as it is, it brings clearly to view the most characteristic thing about alchemists, their poverty.

Eleven years later, in The Fortunate Isles, a masque for Twelfth Night, 1626, Jonson takes a fling at the Rosicrucians. Merefool, a fat-witted devotee, clad in rags, is introduced complaining that all his vigils, fasting, and poverty have brought no result. Johphiel, the airy spirit of Jupiter's sphere, makes him believe that the reward is coming at last and proceeds to tell what it is. Briefly it is all power and all knowledge. Merefool is invited to summon any of the dead. He asks successively for Zoroaster, Hermes Trismegistus, Pythagoras, Plato, Archimedes, Aesop, but they are all busy, unfortunately, and cannot come at once. 'Plato is framing some ideas ... at a groat a dozen,' Pythagoras is 'keeping asses from a field of beans.' All these worthies being busy, Skogan and Skelton and an anti-masque of grotesques are introduced. This ends the part of the masque touching on the 'Brothers of the Rosy Cross.'

There is no reference to transmutation in The Fortunate Isles. I have mentioned it because alchemy was a part of the Rosicrucian faith. The Rosicrucians interpreted the theory of alchemy mystically, and sought more for perfection in general than for the elixir of transmutation. The adept, of course, could transmute if he wished, for the secret of the universe was open to him. The pretensions of the Rosicrucians were perchance the most evident remaining stronghold of alchemy in 1626. It would be,
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then, in order for Jonson to aim another blow, tho a somewhat private one, at his old enemies.

Before leaving Jonson, it will not be amiss to call attention to the fact that in Volpone\(^1\) Jonson introduces Volpone in guise of a quack doctor, attended by a dwarf, and selling in the streets a marvelous patent medicine. He is a rudimentary Subtle, voluble and shrewd. He belches forth masses of abstruse terms. One of the spectators remarks 'Is not his language rare?' Another replies,

But Akhimy
I neuer heard the like: or BROUGHTON's bookees.

Then the dwarf sings in honor of the remedy:

\[\begin{align*}
&\text{Had old Hippocrates, or Galen,} \\
&(\text{That to their bookees put medicines all in}) \\
&\text{But know we this secret, they had neuer} \\
&(\text{Of which they will be guiltie ever}) \\
&\text{Beene murderers of so much paper,} \\
&\text{Or wasted many a hurstlesse taper:} \\
&\text{No Indian drug had ere beene famed,} \\
&\text{Tabacco, sassafras not named;} \\
&\text{Ne yet, of guacum one small stick, sir,} \\
&\text{Nor RAYMUND LVLLIES great elixir.} \\
&\text{Ne, had beene knowne the Danish GONSWART.} \\
&\text{Or PARACELSVS, with his long-sword,}
\end{align*}\]

We have here the germ of Subtle, little developed, it is true, and all on the medical side, but still the germ. Jonson's mind was already revolving the character.

Nor did the conjurers pass from his mind after he had bodied them forth in full flesh in Subtle. In Mercury Vindicated from the Alchemists, 1615, he sketches the character briefly but accurately.

Then another is a fencer i' the Mathematiques, or the townes-cunning-man, a creature of arte too; a supposed secretary to the starres; but, indeed, a kind of lying Intelligencer from those parts. His materials, if I be not deceiu'd, were iuyces of almanacks, extraction of Ephemeredes, scales of the Globe, fylings of figures, dust o' the twelve houses, consurre of questions, salt of confederacy, a pound of adventure, a graine of skill, and a drop of trueth.

The numerous quacks that throve in London in Jonson's

\(^1\) II. ii. 1616; II. i. G.
day, and his own conviction of the essential falsity of all their claims, had evidently impressed the character indelibly on his mind.

The 13th Epigram of Book I is addressed to 'Dr. Empirick.'

When men a dangerous disease did scape,
Of old, they gae a cock to Aesculape;
Let me give two: that doubly am got free,
From my diseases danger, and from thee.

It will not be amiss to compare the points satirized in Chaucer, Lyly, and Jonson, remembering that the superior richness of Jonson's play is due largely to the multifarious combination of swindles which he unites, while Chaucer and Lyly take up alchemy almost alone. This satire is the more remarkable in Chaucer. His skeptical habit of mind led him to disbelieve in both alchemy and astrology, in an age when belief was well-nigh universal 1.

1. The disparity between the pretenses of the alchemists and their results, their ability to make gold and their poverty, is Chaucer's first point. Both he and Lyly make much of this.

Why is thy lord so sluttish, I thee preye,
And is of power better cloth to beye 2?

1 Chaucer's views on astrology are very definitely stated in two places. (1) In the Frankeleyns Tale:

At Orliens in studie a book he say
Of magik naturel, . . .
. . . .
Which book spak muchel of the operacionns,
Touchinge the eighte and twenty mansiouns
That longen to the mone, and swich folye,
As in our dayes is nat worth a flye;—F. 1124 ff.

And (2) in The Astrolabe, Part II, 4; this is conclusive, because in a prose scientific treatise.

4. Special declaracion of the assendent.

The assendent sothly, as wel in alle nativitez as in questiouns and elec-
cious of tymes, is a thing which that thise astrologiens gretily observen; . . .

Then follows the astrological explanation of the ascendant, which thus closes:

Nathelves, thise ben observauncez of judicial matiere and rytes of payens, in which my spirit ne hath no feith, ne no knowing of hir horoscopum; . . .

2 G. 636–7.
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says the host to the yeoman. Lyly makes Raffe cry out on the entrance of the alchemist, 'This is a beggar.' The canon's yeoman explains it as the eccentricity of genius; his master misuses his wit: Lyly's boy, as a disguise to protect the philosopher from the great ones who would seize him for his secret. Chaucer also tells how the alchemists, when asked

Why they been clothed so unthriftily,
. . . . . . . . . .
. . . seyn, that if that they espied were,
Men wolde hem slee, by-cause of hir science.

It did not suit Jonson's purpose to make Subtle shabby. He is a prosperous rogue, in a fair way to get the philosophers' stone of wealth, if only the crop of fools fails not. Face reminds him, however, that when they first met, Subtle was living on the steam of cooks' stalls, and went pinned up in rags picked from dunghills, with his feet in moldy slippers. However, Jonson twice alludes to the need of keeping the possession of the stone secret, once in connection with Mammon:

The Prince will foone take notice; and both feize
You and your stone: it being a wealth vnfit
For any private subject.

And again in connection with the Puritans:

. . . if the house
Should chance to be suspected, all would out,
And we be lock'd vp, in the tower, for euer,
To make gold there (for th' state) never come out.

Chaucer and Lyly keep recurring to this incongruity between their aims and their attainments. Despite all their fine hopes and promises,

So helpe me god, ther-by shal he nat winne,
But empte his purs, and make his wittes thinne.

So again in Lyly, the alchemist's boy cannot get enough

1 III. iii. 2 G. 893. 3 G. 895-6.
4 I. 25 ff. 5 IV. 147 ff. 6 IV. 696 ff.
7 Chaucer, G. 740-1.
to eat, but his master sturdily maintains that when he really puts his mind to it, he can turn the very flame of fire into gold, were it not that the gods dissuaded him.

Chaucer and Lyly dwell so much more than Jonson on this point, because it is incidental to their method of treatment. They look at it from the outside, and dwell on the impression that the alchemist makes on a critical observer of practical rather than theoretical mind. Jonson takes it up from the inside; makes us look at it from the alchemist's point of view; interests us in the craft by which it is made into a profitable swindle. Only in Surly do we get the outside point of view, and in him it is subordinate, for he cannot meet the alchemical arguments of Subtle, but has to fall back on abuse, the last infirmity of weak-kneed logic. Chaucer exposes the mind of the dupe, Jonson the mind of the duper.

2. The vocabulary of alchemy is another ready point of attack. Says the yeoman,

... we semen wonder wyse,
Our termes been so clerzial and so queynte.\(^1\)

Peter the alchemist's boy (in *Gallathea*) assures us that, 'it is a very secret science, for none almost can understand the language of it, ... with as many termes unpossible to be uttered, as the arte to bee compassed.' Jonson makes Surly say\(^3\),

... *Alchemie* is a pretty kind of game,
Somewhat like tricks o'the cards, to cheat a man,
With charming.

**Svb.** Sir?
**Svr.** What else are all your termes,
Whereon no one o'your writers grees with other?
Of your *elixir*, your *lac virginis*, ...

Besides a liberal sprinkling of 'termes of art' throughout the play, Jonson makes special use of them thrice, all in the second act. Subtle first exploits the jargon moderately to feed Mammon's self-conceit and over-awe Surly; then, Surly, worsted in argument, breaks out angrily into a long

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1 G. 751–2.  
2 II. iii.  
3 II. 390 ff.
list, in the speech whose beginning I have quoted; thirdly, Subtle explodes such a mine of alchemical terms before Ananias that the poor deacon does not know what language he speaks, but thinks it is 'heathen Greeke.' Chaucer gives over 100 lines to the enumeration of these names, broken up, of course, in various ways to make them readable. Lyly has through several speeches of considerable length simply enumerated them. See Surly's invective. It is the best of them.

3. The expertness of the alchemists in finding reasons for their failure, as often as that inevitable event comes to pass, I have already alluded to. Chaucer tells how the pot breaks and they are all cast down. Some said disaster was due to the way the fire was made; some laid it to the blowing, some to the temperature; another said that the fire was not made of beech wood; and Lyly:

I, Raffe, the fortune of this art consisteth in the measure of the fire, for if there bee a coale too much, or a sparke too little, if it bee a little too hote, or a thought too soft, all our labour is in vaine: besides, they that blow, must beat time with their breaths, as musicians doe with their breasts; so as there must be of the metals, the fire, and workers, a very harmony.

How Jonson enabled Subtle to come over Mammon by a masterful stroke of craft and leave him as anxious to go on a second time after all had 'flowne in fumo,' has already been described. Certainly it is a master stroke. The art of inducing fish to bite the same hook twice is a rare one.

Neither Chaucer nor Lyly treats a dénouement like this. It did not come within the scope of their plots. Chaucer's flying 'in fumo' happens to a company of alchemists. Jonson has to provide for its happening practically in the presence of the dupe. So he emphasizes that moral condition, which is much insisted on in the writings of the alchemists. This demand for purity and piety meets us often in Ripley and Norton. Then, too, Chaucer and Lyly confine themselves to the practical part, while Jonson

1 Post III. 397 ff.
2 Cf. p. 317.
3 Both Jonson (II. 127) and Lyly (II. iii) refer to the need of beech.
4 Gallathea, III. iii.
strikes at the more esoteric doctrine as well. The lively contrast between Subtle's pretensions to virtue and the real state of affairs gives an ironical point to the whole treatment of Mammon, and a depth to the satire that only a master-hand could conceive.

Some four years after the production of *The Alchemist*, on the occasion of a visit of King James to Cambridge University, there was presented before him by the gentlemen of Trinity College, a comedy called *Albumazar*. Its author is thought to be John Tomkins, but the matter is somewhat in doubt. It is an adaptation of an Italian play, *L'Astrologo*, of Gian Battista della Porta, a famous Neapolitan physiognomist. The play is a satire on astrology. Albumazar, the astrologer, is nothing but the leader of a band of common thieves. He uses his astrology as a cloak for his robberies. In his character of astrologer he worms information out of his customers, by which he plans robberies to be committed by his companions. In the course of the action thief turns on thief, and thus the well-laid plans of Albumazar come to naught. There is, of course, the inevitable balderdash of impossible lovers served up to us. We are concerned, however, with the play as a satire on astrology. It does not go into the matter with anything like the thoroughness that Chaucer and Jonson go into alchemy. It does not for a moment touch on the soul of astrology. It lacks life, vigor, penetration. Its being a special university play puts it on a level with masques as to popular effect. Its attitude of entire incredulity with reference to astrology can tell us nothing of popular feeling. It may indicate that King James was not a believer, in the same way that Jonson's masque, *Mercury Vindicated from the Alchemists*, would

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1 The title-page of 1615 edition says it was presented March 9, 1614, i.e. March 9, 1615, for the year began March 25. It was entered in Stationers' Registers, April 28, 1615, and published in quarto same year. Cf. Bibliography.

suggest that he distrusted alchemy. For men would not be like to present before the king satires on his personal beliefs.

Alchemy and astrology have played a considerable part in literature since that time. Butler satirized the craft bitterly in Hudibras and in The Character of an Hermetic Philosopher. Astrologers are a regular part of the outfit of historical plays dealing with the Middle Ages from 1100-1600. Balzac has seen fit to introduce into his Comédie Humaine an appalling sketch of the deadly hold alchemy gets on its devotees. Bulwer-Lytton has essayed to treat the Rosicrucian doctrines in Zanoni. A part of that fascination which hermetic pursuits had for their devotees seems to have passed to the unfaithful, and to have inspired them that sit in the seat of the scornful to make sympathetic portrayals of the scorned.

Modern Gold-making Swindles.

But the alchemists are not dead. It cannot even be said that they are sleeping. The scientific modern alchemists have already been mentioned. While the human mind inclines to magic, supernaturalism, and unreason, they will not vanish. It remains to speak of the swindlers, for they, too, are with us as of yore.

The enduring vitality of the gold-making swindle is a marvel. It would seem that man’s desire for wealth is so all-embracing that only a smooth tongue is needed to embark us on any swindling game, however antiquated,

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1 La Recherche de l’Absolu.
2 See p. 19.
3 In this section I have attempted to illustrate only alchemy. Astrology, too, yet lives. I find in the London Times, June 19, 1891, p. 4, under caption ‘Police News,’ a case in point.

‘At Westminster, Frederick Graham Wilson, otherwise Professor Wilson, of 5, Wilton Road, Pimlico, was charged before Mr. de Rutzen on a summons “with unlawfully using certain subtle devices—to wit astrology—to deceive and impose on Edwin Tallin and others.”’

‘Professor’ Wilson told fortunes, pointed out lucky days, and determined questions according to the signs of astrology.

For more detail see The Times.
grant only a possibility of unreasonable profit. The desire to get rich quickly is the base of all swindles. It is as enduring as human vanity and, in fact, one form of the manifestation of that governing principle of life. I will cite an instance.

In the summer of 1890, Charles Morrell and a confederate named Harris worked the gold-swindle in New York City. Morrell was a man of fine appearance, finely dressed, living in handsome rooms in Park Avenue (7109). Every day Morrell walked on Broadway, and finally picked up a man from a Western State by the time-honored trick of the confidence-man, so well described by Greene at the beginning of his 'Conny-catching'¹.

After an acquaintance of six weeks had bred confidence, Morrell announced to his Western friend, who was a gold miner, that he could make ten dollar gold pieces faster than they could be dug from the mine. In due time the bargain was struck. Morrell was to make $10,000 in gold for $3,500.—The fallacy here, that a man who could make gold would care to sell it at twenty-five per cent. of its value, is unexplained.—They proceeded to Morrell's room, where he demonstrated his ability, just as did Chaucer's 'cursed canon' before the London priest. Indeed, the points of similarity are sufficient to suggest that he was familiar with Chaucer. If not, then the details of that most ancient 'green goods' game have been handed down by accurate tradition since 1400.

'Now for business,' said the energetic Morrell as he opened a big valise and took from it a small crucible, a spirit lamp, and some very soft metal. The metal was turned into the crucible, put over the lighted lamp, and melted. While this was doing, the modern alchemist washed his hands in a basin of water dirty enough to lose its transparency. As he did this he remarked that in making such a delicate test the hands must be perfectly clean. At the same time he dropped unperceived a $10

¹ Cf. p. 51.
gold piece in the basin. The molten metal was now turned from the crucible into the basin of dirty water. It was cooled, tested, and again put over the fire. When it was melted again, Morrell brought out a die with the plates of a $10 gold piece plainly marked. Into this die he poured the metal, and, having given it time to take the impression, dropped it into the serviceable basin of water. When it was supposed to have cooled, he put in his hand and drew out the gold piece, patiently waiting him there, from the time when he washed his hands at the beginning of the process. The illusion was perfect, according to the witnesses. Unfortunately for the alchemist his supposed victims were detectives in disguise and all his beautiful 'art' was wasted.

An even more astonishing affair is the case of Edward Pinter. He announced that he had the philosophers' stone, and claimed the power of multiplying gold to three times its original bulk. He took a sovran, and, melting it, put a quantity of powder in it. When cooled, it netted about three times the weight of gold in the sovran. Analysis of his powders—he had two—showed that one of them contained a large percentage of precipitated gold. Calomel was another ingredient. He said that the gold, before being multiplied, must stand in a certain acid eighteen days. During this time the fumes arising would be of so noxious a character that it would be dangerous to human life to be exposed to them. In making the transmutation which he performed before witnesses, the burning matters emitted a horrible smell, which drove all but him from the room. Pinter proposed to the jeweler

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1 See *N. Y. Tribune*, Sept. 9, 1890, p. 1; *N. Y. Herald*, Sept. 9, 1890, p. 9. Charles Morrell, alias Salusee, and Charles Harris, alias Cereghiro: arrested Sept. 6, arraigned Tombs Police Court Sept. 7, and committed for forgery, second degree. The *N. Y. Times* (same date) gives an account of the alchemical process. The *Tribune* is fuller on other details. Cf. also *N. Y. Evening Sun*, Sept. 10, 1890, under caption 'Alchemists Discharged.'

2 Cf. London *Times*, 1891; May 6, 13, 20, 27, and June 3; accounts of his examination before police magistrate: *N. Y. Times*, May 7, 1891.
before whom he made the demonstration to deposit £40,000 gold in an acid bath for eighteen days, preparatory to transmutation. For this purpose an empty house was to be hired and, on account of the dangerous fumes, was to be shut up during that time. When the same trick was ‘worked’ at Baltimore¹, the alchemist was called out of town during the time and did not come back. At the end of the eighteen days the vault was broken open and the $90,000 placed therein was missing. Pinter, when arraigned, maintained the truth of his former statements, and asked permission to perform experiments before the court, demonstrating his possession of the elixir.

The word ‘gold’ is of a Kabalistic sound, and thrice uttered will bring a good catch to your net. Aside from the purely alchemical swindles that have survived until to-day, there are two schemes of recent date which, it seems to me, round out nicely this branch of the Geschichte der menschlichen Narrheit.

For some time it has been known that there was a trace of gold in sea-water². In 1897-8 Rev. P. F. Jernegan, formerly a pastor at Middletown, Conn., was shown by vision from heaven how to extract this gold by electrolysis. The Electrolytic Marine Salts Company was organized, with principal offices in Boston. Extensive works were erected at Lubec, Maine, on Passamaquoddy Bay. Tests were successfully made. The company’s stock sold rapidly. A concession was sold to a company of Springfield capitalists to engage in the business. The process was to suspend in sea-water metal plates on which, by the action of electricity and chemicals, gold was deposited. At the end of July, 1898, Mr. Jernegan sailed for Europe. His assistant, Fisher, also vanished. The profits of the scheme were thought to be upwards of $200,000³.

¹ See N. Y. Tribune, May 19, 1891.
² Bernard of Treves tried to make the philosophers’ stone out of sea-salt. (Waite, Lives, p. 125.)
Introduction

For clear-cut types of the gull and the swindler, the tale of the two Kansas men visiting New York, and the aged scientist who had learned the secret of the goldfish's color, that it made seven grains of pure gold every day, and that this could be crystallized in the scales of the fish, is unsurpassed. It may not be true, but its virtues, as a tale of March, 1902, entitle it to life, at all events.1

The end of the tale is characteristic:

Then we decided that we had seen about all of New York that we cared to, went back to our hotel, and packed up, arriving at the conclusion that Kansas was about our limit.

And this was the conclusion reached by Greene's countrymen, after a London experience, in 1592. It is not so long ago as it seems. Human nature bridges the distance easily.

D. Sources.

To discuss the sources2 of The Alchemist is to investigate Ben Jonson's learning as there displayed. No direct source of any moment can be found. The plot of the play is entirely original. Had not Jonson possessed a mind so stored with knowledge of all sorts, derived as well from books as from life, we should be entirely unable to trace any of his works back to an original. But his great learning enriched his lines with allusions to classical writers, so interwoven with the fabric of his thought as to be barely recognizable. When recognized they do not detract from his originality, but merely testify to his wide and deep familiarity with the literatures of Hellas and of Rome. These allusions to the classics are set down in the notes. They are too slight to be gathered together under the head of sources.

1 New Haven Evening Register, March 21, 1902, under caption 'Get Gold from Goldfish,' quoted from N. Y. Times.

2 Cf. E. Köppel, Quellen-Studien. All Köppel has done for The Alchemist is to collect Gifford's notes to various passages and make them into a two-page article.
It is the same with his exposition of alchemy. We find that he was thoroughly master of the theory of alchemy, had read the works of the masters, and was able to give a clearer exposition of their basic theories than I have been able to find in the works of the alchemists themselves. Almost everything he says about alchemy can be paralleled in some of the alchemical writers. Doubtless every term could be so located if one were to examine carefully all the books on alchemy written before 1610. Jonson gathered their scattered hints into a logical exposition.

It has been attempted to set down in the notes passages from various alchemical authors which seem to have been in Jonson’s mind. These passages will never be found to coincide with his at any length. Like the classical allusions, the alchemical knowledge of Jonson was so thoroughly dissolved and fused into his thought that the product comes forth entirely his own. Such sources are, therefore, hard to recognize and of small value when recognized, except as they illustrate the thought to which Jonson is giving re-expression.

Gifford¹ thinks that Jonson got most of his terms and the greater part of his reasoning from the alchemical treatises which are contained in Ashmole’s Theatrum Chemicum Britannicum. Gifford further remarks that one who compares Jonson’s work with these pieces ‘will be struck with the wonderful dexterity with which he has availed himself of his most wretched materials.’ Jonson very evidently was familiar with most of these treatises, as the quotations in the notes will show. Of course, the collection as a whole had not been put together in Jonson’s time; some of the pieces had not yet been published. No doubt, however, Jonson had access to the principal of them in MS., so far as they were not printed. But Jonson was not the man to stop with these English treatises. The Latin works of the great masters were at hand. Indeed, we find him mentioning, at the beginning

¹ vol. IV, p. 65, G–C.
of his masque, *Mercury Vindicated from the Alchemists*, Geber (Djaber), Arnold, Lully, Bombast of Hohenhein (Paracelsus), as leading names in alchemy. The theory of alchemy, as expounded in the second act of *The Alchemist*, is drawn more from Paracelsus than from the English alchemists. Indeed, in Ashmole’s collection I find no exposition of it at all comparing to Jonson’s.

That Jonson was familiar with all the occult writers, appears plainly enough from his own notes appended to *The Masque of Queens*. This masque deals with witchcraft, and for the benefit of somebody, probably Prince Henry, Jonson noted his authorities for all statements. Among the writers here cited are Paracelsus and Agrippa, besides the special writers on witchcraft, such as Delrio, Sprenger, &c., and the classic authors. While it is difficult to trace his obligations to Paracelsus and Agrippa in detail, there can be no doubt as to his familiarity with their writings.

There are three points in which *The Alchemist* seems to borrow from Plautus. These are duly recorded in the notes, but are perhaps worth noting together here. Two of these likenesses are to the *Mostellaria*², the other to the *Poenulus*³.

The *Mostellaria* opens with two slaves, Tranio, the artful intriguer, and Grumio, the honest but slower-witted country slave, quarrelling. They abuse each other, and in the course of their quarrel perform the function of a prolog, and put us in possession of the necessary facts. The quarrel of Face and Subtle in the first scene of *The Alchemist* does the same thing for us. But there the likeness ends. Each author does the necessary prologizing by means of a quarrel of two of his characters, who in their angry revilings of each other make clear the

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¹ Dame Pliant’s fortune is told in Act IV, out of Cardan’s *Metoposcopy*.
³ Cf. further Lumley, *Influence of Plautus on Jonson*, where Mammon’s luxurious visions are compared to those of Gripus in the *Rudens*, ll. 900 ff.
state of things. Beyond this the two scenes have nothing in common. The subject of discussion is entirely different and the dialog is entirely different. Further, the presence and action of a third party, Dol, in Jonson, entirely changes the scene.

At the beginning of the fifth act, Jonson avails himself of the *Mostellaria* more decidedly. The situation in Plautus is after this fashion. Theuropides has been absent from home three years. Meanwhile his son, Philolaches, leads a dissolute life at home with a friend and his servant Tranio. When they are in the midst of a carouse Theuropides unexpectedly arrives home. They are unable to get out of the house, and Tranio undertakes to meet the situation. He bids Philolaches and the rest remain absolutely quiet in the house (so Face). The house is then closed and locked. Tranio sallies forth to meet Theuropides, and tells him that the house has been shut up for some months, in consequence of its being haunted. Face, it will be remembered, says that the house has been closed because the plague had attacked the cat. Tranio's scheme is about to succeed when he is accosted by a banker of whom Philolaches has borrowed money. So the entrance of Surly and Mammon nips Face's likely scheme. Tranio, to account for the loan, is driven to a fresh lie about a house he and Philolaches have purchased with the money, and gets Theuropides off to see it (it is next door). But presently the arrival of others to see Philolaches in the house, reveals the state of affairs, and the play ends with the forgiveness of Tranio by his master, who has just a touch of that enjoyment of shrewdness, which is Love-Wit's boast.

The device is the same; Jonson has complicated it and enriched it and to my mind has made a better scene of it than Plautus. Another point in which Jonson excels is that Face's scheme, if successful, would never come to light, while Tranio's could not be maintained permanently. Face's lies are made to stand time; Tranio's must be
speedily found out. It is but a question of hours. Tranio and Face have much in common. Face is a heartier, bolder, more English rogue. There are two further points in this scene which make the resemblance to Plautus closer. Face cries out: 'Nothing's more wretched, then a guiltie conscience.' As the note on the passage points out, these are the exact words of Tranio at the corresponding juncture in the _Mostellaria_. Again, when the people inside the house make a noise, Tranio cries out that it is the spirit speaking, as does Face, and approaching the door warns them to keep still. Tranio is not apprehended by his master, while Jonson makes Love-wit overhear Face and so bring the tissue of deceits to an end.

Gifford in his note to Act IV, Sc. iii, l. 345, says: 'In this scene Jonson seems to have had the _Poenulus_ of Plautus in view. Hanno, like Surly, speaks a language not understood by the rest, and is played upon by Milphio (the Face of the piece) till his patience is exhausted, and he breaks out, as he says, in Latin, "To confound the rogue."' Now Milphio is the 'Face of the piece' only as the intriguing slave of every Latin, comedy is the 'Face of the piece.' I fail to find any particular personal resemblance. The resemblance of Jonson's scene to Plautus's is just sufficient to be noticed. The introduction of a person speaking a foreign language was too common in Elizabethan plays to allow this point to be considered an imitation in the remotest degree. The disguised Lacy, speaking Dutch in Dekker's _Shoemaker's Holiday_, and the French in _Henry V_, are sufficient examples. Hanno, an old man from Carthage, in search of his lost children, enters speaking in Punic. He is met by Agorastocles and his slave Milphio. Milphio knows or pretends to know Punic, and undertakes to converse with Hanno. He affects to misapprehend Hanno's words, taking them in the sense of Latin words which have some likeness to them. This is the real point of resemblance, for Face

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1 V. 93.  
2 p. 129, G-C.  
3 Act V, Sc. 1 and 2.
Sources

and Subtle apprehend Surly's Spanish in the same way. The only other point of resemblance is that both Surly and Hanno wear cloaks. Reinhardstöttner\(^1\) does not even mention Jonson's use of the *Poenulus*, and lays very little stress on that of the *Mostellaria*\(^2\). 'Das Ziehen einer Verbindungslinie zwischen diesen beiden Scenen scheint mir berechtigt,' says Köppel\(^3\). There is a line of connection; I should hesitate to call it imitation.

So much for the *Verbindungslinien* between Plautus and Jonson's *Alchemist*. That they have caught the attention of critics at all, I think is largely due to the fact that Jonson conforms to classical rules. This turns attention to Plautus and Terence and makes one hungrily watch for small resemblances. The real sources of *The Alchemist*, however, are in the life of the times as Jonson's watchful eye observed, and his active brain assimilated and understood it. This, of course, we cannot follow in detail. It is, nevertheless, possible to show a strong probability that John Dee, Edward Kelley, and Simon Forman were to a certain extent models and prototypes, the first and third of Subtle, the second of Face.

Gifford, in his note\(^4\), says: 'It is far from improbable that Jonson, in his "indenture tripartite," (Subtle, Face, and Dol,) had this triumvirate [Dee, Kelley, and Laski] in view. Subtle, beyond question, was meant for Dee, and has much of his hypocritical and juggling language: the more daring Kelley, who seems to be personified by Face, pretended to have the power of changing himself into an animal, at will, and might therefore be alluded to "in the dog snarling err!" Dol has many traits of Laski, the young Pole; and her assumed character of queen of the fairies, might be intended to glance at the part usually played by him in the magical mummery of his confederates, which was that of an angel':... Köppel\(^5\) repeats Gifford's statement.

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1 *Plautus*, pp. 714-8.  
3 *Quellen-Studien*, p. 13.  
4 Act IV, 90; p. 117, G-C.  
5 *Quellen-Studien*, pp. 13-14.
The analogy is suggestive and taking, but is largely founded on a misapprehension of the careers of Dee and Laski. Laski was a Polish nobleman, who, like most men of his time, believed in alchemy; and, his family being impoverished, he took Dee and Kelley into his service in hope of raising his fortunes. I find no evidence that Laski was a swindler or that his conduct in the matter was reprehensible. That Jonson is in any way indebted to Laski for Dol, I think, is an untenable position. Laski was entertained by Queen Elizabeth and made much of by the great nobles of England. The analogy of Kelley to Face is plausible, to say the least. Kelley was a bold charlatan. He was troubled with no beliefs in the mysterious things he pretended to perform. It was pure trickery with him. Even to Face’s over-reaching Subtle in the end the analogy holds, for Kelley constantly tricked Dee and took advantage of him until they parted. He even, at one time, by certain supernatural revelations induced Dee to consent to their having their wives in common, tho greatly against Dee’s conscience and feelings. Whether this astonishing incident suggests the relation of Dol to Subtle and Face, referred to in Act I. 1178-9, ‘The longest cut, at night, Shall draw thee,’ &c., I cannot say for sure, but it looks probable.

John Dee, however, must be exonerated from all charges reflecting on his moral character. Modern investigators into his life have no hesitation in pronouncing him sincere. His diary reads like that of an honest man. His intellect was good, but his judgment weak. Credulity was his strong point. He firmly believed in alchemy, astrology, palmistry, and all that brood of follies. Kelley obtained a complete ascendancy over Dee, and, under cover of Dee’s real learning and probity, his shrewdness was able to conduct his

1 See ante, p. 46.
2 Cf. D. N. B. sub Dee, Kelley, and John Laski (perhaps a kinsman of the Albert Laski here referred to).
3 See account of him, ante, p. 45.
4 See account of him, ante, p. 44.
5 Cf. D. N. B.
schemes undetected for a long time. I should say, then, that in the idea of the copartnership and in the conception of the character of Face as active, and of Subtle as passive, of Face as the ready, plausible, imperturbable cheat, and Subtle as the timid, somewhat learned alchemist, lacking in self-possession at critical times, Jonson had Dee and Kelley in mind. Laski cannot be strained into a prototype of Dol.

Granting freely so much as I have, I think nevertheless that a prototype for Subtle, in many respects closer, is at hand; and even if Dee and Kelley helped him to the suggestion, yet I think Subtle was largely drawn from Simon Forman, the famous London quack, just at his zenith in 1610. Certain circumstances in his life would give more than a suggestion of Dol and the bawdy operations of the play. His career seems to me to have influenced the action of the play more than that of any other one person. Jonson was too familiar with the Court and the scholars of his time, too well informed, not to know Dee's real character. A knowledge of this would preclude his standing as the prototype of Subtle, tho it would not preclude some suggestions being taken from the events of his life and the popular stories about him.

Forman¹ was born in 155?, at Quidhampton, and died September 11, 1611, less than a year after the first presentation of The Alchemist. For twenty years previous to his death he was a well-known character in London. A brief sketch of his career will bring out the eminent adaptability of it to Jonson’s purpose. That he was a familiar figure to Jonson, his reference to him in Epicoene², 1609, makes clear. After a rather unpleasant childhood he was for a time a poor scholar at Oxford in the school attached to Magdalen College. He spent several years as an usher in various small country schools. He had been an apprentice and a plowman. In 1579 he discovered his magic powers

¹ D. N. B., article by S. L. Lee.
² 'Dauphine. I would say, thou hadst the best philtre in the world, and couldst do more than madam Medea, or doctor Foreman.' Act IV, Scene 1.
through the fulfilment of certain prophecies which he had made. In 1580 he began to cure diseases. He made a trip to Holland and studied astrology and medicine. In 1583 he set up in London as an astrologer and doctor. In 1587 and 1588 he began to call up angels and to practise necromancy, and wrote some treatises on mathematics and medicine. In 1594 he began to seek the philosophers' stone. He was frequently arrested and imprisoned by justices and by the College of Physicians, for illegal practise of medicine and for magic and the like. In 1593, being arrested by the College of Physicians, he boldly affirmed that he used no other help to know diseases than the Ephemerides. But he steadily gained notoriety and practise, especially among women. In 1603 Cambridge made him M.D., thus authorizing him to practise medicine. A most notorious instance of his practise is his connection with the Essex-Somerset-Overbury scandal. This was near the end of his life, and did not come out until after his death. The Lady Essex sought his aid in love, and there is extant a letter from her asking Forman to alienate by his magical philters the love of her husband, and to draw towards her the love of Somerset. Indecent images of the persons concerned, made in wax by Forman, were brought into court by Forman's widow in 1615 at the trial of Lady Somerset (Essex) et al. for the murder of Overbury. Forman had two wives, the second of whom was notoriously unfaithful to him. I quote from Sir Anthony Weldon, Court and Character of King James, London, 1650. It must be noted that Weldon's book has no credit for accuracy. His remarks on Forman, however, doubtless reflect faithfully enough general opinion of him, and that is what we want:

1 Cf. The Alchemist, IV. 611.
2 On Forman's repute cf. also

"Forman was, that fiend in human shape
That by his art did act the devil's ape."

Richard Nichols, Overbury's Vision.

Cf. also account of him in Lilly, Life and Times.
Sources

... this Forman was a fellow dwelt in Lambeth, a very silly fellow, yet had wit enough to cheat Ladies and other women, by pretending skill in telling their Fortunes, as whether they should bury their husbands, and what second husband they should have, and whether they should enjoy their Loves, or whether Maids should get husbands, or enjoy their servants to themselves without Corrivals; ... Besides, it was believed, some meetings was at his house, and that the Art of Bawd was more beneficial to him, then that of Conjurer; and that he was a better Artist in the one, then in the other; and that you may know his skill, he was himself a Cuckold, having a very pretty wench to his wife, which would say she did it to try his skill, but it fared with him as it did with Astrologers, that cannot foresee their destiny¹.

He left behind him, besides a full diary², chemical and medical collections, astrological papers, alchemical notes, remarks on geomancy, and the like.

Forman is by no means the only compound-quack of the times, but he seems to be the most eminent, and therefore most likely to have been a principal archetype in Jonson’s mind for the character of Subtle. The figure of the conjurer, astrologer, physician, magician, was a common one. Witness Thomas Nashe’s description of the rise of such a man, quoted pp. 42 ff. It applies in all essentials to Forman, and as well to Subtle. Simon Forman was the prince of them all. Let us assemble the points of likeness between him and Subtle. First, what are the varieties of swindling which Subtle, Face, and Dol practise, and in which Subtle is concerned? The Argument³ briefly sums up:

... casting figures, telling fortunes, newes,
Selling of flyes, flat bawdry, with the stone:

These are the main lines. We can add details by following the text. Here we have astrology (casting figures), magic (selling of flyes), procuring, and alchemy. Telling fortunes and ‘newes’ might come under astrology or magic, according as the method was by astrological computation or by questioning spirits. Every one of these things

¹ Ed. 1817, pp. 34-5.
² 1564-1602; published in a limited edition of 105 copies by Halliwell-Phillips in 1849.
³ ll. 10, 11.
Forman was reputed to be engaged in, tho, so far as I find, his alchemy was a private matter, not publicly practised. But let us roughly tabulate the specific pieces of swindling detailed in the play.

1. Astrology, as referred to in the Argument. Subtle does all sorts of astrological work. He tells Drugger's and Dame Pliant's fortunes, and answers horary questions (V. 300).

2. Alchemy. He cozens with a hollow coal (I. 94).

3. Magic. A 'flye' is sold to Dapper by the aid of the Fairy Queen.

Fortunes are told by means of metoposcopy, cheiromancy (palmistry), and the horoscope or figure of astrology.

'Newes' as of the sailor's wife, who wanted 'to know, and her husband were with Ward' (V. 300), or of the waiting-maid who would

\[ \ldots \text{know certaine} \]
\[ \text{If she should have precedence of her mistris}. \]

These were generally 'horary questions' and belonged to the second and less dignified branch of astrology, Horary Astrology, or the answering of the questions of the hour. Judicial Astrology, on the contrary, concerned itself with casting horoscopes and predicting events in the lives of men.

Forman 'was a person that in horary questions (especially thefts) was very judicious and fortunate.' Subtle is

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2 $\square =$ Quadrature; $\sigma =$ Conjunction; $\eta =$ Saturn; $\delta =$ Mars. It seems likely that in the quotation given above the sign $\sigma$ is a mistake and should be $\delta$. The 'Quadrature of Conjunction' would make no sense.
3 V. 295-6.
4 Lilly, p. 17.
Sources

... for making matches, for rich widdowes,  
Yong gentlewomen, heyres, the fortunat'ft man!  
Hec's sent to, farre and neere, all over England,  
To have his counfell, and to know their fortunes.

Of Forman Lilly says, ‘In resolving questions about marriage he had good success.’ Subtle searches ‘for things loft, with a flue, and sheeres’ He practises ‘taking in of shaddowes, with a glasse.’ He diverts Dame Pliant by having her look in the dark glass

Some halfe an honre, but to cleare your eye-fight,  
Against you see your fortune: . . .

This is perhaps something of the nature of the crystal through which Dr. Dee, by the agency of his ‘skryers,’ held communications with spirits.

These crystals were a not uncommon part of the ‘cunning-man’s’ equipment. Lilly speaks of several men who had this sort of thing: ‘I was well acquainted with the Speculator of John a Windor, . . . He was much given to debauchery, so that at some times the Dæmons would not appear to the Speculator; he would then suffumigate:’ . . . Again, Lilly says:

I was very familiar with one Sarah Skelhorn, who had been Speculatrix to one Arthur Gauntlet . . . Sarah told me oft the angels would for some years follow her, and appear in every room in the house, until she was weary of them.

I do not find Forman’s name connected with this.

The directions for Drugger’s shelves and for his sign and the marking out of his ill days doubtless are in the department of horary questions in which Forman was great.

4. Medicine. Subtle is a ‘rare phystian’ who deals

1 III. 396 ff.  
2 Ibid.  
3 I. 95.  
4 I. 97.  
5 IV. 245-6.  
6 Seers, i.e. speculatores.  
7 For a description of this crystal, which is now preserved in the British Museum, see D. N. B. under Jno. Dee. For an account of these ‘séances,’ cf. Méric Casaubon, A true and faithful relation of what passed between Dr. John Dee and some spirits. . . . London, 1659.  
8 Lilly, p. 145.  
9 Ibid., p. 149.  
10 II. 437.  
11 II. 678 ff.  
12 II. 439.
with spirits only; he is 'aboue the art of Æsculapius,' all for mineral physic, no Galenist, i.e. he practises medicine by magic and astrology principally. Forman, when summoned by the College of Physicians, May, 1593, boasted that he studied but two books and used no other help to know diseases than the Ephemerides.

Dol is made to say that she studies mathematics and natural science with Subtle; Lilly says of Forman, 'Had Forman lived to have methodized his own papers, I doubt not but he would have advanced the Jatro-mathematical part thereof [i.e. of astrology] very compleatly.'

5. Bawdry. The Surly-Dol-Pliant affair. Dr. Forman, according to Weldon quoted above, is said to have been more proficient in this division of his business than the others.

The other tricks which Subtle shares with Dol and Face are plain every-day swindles which come in the line of 'conny-catching' and the like swindles which are common to every age. These do not rest on any belief peculiar to the times, but on human nature in general. They are of the sort reviewed by Harman, Greene, Nashe, and Dekker in their pamphlets against Conny-catching and the like. For these, being characteristic of swindling in general, we may seek no prototype, but rather regard them as enrichings of the main outlines, which would naturally occur to Jonson when he set out to depict thorough-going swindlers.

Our review of Forman's life has shown him to be the most prominent general conjurer and quack in London at the time of this play. Our review of the various swindles with which Subtle is connected has shown that Forman's repute was exactly of that sort; that he might stand for Subtle in everything except the alchemy; and that he had dabbled in that. I think, then, that he may stand as the main prototype of the character of Subtle, reinforced

1 IV. 92.  
2 Ibid., 18.  
3 IV. 83.  
4 See ante, pp. 50 ff.
Sources

by Dee. Dee's high repute as a real scholar could not have been unknown to Ben Jonson. His high credit with Queen Elizabeth could not have been without weight, either, and the fact that his friends were men like Thomas Harriott, the distinguished mathematician. On the whole, then, it would seem to me that Jonson, in deciding to satirize alchemy and its related practises, had in mind such a character as Forman, and upon him as a rascally basis grafted his knowledge of alchemy and the swindling devices peculiar to it, from whatever sources derived, and doubtless they were many.

The result of our consideration of the sources of The Alchemist is that in the ordinary use of the term sources, there are none for this play. After we have assigned to his predecessors every half-line reference, and enumerated every man whose life might have furnished an idea, Jonson's absolute originality stands out in yet clearer relief.
THE ALCHEMIST

TEXT
EDITOR'S NOTE

THE text adopted is that of the folio edition of 1616. Its pagination is inserted in brackets. Its spelling, punctuation, capitalization, and italics are reproduced, except as otherwise indicated. The adoption of any reading or punctuation other than that of this folio is indicated in the foot-notes. I give all variants from the quarto of 1612 and the second folio of 1640. Variations of spelling and punctuation are sometimes added for various reasons, but not uniformly. Variants of later editions are frequently cited. Certain variants between Mr. Hoe's copy of the quarto of 1612 and the British Museum copy of that quarto, in the text of the address to the reader, are recorded in foot-note to that passage. I have very seldom altered the text of the 1616 edition. Such changes as I have made will be observed to be almost exclusively corrections of typographical errors; and even these I have not always corrected when they do not obscure the sense. The advantages of an exact reproduction are very great.

The references in the notes are:

$Q =$ Quarto of 1612 in library of Robert Hoe
$1616 =$ First folio of 1616
$1640 =$ Second folio of 1640
$1692 =$ Third folio of 1692
$1717 =$ Edition of 1716, of which Vol. II, containing

_The Alchemist_, is dated 1717

$W =$ Peter Whalley's edition of 1756
$G =$ William Gifford's edition of 1816.

Details about these editions are given in the Introduction.
THE

ALCHEMIST.

VWritten
by
Ben. Ionson.

——Neque, me ut miretur turba, laboro:
Contentus paucis lectoribus.

LONDON,
Printed by Thomas Snodham, for Walter Burre,
and are to be sold by John Stepneth, at the
West-end of Paules.
1612.
THE

ALCHEMIST.

A Comèdie.

Acted in the yeere 1610. By the Kings Maiesties Seruants.

The Author B. I.

Lvcret.

—petere inde coronam,
Vnde prius nulli velarint tempora Musæ.

London,
Printed by William Stansby.

M. DC. XVI.
THE
ALCHEMIST.

A Comedy.

Acted in the yeere 1610. By the Kings MAIESTIES SERVANTS.

With the allowance of the Master of REVELLS.

The Author B. J.

LUCRET.

—petere inde coronam,
Vnde prius nulli velarint tempora Musae.

DEVICE
OF A
SATYR'S HEAD.

LONDON,
Printed by RICHARD BISHOP.

M. DC. XL.
TO THE LADY, MOST DESERVING HER NAME, AND BLOVD:
  Mary,
  LA. WROTH.

MADAME,

IN the age of sacrifices, the truth of religion was not in the greatnesse, & fat of the offerings, but in the devotion, and zeal of the sacrificers: Else, what could a handful of gummies have done in the fight of a hecatombe? or, how might I appeare at this altar, except with those affections, that no lesse love the light and witness, 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 custom, growes lesse, and looses. This, yet, safe in your judgement (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.

The quarto dedication, besides containing three entire sentences not in the folio of 1616, differs in phraseology throughout. I have therefore reproduced it entire, immediately following the 1616 form.

12 assiduitie 1616
13 loses 1649
To the Lady, moft 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 Offrings, but in the devotion, and zeale of the Sacrificers: Elfe, what could a handful of Gummes haue done in the fight of a _Hecatombe_? Or how, yet, might a gratefull minde be furnifh'd against the iniquitie of _Fortune_; except, when she fail'd it, it had power to impart it felfe? A way found out, to overcome euen thoſe, whom _Fortune_ hath enabled to returne moſt, fince they, yet leave themſelves more. In this affurance am I planted; andſtand with thoſe affections at this Altar, as ſhall no more aoide the light and witneſſe, then they doe the conscience of your vertue. If what I offer beare an acceptable odour, & hold the firſt firſt strengſth: It is your valew, that remembers, where, when, and to whom it was kindled. Otherwife, in these times, there comes rarely forth that thing, fo full of authoritie, or example, but by daylineſſe and cuſtome, growes leſſe, and looſes. But this, safe in your judgement (which is a _SIDNEYS_) is forbidden to ſpeake more; leaft 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. Ionfon.
TO THE READER.

IF thou beest more, thou art an Underlander, and then I trust thee. If thou art one that tak'st vp, 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 Conciscence 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 judgement. For they commend Writers, as they doe Fencers, or Wraslers; who if they come in robustously, and put for it with a great deale of violence, are receiv'd for the brauer fellowes: when many times their owne rudeness is the cause of their disgrace, and a little touch of their Adversary giues 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 forside, 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 giue thee this warning; that there is a great difference between those, that (to gain the opinion of Copie) utter all they can, how ever unmilty; and those that use election, and a meane. For it is onely the diase of the vnskilfull, to thinke rude things greater then polish'd: or scatter'd more numerous then compos'd.

1 This address To the Reader is found only in the quarto. Gifford first reprinted it in 1816.

The copy of the quarto of 1612 in the British Museum (644. b. 56) shows the following variants:

7 Daunces| Iggges . . . Antikes| Daunces. 16 Many| Multitude.

For these variants I am indebted to Professor W. L. Phelps's collation of the British Museum copy, which he has kindly allowed me to use.
To my friend, Mr. Ben Jonson. vpon
his Alchemifl^1.

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,
Vnlesse you your owne praises doe set forth:
None else can write so skilfully, to shew
Your praisè: 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.

1 These verses appear in the quarto, are om. 1616; they appear with the collected encomia at beginning of book in 1640, 1692, 1716, W, and G.
The Persons of the Play.

SUBLE, The Alchemist.  
FACE, The house-keeper.  
DOL. COMMON, Their Colleague.  
DAFFER, A Clarke.  
DRUGGER, A Tabacco-man.  
LOVE-WIT, Master of the house.  
EPICYRE MAMMON, A Knight.  

SYRLEY, A Gamber.  
TRIBULATION, A Pastor of Amsterdam.  
ANANIAS, A Deacon there.  
KAISTRILL, The angry Boy.  
DA. PLIANT, His sister: A widow.

NEIGHBOURS.

OFFICERS.

MVTES.

THE SCENE

LONDON.

* The Persons of the Comœdie Q  
* Amsterdam 1616  
* Kastril Q  

After 'London,' 1640 has 'The principall comedians were' and their names, transferred from the end of the play in 1616, exactly as they appear there. Cf. foot-note p. 240.
The Alchemifl.

THE ARGUMENT.

The sicknesse hot, a master quit, for feare,
His house in towne: and left one servant there.
A cheater, and his punque; who, now brought low,
L eaning their narrow practife, were become
C owners at large: and, onely wanting some
H ouse to fet vp, with him they here contract,
E ach for a share, and all begin to act.
M uch company they draw, and much abuse,
I n casting figures, telling fortunes, newes,
S elling of flies, flat bawdry, with the stone:
T ill it, and they, and all in fume are gone.
PROLOGVE¹.

Fortune, that favours foole, these two short houres
We wish away; both for your fakes, and ours,
Judging Spectators: and desire in place,
To th'Author iustice, to our selues but grace.

Our Scene is London, 'caufe we would make knowne,
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 haue still beene subiect, for the rage
Or spleeene of comick-writers. Though this pen
Did neuer aime to grieue, but better men;
How e'er the age, he liues in, doth endure
The vices that shee breeds, aboue their cure.

But, when the wholesome remedies are sweet,
And, in their working, gaine, and profit meet,
He hopes to find no spirit so much diseas'd,
But will, with such faire correctiues be pleas'd.
For here, he doth not feare, who can apply.
If there be any, that will fit so nigh
Vnto 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 euen the doers may see, and yet not owne.

¹ Title 'The Prologue' Q
10 for] to Q
11 comick writers Q
Act I. Scene I.

Face, Svbtle, Dol Common.

Beleeu't, I will.

Svb. Thy worst. I fart at thee.

Dol. Ha'you your wits? Why gentlemen! for loue—

Fac. Sirrah, I'll strip you—

Svb. What to doe? lick figs out at my—

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

Dol. Nay, looke yee! Soueraigne, Generall, are you mad-men?

Svb. O, let the wild sheepe loose. Ile gumme your filkes
With good strong water, an'you come.

Dol. Will you haue the neighbours heare you? Will you betray all?

Fac. I heare some body.

Svb. Sirrah—

I shall marre All that the taylor has made, if you approch.

Fac. You most notorious whelpe, you insolent flaue. Dare you doe this?

Svb. Yes faith, yes faith.

Fac. Why! who Am I, my mungrill? Who am I?

Svb. I'll tell you,

---

1 Q regularly uses Arabic figures for numbers of acts and scenes.
2 G makes but one scene of Act I.
9 S'tah Q, as often
Since you know not your felfe——

FAC. Speake lower, rogue.

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

Honest, plaine, liuery-three-pound-thrum; that kept
Your maffers worships house, here, in the friers,

For the vacations——

FAC. Will you be so lowd?

SVB. Since, by my meanes, translated suburb-Captayne.

FAC. By your meanes, Doctor dog?

SVB. Within mans memorie,

All this, I speake of.

FAC. Why, I pray you, haue I

Beene countenanc'd by you? or you, by me?

Doe but collect, fir, where I met you first.

SVB. I doe not heare well.

FAC. Not of this, I thinke it.

But I shall put you in mind, fir, at pie-corner,

Taking your meale of steeme in, from cookes stalls,

Where, like the father of hunger, you did walke

Piteousfly costiue, with your pinch'd-horne-nofe,

And your complexion, of the romane wafh,

Stuck full of black, and melancholique wormes,

Like poulder-cornes, shot, at th'artillerie-yard.

SVB. I wifh, you could aduance your voice, a little.

FAC. When you went pinn'd vp, in the feuerall rags,

Yo'had rak'd, and pick'd from dung-hills, before day,

Your feet in mouldie flippers, for your kibes,

A felt of rugg, and a thin thredden cloake,

That scarce would couer your no-buttocks——

SVB. So, fir!

FAC. When all your alchemy, and your algebra,

Your mineralls, vegetalls, and animalls,

Your conjuring, coining, and your dozen of trades,

Could not relieue your corps, with so much linnen
Would make you tinder, but to see a fire;  
I ga'you count'nance, credit for your coales,  
Your stills, your glasse, your materialls,  
Built you a fornice, drew you cuftomers,  
Aduanc'd all your black arts; lent you, beside,  
A house to practice in——  

**SVB.**    Your mafter's house?  
**FAC.** Where you haue studied the more thriving skill  
Of bawdrie, since.  

**SVB.**    Yes, in your mafter's house.  
You, and the rats, here, kept poffefion.  
Make it not strange. I know, yo'were one, could keepe  
The buttrey-hatch still lock'd, and faue the chippings,  
Sell the dole-beere to aqua-vitae-men,  
The which, together with your chrift-maffe vailes,  
At post and paire, your letting out of counters,  
Made you a pretty flock, some twentie markes,  
And gaue you credit, to converfe with cob-webs,  
Here, since your mistris death hath broke vp house.  

**FAC.** You might talke softlier, raskall.  

**SVB.**    No, you scarabe,——  
I'll thunder you, in peeces. I will teach you  
How to beware, to tempt a furie'againe  
That carries tempeft in his hand, and voice.  

**FAC.** The place has made you valiant.  

**SVB.**    No, your clothes.  
Thou vermine, haue I tane thee, out of dung,  
So poore, so wretched, when no liuing thing  
Would keepe thee companie, but a spider or worfe?  
Rais'd thee from broomes, and duft, and wavring 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 quinteffence, with pains [608]  
Would twife haue won me the philosophers worke?  

Put thee in words, and fashion? made thee fit  

---

51 yo'] you Q    66 Would keepe] would not keepe 1640  
69 call'd our] the high Q
For more then ordinarie fellowships?
Giu'n thee thy othes, thy quarrelling dimensions?
Thy rules, to cheat at horfe-race, cock-pit, cardes, 
75
Dice, or what euer gallant tincture, elfe?
Made thee a seconfd, in mine owne great art?
And haue I this for thanke? Doe you rebell?
Doe you flie out, i'the projecting?
Would you be gone, now?
80
DOL. Gentlemen, what meane you?
Will you marre all?
Svb. Slaue, thou hadft had no name——
DOL. Will you vn-doe your felues, with ciuill warre?
Svb. Neuer beene knowne, paft equi clibanum,
The heat of horfe-dung, vnder ground, in cellars,
Or an ale-houfe, darker then deafe Iohan's: beene loft 85
To all mankind, but laundrefles, and tapsters,
Har not I beene.
DOL. Do'you know who heares you, Soueraigne?
Fac. Sirrah——
DOL. Nay, Generall, I thought you were ciuill——
Fac. I shall turne desperate, if you grow thus lowd.
Svb. And hang thy selfe, I care not. 90
Fac. Hang thee, colliar,
And all thy pots, and pans, in picture I will,
Since thou haft mou'd me.—
DOL. (O, this'll ore-throw all.)
Fac. Write thee vp bawd, in Paules; haue all thy tricks
Of cofning with a hollow cole, duft, scrapings,
Searching for things loft, with a fiue, and sheeres, 95
Erecting figures, in your rows of houses,
And taking in of shaddowes, with a glaffe,
Told in red letters: And a face, cut for thee,
Worse then GAMALIEL RATSEY's.
DOL. Are you found?
Ha'you your fenfes, masters?
Fac. I will haue
78 thanks 1640, 1692, 1717, W, G 82 vn-doe] unde Q 92 O] O
A booke, but barely reckoning thy impostures,
Shall proue a true philosophers stone, to printers.

SVB. Away, you trencher-raskall.

FAC. Out you dog-leach,
The vomit of all prisons——

DOL. Will you be
Your owne destrucions, gentlemen?

FAC. Still fpew’d out
For lying too heauy o’the basket.

SVB. Cheater.

FAC. Bawd.
SVB. Cow-herd.
FAC. Coniurer.
SVB. Cut-purfe.
FAC. Witch.

DOL. O me!
We are ruin’d! lost! Ha’you no more regard
To your reputations? Where’s your judgement? S’light,
Haue yet, fome care of me, o’your republique——

FAC. Away this brach. I’ll bring thee, rogue, within
The statute of forcerie, tricesimo tertio.

Of HARRY the eight: I, and (perhaps) thy necke
Within a nooze, for laundring gold, and barbing it.

DOL. You’ll bring your head within a cocks-combe,
will you?

And you, fir, with your menstrue, gather it vp.
S’death, you abominable paire of flinkards,
Leaue off your barking, and grow one againe,
Or, by the light that fhines, I’ll cut your throats.
I’ll not be made a prey vtto the marshall,
For ne’re a fnarling dog-bolt o’you both.
Ha’ you together coffin’d all this while,
And all the world, and shall it now be faid

105 FAC. om. 1654, 1692, 1717; making ‘still fpew’d out’ a continuation of Dol’s speech. 114 it om. Q 115 SD. om. Q
Yo'haue made moft courteous shift, to coften your felues?  
You will accuse him? You will bring him in  
Within the flatute? Who shall take your word?  
A whore-sonne, vpfart, apocryphall captayne,  
Whom not a puritane, in black-friers, will truft  
So much, as for a feather! And you, too,  
Will giue the cause, forfooth? You will infult,  
And claime a primacie, in the diuifions?  
You muft be chiefe? as if you, onely, had  
The poulder to proiect with? and the worke  
Were not begun out of equalitie?  
The venter tripartite? All things in common?  
Without prioritie? S'death, you perpetuall curres,  
Fall to your couples againe, and coffen kindly,  
And heartily, and louingly, as you fhould,  
And loofe not the beginning of a terme,  
Or, by this hand, I fhall grow factious too,  
And, take my part, and quit you.  

FAC. ’Tis his fault,  
He euer murmures, and objeets his painses,  
And fayes, the weight of all lyes vpon him.  
SVB. Why, fo it do's.  
DOL. How does it? Doe not we  
Sustaine our parts?  
SVB. Yes, but they are not equall.  
DOL. Why, if your part exceed to day, I hope  
Ours may, to morrow, match it.  
SVB. I, they may.  
DOL. May, murmuring maftiffe? I, and doe. Death  
on me!  
Helpe me to thrattell him.  
SVB. DOROTHEE, mistris DOROTHEE,  
O'ds precious, I'll doe any thing. What doe you meane?  
DOL. Because o'your fermentation, and cibation?
SVB. Not I, by heauen——
DOL. Your Sol and Luna — helpe me.
SVB. Would I were hang'd then. I'll conforme my selfe.
DOL. Will you, sir, doe so then, and quickly: I sweare.
SVB. What shoud I sweare? 155
DOL. To leave your faction, sir. And labour, kindly, in the commune worke.
SVB. Let me not breath, if I meant ought, beside.
I onely vs'd those speeches, as a spurre To him.
DOL. I hope we need no spurre, sir. Doe we?
FAC. 'Slid, prove to day, who shall sharke best. [610]
SVB. Agreed.
DOL. Yes, and worke close, and friendly. 161
SVB. 'Slight, the knot Shall grow the stronger, for this breach, with me.
DOL. Why fo, my good babounes! Shall we goe make A fort of sober, fciruy, precise neighbours, (That scarce haue smil'd twice, sin'the king came in) 165 A feast of laughter, at our follies? raskalls, Would runne themselfes from breath, to see me ride, Or you thaue but a hole, to thrust your heads in, For which you should pay care-rent? No, agree. And may Don Prouost ride a feast ing, long, 170 In his old veluet izard, and stay'd scarves, (My noble Soueraigne, and worthy Generall) Ere we contribute a new crewell garter To his moift worfted worship.
SVB. Royall DOL! Spoken like CLARIDIANA, and thy selfe! 175
FAC. For which, at supper, thou shalt fit in triumph, And not be stil'd DOL Common, but DOL Proper, DOL Singular: the longest cut, at night, Shall draw thee for his DOL Particular.
SVB. Who's that? one rings. To the windo', DOL. Pray heau'n,
The master doe not trouble vs, this quarter.

FAC. O, feare not him. While there dyes one, a weeke, O'the plague, hee's safe, from thinking toward London. Befide, hee's busie at his hop-yards, now:
I had a letter from him. If he doe, 185
Hee'll send such word, for aying o'the house
As you shall haue sufficient time, to quit it:
Though we breake vp a fortnight, 'tis no matter.

SVB. Who is it, DOL?

DOL. A fine yong quodling.

FAC. O,
My Lawyers clarke, I lighted on, last night, 190
In Hol'bourne, at the dagger. He would haue
(I told you of him) a familiar,
To rifle with, at horfes, and winne cups.

DOL. O, let him in.

SVB. Stay. Who shall doo't?

FAC. Get you
Your robes on. I will meet him, as going out. 195

DOL. And what shall I doe?

FAC. Not be seene, away.

Seeme you very referu'd.

SVB. Inough.

FAC. God b'w'you, fir.

I pray you, let him know that I was here.
His name is DAPPER. I would gladly haue staied, but—

Act I. Scene II.  

DAPPER, FACE, SVBTLE.

Aptaine, I am here. 200

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

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

**FAC.** But I thought

Sure, I should meet you.

**DAP.** I, I'm very glad.

I had a sciruy writ, or two, to make,
And I had lent my watch last night, to one

That dines, to day, at the shrieifs: and so was rob'd

Of my passe-time. Is this the cunning-man?

**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,

I know not what to say:—

**DAP.** Not so, good Captaine.

**FAC.** Would I were fairly rid on't, believe me.

**DAP.** Nay, now you grieve me, sir. Why should you

I dare assure you, I'll not be ungrateful.

**FAC.** I cannot think 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 aife,

And dealt, sir, with a fool.

**FAC.** It was a clark, sir.

**DAP.** A clark?

**FAC.** Nay, heare me, sir, you know the law

Better, I think—

**DAP.** I should, sir, and the danger.

You know I shew'd the statute to you?

**FAC.** You did so.

**DAP.** And will I tell, then? By this hand, of flesh,

Would it might never wright good court-hand, more,
If I discover. What do you think of me,
That I am a Chiaufé?

FAC. What's that?

DAP. The Turke was, here—
As one would say, do you think I am a Turke?

FAC. I'll tell the Doctor so.

DAP. Doe, good sweet Captaine.

FAC. Come, noble Doctor, 'pray thee, let's preuaile,
This is the gentleman, and he is no Chiaufé.

SVB. Captaine, I have return'd you all my answer.
I would do much, sir, for your love—— But this
I neither may, nor can.

FAC. Tut, do not say so.
You deal, now, with a noble fellow, Doctor,
One that will thank you, richly, and he is no Chiaufé:
Let that, sir, move you.

SVB. Pray you, forbear—

FAC. He has.

Four angels, here——

SVB. You do me wrong, good sir.

FAC. Doctor, wherein? To tempt you, with these spirits?

SVB. To tempt my art, and love, sir, to my peril.
'Fore heaven, I scarce can think you are my friend,
That so would draw me to apparent danger. 240 [612]

FAC. I draw you? A horse draw you, and a halter,
You, and your flies together——

DAP. Nay, good Captayne.

FAC. That know no difference of men.

SVB. Good words, sir.

FAC. Good deeds, sir, Doctor dogs-meat. 'Slight
I bring you
No cheating CLIM-o'the-CLOVGS, or CLARIBELS,
That look as big as fine-and-fiftie, and flush,
And spit out secrets, like hot custard——

DAP. Captayne.

FAC. Nor any melancholike under-cribe,
Shall tell the *Vicar*: but, a speicall gentle, That is the heire to fortie markes, a yeere, Conforts with the small poets of the time, Is the sole hope of his old grand-mother, That knowes the law, and writes you fixe faire hands, Is a fine clarke, and has his cyphring perfect, Will take his oath, o'the greeke *Xenophon*, If need be, in his pocket: and can court His mistres, out of *Ovid*.

**DAP.** Nay, deare Captayne.  
**FAC.** Did you not tell me, so?  
**DAP.** Yes, but I'ld ha'you  
**FAC.** Hang him proud ftagge, with his broad velvet head.  

But, for your sake, I'ld choake, ere I would change  
An article of breath, with such a puck-fist——  
Come let's be gone.  

**SVB.** Pray you, le'me speake with you.  
**DAP.** His worship calls you, Captayne.  
**FAC.** I am sorry,  
I e're imbarqu'd my selfe, in such a businesse.  
**DAP.** Nay, good sir. He did call you.  
**FAC.** Will he take, then?  
**SVB.** First, heare me——  
**FAC.** Not a syllable, 'lesse you take.  
**SVB.** Pray ye', sir——  
**FAC.** Vpon no termes, but an *assumpsit*.  
**SVB.** Your humor must be law.  

**FAC.** Why now, sir, talke.  
Now, I dare heare you with mine honour. Speake.  
So may this gentleman too.  
**SVB.** Why, sir——  
**FAC.** No whispring.
SVB. 'Fore heau'n, you doe not apprehend the losse
You doe your selfe, in this.
FAC. Wherein? For what?
SVB. Mary, to be fo'importunate for one,
That, when he has it, will vn-doe you all:
Hee'll winne vp all the money i'the towne.
FAC. How?
SVB. Yes. And blow vp gamster, after gamster,
As they doe crackers, in a puppet-play.
If I doe giue him a familiar,
Giue you him all you play for; neuer set him:
For he will haue it.
FAC. Y'are mistaken, Doctor.
Why, he do's aske one but for cups, and horses,
A rifling flye: none o'your great familiars.
DAP. Yes, Captayne, I would haue it, for all games.
SVB. I told you so.
FAC. 'Slight, that's a new businesse!
I vnderstood you, a tame bird, to flie
Twise in a terme, or so; on friday-nights,
When you had left the office: for a nagge,
Of fortie, or fiftie shillings.
DAP. I, 'tis true, sir,
But I doe thinke, now, I shall leaue the law,
And therefore——
FAC. Why, this changes quite the caufe!
Do'you thinke, that I dare moue him?
DAP. If you please, sir,
All's one to him, I see.
FAC. What! for that money?
I cannot with my conscience. Nor should you
Make the request, me thinks.
DAP. No, sir, I meane
To adde consideration.
FAC. Why, then, sir,
I'll trie. Say, that it were for all games, Doctor?
SVB. I say, then, not a mouth shall eate for him
At any ordinarie, but o'the score,
That is a gaming mouth, conceiue me.

FAC. Indeed!

SVB. Hee'll draw you all the treasure of the realme,
If it be set him.

FAC. Speake you this from art?

SVB. I, sir, and reaason too: the ground of art.

His o'the onely belt compleexion,
The queene of Fairy loues.

FAC. What! is he!

SVB. Peace.

Hee'll ouer-heare you. Sir, shoule shee but see him——

FAC. What?

SVB. Do not you tell him.

FAC. Will he win at cards too?

SVB. The spirits of dead Holland, liuing Isaac,
You'ld sweare, were in him: such a vigorous luck
As cannot be refitted. 'Slight hee'll put
Sixe o'your gallants, to a cloke, indeed.

FAC. A strange successe, that some man shal shall be borne too!

SVB. He heares you, man——

DAP. Sir, Ile not be ingratefull.

FAC. Faith, I haue a confidence in his good nature:
You heare, he fayes, he will not be ingratefull.

SVB. Why, as you please, my venture folowes yours.

FAC. Troth, doe it, Doctor. Thinke him truftrie, and
make him.

He may make vs both happy in an houre:
Win some five thousand pound, and send vs two on't.

DAP. Beleeue it, and I will, sir.

FAC. And you shall, sir.

You haue heard all?

DAP. No, what was't? nothing, I sir.

*Face takes him aside.*
The Alchemist

[ACT I]

FAC. Nothing?
DAP. A little, sir.
FAC. Well, a rare starre

Raign'd, at your birth.
DAP. At mine, sir? no.
FAC. The Doctor

Sweares that you are——

SVB. Nay, Captaine, yo'll tell all, now.
FAC. Allyed to the queene of Faerie. 325
DAP. Who? that I am?

Beleeue it, no such matter——

FAC. Yes, and that

Yo' were borne with a caule o'your head.
DAP. Who faies so?
FAC. Come.

You know it well inough, though you dissemble it.
DAP. I-fac, I doe not. You are mistaken.
FAC. How!

Sweare by your fac? and in a thing so knowne  [614]
Vnto the Doctor? How shall we, sir, trust you 331
I' the other matter? Can we euer thinke,
When you haue wonne fiue, or fixe thousand pound,
You'll fend vs shares in't, by this rate?
DAP. By Iove, sir,
I'll winne ten thousand pound, and fend you halfe. 335
I-fac's no oath.

SVB. No, no, he did but iest.
FAC. Goe too. Goe, thanke the Doctor. He's your friend
To take it so.
DAP. I thanke his worship.
FAC. So?

Another angell.
DAP. Must I?
FAC. Must you? Slight,

What else is thankes? will you be triuiall? Doctor, 340
When must he come, for his familiar?

334 Iove] Gad Q 336 I-fac's] I fac is Q
The Alchemist

DAP. Shall I not ha'it with me?

SVB. O, good sir!

There must a world of ceremonies passe,
You must be bath'd, and fumigated, first;
Beside, the Queene of Faerie do's not rise,
Till it be noone.

FAC. Not, if she daunc'd to night.

SVB. And she must bleffe it.

FAC. Did you neuer see

Her royall Grace, yet?

DAP. Whom?

FAC. Your aunt of Faerie?

SVB. Not, since she kift him, in the cradle, Captayne,
I can refolue you that.

FAC. Well, see her Grace,
What ere it cost you, for a thing that I know!
It will be somewhat hard to compasse: but,
How euer, see her. You are made, beleueue it,
If you can see her. Her Grace is a lone woman,
And very rich, and if she take a phant'fye,
She will doe strange things. See her, at any hand.
'Slid, she may hap to leaue 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
But say to me, Captayne, I'll see her Grace.

DAP. Captain, I'll see her Grace.

FAC. Inough.

One knocks without.

SVB. Who's there?

Anone. (Conduct him forth, by the backe way)

Sir, against one a clock, prepare your selfe.
Till when you must be fasting; onely, take
Three drops of vinegar, in, at your nose;
Two at your mouth; and one, at either eare;

348 FAC. om. 1640, 1692, 1717, leaving 'Your aunt of Faerie' as a part of Dapper's speech. 361 SD. om. Q 363 a] o' G
Then, bath your fingers endes; and waft your eyes;  
To sharpen your five senses; and, cry hum,  
Thrive; and then bus, as often; and then, come.  

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.

Act I. Scene III.  

SVBTLE, DRVGGER, FACE.

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

DRV. Yes, fir.  
SVB. A seller of tabacco?  
DRV. Yes, fir.  
SVB. 'Vmh.

Free of the Grocers?  

DRV. I, and't please you.  
SVB. Well—

Your businesse, ABEL?  

DRV. This, and't please your worship,  
I'am a yong beginner, and am building  
Of a new shop, and't like your worship; iuft,  
At corner of a street: (Here's the plot on't.)  
And I would know, by art, fir, of your worship,  
Which way I should make my dore, by necromancie.  

And, where my shelues. And, which should be for boxes.  
And, which for pots. I would be glad to thrive, sir.  
And, I was wish'd to your worship, by a gentleman,  
One Captaine FACE, that say's you know mens planets,
And their good angels, and their bad.

SVB. I doe,

If I doe see 'hem——

FAC. What! my honest ABEL?

Thou art well met, here!

DRV. Troth, sir, I was speaking,

Ifst, as your worship came here, of your worship.

I pray you, speake for me to master Doctor.

FAC. He shall doe any thing. Doctor, doe you heare?

This is my friend, ABEL, an honest fellow,

He lets me haue good tabacco, and he do's not

Sophificate it, with fack-lees, or oyle,

Nor washes it in mufcadell, and graines,

Nor buries it, in grauell, vnder ground,

Wrap'd vp in greasie leather, or pis'sd clouts:
But keeps it in fine lilly-pots, that open'd,

Smell like conferue of rofes, or french beanes.

He has his maple block, his filuer tongs,

Wincheester pipes, and fire of iuniper.

A neate, spruce-honest-fellow, and no gold-smith.

SVB. H'is a fortunate fellow, that I am sure on——

FAC. Alreadie, sir, ha'you found it? Lo'thee ABEL!

SVB. And, in right way to'ward riches——

FAC. Sir.

SVB. This summer,

He will be of the clothing of his companie:

And, next spring, call'd to the scarlet. Spend what he can.

FAC. What, and so little beard?

SVB. Sir, you must thinke,

He may haue a receipt, to make haire come.

But he'el be wise, preferue his youth, and fine for't:

His fortune lookes for him, another way.

FAC. 'Slid, Doctor, how canst thou know this so soone?
I'm amus'd, at that!

SVB. By a rule, Captaine,

In *metaposcopie*, which I doe worke by,
A certaine farre i'the fore-head, which you see not.
Your cheft-nut, or your oliue-colour'd face

Do's never faile: and your long ear doth promise.
I knew't, by certaine spots too, in his teeth,
And on the naile of his mercurial finger.

FAC. Which finger's that?

SVB. His little finger. Looke.

Yo'were borne vpon a wenfsday?

DRV. Yes, indeed, sir.

SVB. The thumbe, in chiromantic, we giue VENVS;
The fore-finger to IOVE; the midft, to SATVRNE;
The ring to SOL; the leaft, to MERCVRIE:
Who was the lord, sir, of his horoscope,
His house of life being Libra, which fore-shew'd,
He should be a merchant, and should trade with ballance.

FAC. Why, this is strange! Is't not, honest NAB?

SVB. There is a ship now, comming from Ormus,
That shall yeeld him, such a commoditie
Of drugs—— This is the west, and this the south?

DRV. Yes, sir.

SVB. And thofe are your two fides?

DRV. I, sir.

SVB. Make me your dore, then, south; your broad
side, west:
And, on the east-side of your shop, aloft,
Write Mathlai, Tarmiel, and Baraborat;
Vpon the north-part, Rael, Velel, Thiel.
They are the names of thofe Mercurial spirits,
That doe fright flyes from boxes.

DRV. Yes, sir.

SVB. And

418 *metaposcopie* Q, 1616, 1640, 1692, 1717, W: *metoposcopy* G. Since I am not able to demonstrate that this (etymologically incorrect) spelling of all the early editions is not to be found elsewhere, I do not venture to alter it. I think however Jonson meant *metoposcopy*.

441 *Mercurian* Q
Beneath your threshold, bury me a load-stone
To draw in gallants, that weare spurre: The rest,
They'll seeme to follow.

FAC. That's a secret, NAB!

SVB. And, on your stall, a puppet, with a vice,
And a court-fucus, to call city-dames.
You shall deale much, with mineralls.

DRV. Sir, I haue, At home, alreadie——

SVB. I, I know, you'haue arsenike,
Vitriol, sal-tartre, argaile, alkaly,
Cinoper: I know all. This fellow, Captaine,
Will come, in time, to be a great distiller,
And giue a fay (I will not fay directly,
But very faire) at the philosophers stone.

FAC. Why, how now, ABEL! Is this true?

DRV. Good Captaine, What must I giue?

FAC. Nay, Ile not counsell thee.
Thou hearest, what wealth (he fayes, fpend what thou canft)
Th'art like to come too.

DRV. I would gi'him a crowne.

FAC. A crowne! 'nd toward such a fortune? Hart,
Thou shalt rather gi'him thy shop. No gold about
thee?

DRV. Yes, I haue a portague, I ha'kept this halfe
yeere.

FAC. Out on thee, NAB; S'light, there was such an
offer——
'Shalt keepe't no longer, I'll gi'it him for thee?
Doctor, NAB prayes your worship, to drinke this: and fweares
He will appeare more gratefull, as your skill

DRV. I would intreat
Another fauour of his worship.

FAC. What is't, NAB?

457 parentheses om. Q 459 'nd] and Q, 1640, 1692, 1717, W, G
The Alchemist

[ACT I]

DRV. But, to looke ouer, fir, my almanack,
And crosse out my ill-dayes, that I may neither
Bargaine, nor truft vpon them. 470

Fac. That he shall, NAB.
Leaue it, it shall be done, 'gainst after-noone.

Svb. And a direction for his shelues.

Fac. Now, NAB?

Art thou well pleas'd, NAB?

DRV. Thanke, fir, both your worships.

Fac. Away.

Why, now, you smoky perfecuter of nature!
Now, doe you see, that some-thing's to be done,
Beside your beech-coale, and your cor'fiue waters,
Your crosse-lets, crucibles, and cucurbites?
You must haue fluffe, brought home to you, to worke on?
And, yet, you thinke, I am at no expence,
In searching out these veines, then following'hem,
Then trying'hem out. 'Fore god, my intelligence
Costs me more money, then my share oft comes too,
In these rare works.

Svb. You'are pleafant, fir. How now?

Act I. Scene IIII.

Face, Dol, Suctive.

Vat say's, my daintie DOLKIN?

Dol. Yonder fish-wife
Will not away. And there's your giantesse,
The bawd of Lambeth.


Dol. Not, afore night, I haue told'hem, in a voice,
Thorough the trunke, like one of your familiars.
But I haue spied fir EPICVRE MAMMON——

Act II ]

The Alchemist

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

SVB. FACE, goe you, and shift,
DOL. you must presently make readie, too—
DOL. Why, what's the matter?

SVB. O, I did looke for him
With the sunnes rising: 'maruaile, 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 posses'd.
And, now, hee's dealing peeces on't, away. Me thinkes, I see him, entring ordinaries;
Dispenfing for the poxe; and plaguy-houses,
Reaching his dose; walking more-fields for lepers;
And offering citizens-wiues pomander-bracelets, As his preferuatiue, made of the elixir;
Searching the spittle, to make old bawdes yong;
And the high-waies, for beggars, to make rich:
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 shee,
In her best loue to man-kind, euer could.
If his dreame laft, hee'll turne the age, to gold.

Act II. Scene 1 I.

MAMMON, SVRLY.

COME on, fir. Now, you set your foot on shore In nouo orbe; Here's the rich Peru:
And there within, fir, are the golden mines,
Great Salomon's Ophir! He was sayling to't,

1 G makes but one scene of Act II.
Three yeeres, but we haue reach'd it in ten months.
This is the day, wherein, to all my friends,
I will pronounce the happy word, be rich.
This day, you shall be spectatifsimi.
You shall no more deale with the hollow die,
Or the fraile card. No more be at charge of keeping
The liuery-punke, for the yong heire, that muft
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
Shall thirst of fatten, or the couetous hunger
Of velvet entrailes, for a rude-spun cloke,
To be displaid at Madame Avgvsta's, make
The fonnes of fword, and hazzard fall before
The golden calfe, and on their knees, whole nights,
Commit idolatrie with wine, and trumpets:
Or goe a feafting, after drum and ensigne.
No more of this. You shall start vp yong Vice-royes,
And haue your punques, and punquettees, my Svrly.
And vnto thee, I speake it first, be rich.
Where is my Svbtle, there? Within hough?
{Within} Sir.

Hee'll come to you, by and by.

MAM. That's his fire-drake,
His lungs, his Zephyrus, he that pusses his coales,
Till he firke nature vp, in her owne center.
You are not faithfull, sir. This night, I'll change [619]
All, that is mettall, in thy house, to gold.
And, early in the morning, will I send
To all the plumbers, and the pewterers,
And buy their tin, and lead vp: and to Lothbury,
For all the copper.

Svr. What, and turne that too?
MAM. Yes, and I'll purchase Devonshire, and Corn-
waile,
And make them perfect Indies! You admire now?
SVR. No, faith.
MAM  But when you see the effects of the great med’cine!
Of which one part projected on a hundred
Of *Mercurie*, or *Venus*, or the *Moone,*
Shall turn it to as many of the *Sunne*;
Nay, to a thousand, so *ad infinitum*:
You will beleue me.

SVR. Yes, when I see’t, I will.
But, if my eyes doe coßen me so (and I
Giuing’hem no occasion) sure, I’ll haue
A whore, shall pisſe’hem out, next day.

MAM. Ha! Why?
Doe you thinke, I fable with you? I affure you,
He that has once the *flower of the sunne,*
The perfect *ruby*, which we call *elixir,*
Not onely can doe that, but by it’s vertue,
Can confer honour, loue, respect, long life,
Giue safety, valure: yea, and victorie,
To whom he will. In eight, and twentie dayes,
I’ll make an old man, of fourefcore, a childe.

SVR. No doubt, hee’s that alreadie.

MAM. Nay, I meane,
Reſtore his yeeres, renew him, like an eagle,
To the fifth age; make him get fonnes, and daughters,
Yong giants; as our *Philofopkers* haue done
(The antient *Patriarkes* afore the floud)
But taking, once a weeke, on a kniues point,
The quantitie of a graine of muſtard, of it:
Become *ſout* MARES, and beget yong CVPIDS.

SVR. The decay’d *Veſtalls* of *Pickt-hatch* would thank me,
That keepe the fire a-liue, there.

MAM. ’Tis the secret
Of nature, naturiz’d ’gainſt all infections,
Cures all diseafes, comming of all caufes,
A month’s grieſe, in a day; a yeeres, in twelue:

1616 62  *Veſtalls*  
1640 65  cures] cure
And, of what age foeuer, in a month.
Past all the doses of your drugging Doctors.
I'll vndertake, withall, to fright the plague
Out o' the kingdome, in three months.

SVR. And I'll
Be bound the players shall sing your praises, then,
Without their poets.

MAM. Sir, I'll doot. Meane time,
I'll giue away fo much, vnto my man,
Shall ferue th'whole citie, with preferuatiue,
Weekely, each house his dose, and at the rate—

SVR. As he that built the water-worke, do's with water?
MAM. You are incredules.

SVR. Faith, I haue a humor,
I would not willingly be gull'd. Your fione
Cannot tranfmute me.

MAM. PERTINAX, SVRLY,
Will you beleue antiquitie? recordes?
I'll shew you a booke, where MOSES, and his fitter,
And SALOMON haue written, of the art;
I, and a treatife penn'd by ADAM.

SVR. How!
MAM. O' the Philosophers fione, and in high-Dutch.
SVR. Did ADAM write, fir, in high-Dutch?
MAM. He did:
Which proues it was the primitiue tongue.

SVR. What paper?
MAM. On cedar board.
SVR. O that, indeed (they fay)
Will laft 'gainft wormes.

MAM. 'Tis like your Irish wood,
'Gainft cob-webs. I haue a peece of IASONs fleece, too,
Which was no other, then a booke of alchemie,
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,

79 PERTINAX, SVRLY,] Pertinax, [my] Surly, G
The manner of our worke: The Bulls, our fornace, Still breathing fire; our argent-viue, the Dragon: The Dragons teeth, mercury sublimate, That keeps the whiteneffe, hardneffe, and the biting; And they are gather'd, into IASON'S helme, (Th'alembke) and then sow'd in MARS his field, And, thence, sublim'd so often, till they are fix'd. Both this, th'Hesperian garden, CADMVS storie, IOVE's shower, the Boone of MIDAS, ARGVS eyes, BOCCACE his Demogorgon, thousand's more, All abstrat c riddles of our stone. How now?

Act II. Scene II.

MAMMON, FACE, SVRLY.

Do we succeed? Is our day come? and holds it? 105 FAC. The euening will set red, vpon you, sir; You haue colour for it, crimfon: the red ferment Has done his office. Three houre's hence, prepare you To see proiection.

MAM. PERTINAX, my SVRLY, Againe, I say to thee, aloud: be rich. 110 This day, thou shalt haue ingots: and, to morrow, Giue lords th'assfront. Is it, my ZEPHYRVS, right? Bluishes the bolts-head?

FAC. Like a wench with child, sir, That were, but now, discouer'd to her master. [621] MAM. Excellent wittie Lungs! My onely care is, 115 Where to get fluffe, inough now, to proiect on, This towne will not halfe serve me.

FAC. No, sir? Buy The couering of o'churches.

MAM. That's true.

FAC. Yes.

105 hold's 1616 117 Buy] Take Q
Let'hem stand bare, as doe their auditorie.
Or cap 'hem, new, with shingles.

MAM. No, good thatch:
Thatch will lie light vpo'the rafters, Lungs.
Lungs, I will manumit thee, from the fornace;
I will restore thee thy complexion, Puffè,
Lost in the embers; and repair this braine,
Hurt wi'the fume o'the mettalls.

FAC. I haue blowne, sir,
Hard, for your worship; throwne by many a coale,
When 'twas not beech; weigh'd those I put in, iuft,
To keepe your heat, ftil even; These bleard-eyes
Haue wak'd, to reade your feueral colours, sir,
Of the pale citron, the greene lyon, the crow,
The peacocks taile, the plumed swan.

MAM. And, lastly,
Thou haft defcryed the flower, the sanguis agni?
FAC. Yes, sir.
MAM. Where's master?
FAC. At's praier, sir, he,
Good man, hee's doing his deuotions,
For the succeffe.

MAM. Lungs, I will set a period,
To all thy labours: Thou shalt be the master
Of my seraglia.

FAC. Good, sir.
MAM. But doe you heare?
I'll geld you, Lungs.

FAC. Yes, sir.
MAM. For I doe meane
To haue a lift of wiues, and concubines,
Equall with Salomon; who had the stone
Alike, with me: and I will make me, a back
With the elixir, that shall be as tough
As Hercvles, to encounter fiftie a night.

128 bleard-eyes] bleard eyes Q 140 Æquall Q
Th'art sure, thou saw'lt it blond?

FAC. Both blond, and spirit, sir.

MAM. I will haue all my beds, blowne vp; not stufft:
Downe is too hard. And then, mine oual roome, 
Fill'd with such pictures, as TIBERIVS tooke
From ELEPHANTIS: and dull ARETINE
But coldly imitated. Then, my glasses,
Cut in more subtile angles, to disperse,
And multiply the figures, as I walke
Naked betweene my succubæ. My mists
I'le haue of perfume, vapor'd 'bout the roome,
To loose our felues in; and my baths, like pits
To fall into: from whence, we will come forth,
And rowle vs drie in goffamour, and roses.
(If it arriu'd at ruby?)— Where I spie
A wealthy citizen, or rich lawyer,
Haue a sublim'd pure wife, vnto that fellow [622]
I'll send a thousand pound, to be my cuckold.

FAC. And I shall carry it?

MAM. No. I'll ha'no bawds,
But fathers, and mothers. They will doe it best.
Beft of all others. And, my flatterers
Shall be the pure, and grauëst of Diuines,
That I can get for money. My mere fooles, 
Eloquent burgesse, and then my poets
The same that writ so subtilly of the fart,
Whom I will entertaine, still, for that subiect.
The few, that would giue out themselues, to be
Court, and towne-stallions, and, each where, belye
Ladies, who are knowne most innocent, for them;
Those will I begge, to make me eunuchs of:
And they shall fan me with ten eftwich tailes
A piece, made in a plume, to gather wind.
We will be braue, Puffe, now we ha'the med'cine. 
My meat, shall all come in, in Indian shells,

162-3 They will doe it best. [ Beft of all others. om. Q 164 pure]
Dishes of agate, set in gold, and studded,
With emeralds, saphyres, hiacynths, and rubies.
The tongues of carpes, dormife, and camels heeles,
Boil'd i'the spirit of Sol, and diffolu'd pearle,
(Apicius diet, 'gainft the epilepsie)
And I will eate these broaths, with spoones of amber,
Headed with diamant, and carbuncle.
My foot-boy shall eate phefants, caluerd falmons,
Knots, godwits, lampreys: I my selfe will haue
The beards of barbels, seru'd, in stead of fallades;
Old muschromes; and the swelling vcticuous paps
Of a fat pregnant fow, newly cut off,
Dreft with an exquifite, and poynant fauce;
For which, Ie say vnto my cooke, there's gold,
Goe forth, and be a knight.

Fac. Sir, I'll goe looke
A little, how it heightens.

Mam. Doe. My shirts
I'll haue of taffata-farfnet, soft, and light
As cob-webs; and for all my other rayment
It shall be fuch, as might prouoke the Persian;
Were he to teach the world riot, a new.
My gloues of fitches, and birds-skins, perfum'd
With gummes of paradise, and easterne aire——
Svr. And do'you thinke to haue the fione, with this?
Mam. No, I doe thinke, t'haue all this, with the fione.
Svr. Why, I haue heard, he muft be homo frugi,
A pious, holy, and religious man,
One free from mortall finne, a very virgin.
Mam. That makes it, fir, he is fo. But I buy it. [623]
My venter brings it me. He, honeft wretch,
A notable, superflitious, good soule,
Has wore his knees bare, and his flippers bald,
With prayer, and fafting for it: and, fir, let him
Do'it alone, for me, fill. Here he comes,
Not a prophane word, afore him: 'Tis poyfon.
Act II. Scene III.

Mammon, Subtle, Srly, Face.

Good morrow, father.

Svb. 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.

Svb. Sonne, I doubt Yo'are couetous, that thus you meet your time I'the iust point: preuent your day, at morning. This argues somthing, worthy of a feare Of importune, and carnall appetite. Take heed, you doe not cause the blessing leave you, With your vngouern'd haft. I should be sorry, To see my labours, now, e'ene at perfection, Got by long watching, and large patience, Not prosper, where my loue, and zeale hath plac'd 'hem. Which (heauen I call to witnesse, with your selfe, To whom, I haue pour'd my thoughts) in all my ends, Haue look'd no way, but vnto publique good, To pious vses, and deere charitie, Now growne a prodigie with men. Wherein If you, my sonne, shoulde now preuaricate, And, to your owne particular lufts, employ So great, and catholique a blisse: be sure, A curfe will follow, yea, and ouertake Your subtle, and most secret wayes.

Mam. I know, sir, You shall not need to feare me. I but come, To ha'you confute this gentleman.

Sr. Who is, Indeed, sir, somewhat caufulue of believe.
Toward your stone: would not be gull'd.

Svb. Well, sonne,
All that I can convince him in, is this,
The worke is done: Bright Sol is in his robe.
We haue a med'cine of the triple Soule,
The glorified spirit. Thankes be to heauen, ·
And make vs worthy of it. Ulen Spiegel.

Fac. Anone, sir.
Svb. Looke well to the register,
And let your heat, still, lessen by degrees,
To the Aludels.

Fac. Yes, sir.
Svb. Did you looke
O'the Bolts-head yet?
Fac. Which on D. sir?
Svb. I.

What’s the complexion?

Fac. Whitish.
Svb. Infuse vinegar,
To draw his volatile substance, and his tincture:
And let the water in Glasse E. be feltred,
And put into the Gripes egge. Lute him well;
And leave him clos’d in balneo.

Fac. I will, sir.
Svb. What a braue language here is? next to canting?
Svb. I’haue another worke; you neuer saw, sonne,
That three dayes since, past the Philosophers wheele,
In the lent heat of Athanor; and’s become
Sulphur o’nature.

Mam. But ’tis for me?
Svb. What need you?

You haue inough, in that is, perfect.

Mam. O, but——
Svb. Why, this is couetife!
Mam. No, I assure you,
I shall employ it all, in pious uses,  
Founding of colledges, and grammar schooles,  
Marrying yong virgins, building hospitalls,  
And now, and then, a church.  
SVB. How now?  
FAC. Sir, please you,  
Shall I not change the feltre?  
SVB. Mary, yes.  
And bring me the complexion of Glaffe B.  
MAM. Ha’you another?  
SVB. Yes, fonne, were I affur’d  
Your pietie were firme, we would not want  
The meanes to glorifie it. But I hope the best:  
I meane to tinct C. in sand-heat, to morrow,  
And giue him imbibition.  
MAM. Of white oile?  
SVB. No, fir, of red. F. is come ouer the helme too,  
I thanke my Maker, in S. MARIES bath,  
And shewes lac Virginis. Blessed be heauen.  
I sent you of his facces there, calcin’d.  
Out of that calx, I’ha’wonne the salt of MERCVRV.  
MAM. By powring on your rectified water?  
SVB. Yes, and reuerberating in Athanor.  
How now? What colour faies it?  
FAC. The ground black, fir.  
MAM. That’s your crowses-head?  
SVR. Your cocks-comb’s, is’t not?  
SVB. No, ’tis not perfect, would it were the crow.  
That worke wants some-thing.  
(SVR. O, I look’d for this.  
The hay is a pitching.)  
SVB. Are you sure, you loos’d ’hem  
I’their owne menstrue?  
FAC. Yes, fir, and then married ’hem,  
And put’hem in a Bolts-head, nipp’d to digestion,  
According as you bad me; when I fet  
The liquor of MARS to circulation,
In the same heat.

SVB. The process, then, was right.

FAC. Yes, by the token, sir, the Retort brake,
And what was fau’d, was put into the Pellicane,
And sign’d with Hermes seals.

SVB. I thinke 'twas so.

We should haue a new amalgama.

(Svr. O, this ferret
Is ranke as any pole-cat.)

SVB. But I care not.

Let him e’ene die; we haue enough besides,
In embrion. H ha’s his white shirt on?

FAC. Yes, sir,

Hee’s ripe for inceration: He stands warme,
In this ash-fire. I would not, you should let
Any die now, if I might counsell, sir,
For lucks fake to the rest. It is not good.

MAM. He faies right.

SVR. I, are you bolted?

FAC. Nay, I know’t, sir,

I haue seene th’ill fortune. What is some three ounces
Of fresh materials?

MAM. Is’t no more?

FAC. No more, sir,

Of gold, ’tis amalgama, with some fixe of Mercurie.

MAM. Away, here’s money. What will serve?

FAC. Aske him, sir.

MAM. How much?

SVB. Give him nine pound: you may gi’him ten.

SVR. Yes, twentie, and be coffend, doe.

MAM. There ’tis.

SVB. This needs not. But that you will haue it, so,

To see conclusions of all. For two
Of our inferior works, are at fixation.

A third is in ascension. Goe your waies.

Ha’you set the oile of Luna in kemia?

FAC. Yes, sir.
SVB. And the philosophers vinegar?

FAC. I.

SVR. We shall haue a fallad.

MAM. When doe you make projection?

SVB. Sonne, be not haftie, I exalt our med’cine, 
By hanging him in balneo vaporoso; 
And giuing him solution; then congeale him; 
And then dissolue him; then againe congeale him; 315
For looke, how oft I iterate the worke, 
So many times, I adde vtnto his vertue. 
As, if at firft, one ounce convert a hundred, 
After his second loofe, hee’l turne a thoufand; 
His third solution, ten; his fourfh, a hundred. 320
After his fifth, a thoufand thoufand ounces 
Of any imperfect mettall, into pure 
Siluer, or gold, in all examinations, 
As good, as any of the naturall mine.

Get you your ftuffe here, againft after-noone, 325
Your braffe, your pewter, and your andirons.

MAM. Not thoé of iron?

SVB. Yes, you may bring them, too.

Wee’ll change all mettall’s.

SVR. I beleue you, in that.

MAM. Then I may fend my fpits?

SVB. Yes, and your racks.

SVR. And dripping-pans, and pot-hangers, and hookes?

Shall he not? 331

SVB. If he pleafe.

SVR. To be an affe.

SVB. How, fir!

MAM. This gent’mans, you must beare withall. 
I told you he had no faith.

SVR. And little hope, fir, 
But, much leffe charitie, should I gull my felfe. [626]

SVB. Why, what haue you obferu’d, fir, in our art, 335
Seemes fo impossible?

SVR. But your whole worke, no more.
That you should hatch gold in a fornace, sir,  
As they doe egges, in Egypt!

SVB. Sir, doe you 
Believe that egges are hatch'd so?

SVR. If I should?

SVB. Why, I thinke that the greater miracle.  
No egge, but differs from a chicken, more,  
Then mettalls in themselues.

SVR. That cannot be.  
The egg’s ordain’d by nature, to that end:  
And is a chicken in potentia.

SVB. The same we say of lead, and other mettalls,  
Which would be gold, if they had time.

MAM. And that  
Our art doth further.

SVB. I, for ’twere absurd  
To thinke that nature, in the earth, bred gold  
Perfect, i’the instant. Something went before.  
There must be remote matter.

SVR. I, what is that?

SVB. Mary, we say——  
MAM. I, now it heats: stand Father.  
Pound him to dust——

SVB. It is, of the one part,  
A humide exhalation, which we call  
Materia liquida, or the vinctuous water;  
On th’other part, a certaine craffe, and viscous  
Portion of earth; both which, concorporate,  
Doe make the elementarie matter of gold:  
Which is not, yet, propria materia,  
But commune to all mettalls, and all stones.  
For, where it is forsaken of that moysture,  
And hath more dryneffe, it becomes a stone;  
Where it retaines more of the humid fatneffe,  
It turnes to sulphur, or to quick-silver:  
Who are the parents of all other mettalls.
Nor can this remote matter, sodainly
Progresse so from extreme, vnto extreme,
As to grow gold, and leape ore all the meanes.
Nature doth, first, beget th'imperfect; then
Proceedes thence to the perfect. Of that ayrie,
And oily water, mercury is engendred;
Sulphure o'the fat, and earthy part: the one
(Which is the last) suppling the place of male,
The other of the female, in all mettalls.
Some doe beleue hermaphrodeitie,
That both doe act and suffer. But, these two
Make the rest ductile, malleable, extensive.
And, euen in gold, they are; for we doe find
Seedes of them, by our fire, and gold in them:
And can produce the species of each mettall
More perfect thence, then nature doth in earth.
Befide, who doth not see, in daily practice,
Art can beget bees, hornets, beetles, waspes,
Out of the carcaffes, and dung of creatures;
Yea, scorpions, of an herbe, being ritely plac'd:
And these are liuing creatures, far more perfect,
And excellent, then mettalls.

MAM. Well said, father!
Nay, if he take you in hand, sir, with an argument,
Hee'll bray you in a mortar.

SVR. 'Pray you, sir, stay.
Rather, then I'll be brai'd, sir, I'll beleuee,
That Alchemie is a pretty kind of game,
Somewhat like tricks o'the cards, to cheat a man,
With charming.

SVB. Sir?

SVR. What else are all your termes,
Whereon no one o'your writers grees with other?
Of your elixir, your lac virginis,
Your stone, your med'cine, and your chrysoferme,
Your sal, your sulphur, and your mercurie,
Your oyle of height, your tree of life, your bloud,
Your marchesite, your tutie, your magnesia,
Your toade, your crow, your dragon, and your panthar,
Your sunne, your moone, your firmament, your adrop,
Your lato, asoch, zernich, chibrit, heautarit,
And then, your red man, and your white woman,
With all your broths, your menstrues, and materialls,
Of pisse, and egge-shells, womens termes, mans bloud,
Haire o'the head, burnt clouts, chalke, merds, and clay,
Poulder of bones, scalings of iron, glaffe,
And worlds of other strange ingredients,
Would burst a man to name?

SVB. And all these, nam'd,
Intending but one thing: which art our writers
Vs'd to obscure their art.

MAM. Sir, so I told him,
Because the simple idiot should not learne it,
And make it vulgar.

SVB. Was not all the knowledge
Of the Egyptians writ in mysticke symboles?
Speake not the Scriptures, oft, in parables?
Are not the choicest fables of the Poets,
That were the fountaines, and first springs of wisedome,
Wrapt in perplexed allegories?

MAM. I vrg'd that,
And clear'd to him, that SISIPHVS was damn'd
To roule the ceafeleffe stone, onely, because
He would haue made ours common. Who is this?

Dol is seene.

SVB. God's precious—— What doe you meane? Goe in, good lady,
Let me intreat you. Where's this varlet?

FAC. Sir?
SVB. You very knaue! doe you vie me, thus?
FAC. Wherein, sir?

403 broths] breathes Q  420 made om. 1640, 1692, 1717, W  421 SVB.
405 om. 1640, 1692, 1717
SC. III]

The Alchemist

SVB. Go in, and see, you traitor. Goe. [628]
MAM. Who is it, sir?

SVB. Nothing, sir. Nothing. 425
MAM. What's the matter, good, sir!

I haue not seene you thus diiemp'red. Who is't?
SVB. All arts haue still had, sir, their aduerfaries,

But ours the most ignorant. What now?

FAC. 'Twas not my fault, sir, she would speake with you.
SVB. Would she, sir? Follow me. 430
MAM. Stay, Lungs.
FAC. I dare not, sir.

MAM. How! 'Pray thee stay?
FAC. She's mad, sir, and sent hether——
MAM. Stay man, what is she?
FAC. A lords fifer, sir.

(Hee'll be mad too.

MAM. I warrant thee.) Why sent hether?
FAC. Sir, to be cur'd.
SVB. Why, raskall!
FAC. Loe you. Here, sir. He goes out.

MAM. 'Fore-god, a BRADAMANTE, a braue piece. 435
SVR. Hart, this is a bawdy-house! I'll be burnt else.
MAM. O, by this light, no. Doe not wrong him. H's

Too scrupulous, that way. It is his vice.
No, h'is a rare phystian, doe him right.
An excellent Paracel Gian! and has done 440
Strange cures with minerall phystike. He deales all
With spirits, he. He will not heare a word
Of GALEN, or his tedious recipes.

Fac. How now, Lungs?

Fac. Softly, sir, speake softly. I meant
To ha'told your worships all. This muft not heare. 445
MAM. No, he will not be gull'd; let him alone.

425 good] God Q 427 SD. om. Q 432 precedes 431 Q, G 434
SD. om. Q 443 recipe's 1018. . . . SD. om. Q
FAC. Y'are very right, sir, shee is a most rare schollar; And is gone mad with studying BRAUGHTONS workes. If you but name a word, touching the Hebrew, Shee falls into her fit, and will discourse So learnedly of genealogies, As you would runne mad, too, to heare her, sir. MAM. How might one doe t'have conference with her, Lungs? FAC. O, diuers haue runne mad vpon the conference. I doe not know, sir: I am sent in haft, To fetch a violl. Svr. Be not gull'd, sir MAMMON. MAM. Wherein? 'Pray yee, be patient. Svr. Yes, as you are. And truft confederate knaues, and bawdes, and whores. MAM. You are too foule, beleue it. Come, here, Ulen. One word. FAC. I dare not, in good faith. MAM. Stay, knaue. FAC. H'is extreme angrie, that you saw her, sir. MAM. Drinke that. What is shee, when shee's out of her fit? FAC. O, the most affablest creature, sir! so merry! So pleasant! shee'll mount you vp, like quick-silver, Over the helme; and circulate, like oyle; A very vegetall: discourse of flate, Of mathematiques, bawdry, any thing—— MAM. Is shee no way accesible? no meanes, No trick, to giue a man a taft of her—— wit—— [629] Or so?—— Ulen. FAC. I'll come to you againe, sir. MAM. SVRLY, I did not thinke, one o'your breeding

447 right,] right. Q 448 Broughtons Q 456 viale Q 459 Ulen]
W'en 1640: Zephyrus Q 469-70 Q reads:
    No trick, to giue a man a taft of her——
     Wit? or so? FAC. I'll come . . .
470 Ulen 1616, 1640: om. Q. G assigns 'Ulen' to Subtle (within).
Would traduce personages of worth.

SVR. Sir Epicvre,
Your friend to vfe: yet, still, loth to be gull'd.
I doe not like your philosophicall bawdes.
Their Greene is lecherie inough, to pay for,
Without this bait.

MAM. Hart, you abuse your selfe.
I know the lady, and her friends, and means,
The originall of this diaster. Her brother
H'as told me all.

SVR. And yet, you ne're saw her
Till now?

MAM. O, yes, but I forgot. I haue (beleeue it)
One o'the treacherou'ft memories, I doe thinke,
Of all mankind.

SVR. What call you her brother?

MAM. My lord—
He wi'not haue his name knowne, now I thinke on't.

SVR. A very trecherous memorie!

MAM. O'my faith—

SVR. Tut, if you ha'it not about you, paffe it,
Till we meet next.

MAM. Nay, by this hand, 'tis true.
Hee's one I honour, and my noble friend,
And I respect his house.

SVR. Hart! can it be,
That a graue sir, a rich, that has no need,
A wife sir, too, at other times, should thus
With his owne oathes, and arguments, make hard meanes
To gull himselfe? And, this be your elixir,
Your lapis mineralis, and your lunarie,
Gieue me your honest trick, yet, at primero,
Or gleeke; and take your lutum sapientis,
Your menstruum simplex: I'll haue gold, before you,
And, with leffe danger of the quick-silver;

482 SVR. Q, 1717, W, G: SVB. 1616, 1640, 1692 . . . her, brother 1616: her brother Q
The Alchemist

[ACT II]

Or the hot *sulphur.*

FAC. Here's one from Captaine FACE, sir,

To Surly.

Desires you meet him 'tis the *Temple*-church,
Some halfe hour hence, and vpon earnest businesse. 500
Sir, if you pleafe to quit vs, now; and come,

He whispers Mammon.

Againe, within two houres: you shall haue
My master busie examining o'the worke's;
And I will steale you in, vnto the partie,
That you may fee her converfe. Sir, shall I say, 505
You'll meet the Captaines worship?

SVR. Sir, I will.

But, by attorney, and to a second purpose.
Now, I am sure, it is a bawdy-house;
I'll sweare it, were the *Marshall* here, to thanke me:
The naming this Commander, doth confirme it. 510

*Don Face!* Why, h'is the moft autentique dealer
I'these commodities! The *Superintendent*
To all the queinter traffiquers, in towne.
He is their *Vifiter,* and do's appoint 530
Who lyes with whom; and at what hour; what price; 515
Which gowne; and in what smock; what fall; what tyre.
Him, will I proue, by a third perfon, to find
The subtilties of this darke *labyrinth*:
Which, if I doe discouer, deare sir *MAMMON,*
You'll giue your poore friend leaue, though no *Philosopher,*
To laugh: for you that are, 'tis thought, shall weepe. 531

FAC. Sir. He do's pray, you'll not forget.

SVR. I will not, sir.

Sir *EPICVRE,* I shall leaue you?

MAM. I follow you, freight.

FAC. But doe so, good sir, to avoide suspicion.

This gent'man has a par'lous head. 525

MAM. But wilt thou, *Ulens,*
Be constant to thy promise?

_FAC._ As my life, fir.

_MAM._ And wilt thou insinuate what I am? and praise me?

And say I am a noble fellow?

_FAC._ O, what else, fir?

And, that you'll make her royall, with the stone,
An Empresse; and your selfe king of _Bantam._

_MAM._ Wilt thou doe this?

_FAC._ Will I, fir?

_MAM._ _Lungs, my Lungs_!

I loue thee.

_FAC._ Send your stuffe, fir, that my master
May busie himselfe, about proiection.

_MAM._ Th'haft witch'd me, rogue: Take, goe.

_FAC._ Your iack, & all, fir.

_MAM._ Thou art a villaine—— I will send my iack; _535_
And the weights too. Slaue, I could bite thine eare.
Away, thou dost not care for me.

_FAC._ Not I, fir?

_MAM._ Come, I was borne to make thee, my good weasel; 
Set thee on a bench: and, ha'thee twirle a chaine 
With the best lords vermine, of 'hem all.

_FAC._ Away, fir.

_MAM._ A _Count_, nay, a _Count-palatine_——

_FAC._ Good fir, goe.

_MAM._ Shall not advance thee, better: no, nor faster.

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**Act II. Scene III.**

_SVBTLE, FACE, DOL._

_H_ As he bit? Has he bit?

_FAC._ And swallowed too, my _SVBTLE_.

I ha'giu'n him line, and now he playes, I faith.

_SVB._ And shall we twitch him? _545_

_FAC._ Thorough both the gills.
The Alchemist

A wench is a rare bait, with which a man
No sooner's taken, but he straight sirkes mad.

Svb. Dol, my lord Wha'ts'hvms sifter, you must now
Beare 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;
Haue all the tricks of a proud sciruy ladie,
And be as rude'as her woman.

Fac. Well saide, Sanguine.

Svb. But will he fend his andirons? [631]

Fac. His iack too;
And's iron shoong-horne: I ha' bespoke to him. Well, 555
I must not loose my wary gamster, yonder.

Svb. O Monfieur Caution, that will not be gull'd?

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

Svb. What, more gudgeons!

Dol, scout, scout; stay Face, you must goe to the dore:
'Pray god, it be my Anabaptift. Who is't, Dol?

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

Svb. Gods so! 'tis he, he saide he would fend. 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
Ma-dame, to your with-drawing chamber. Now,
In a new tune, new gefture, but old language.
This fellow is fent, from one negotiates with me
About the stone, too; for the holy Brethren
Of Amsterdam, the exil'd Saints: that hope
To raise their discipline, by it. I must use him
In some strange fashion, now, to make him admire me.

*Act II. Scene V.*

SVBLET, FACE, ANANIAS.

Here is my drudge?

**SVB.** Take away the recipient,
And rectifie your menstrue, from the phlegma.
Then poure it, o'the Sol, in the cucurbite,
And let 'hem macerate, together.

**FAC.** Yes, sir.
And faue the ground?

**SVB.** No. Terra damnata
Must not haue entrance, in the worke. Who are you?

**ANA.** A faithfull Brother, if it please you.

**SVB.** What's that?

A Lullianist? a Ripley? Filius artis?
Can you sublime, and dulcezie? calcine?
Know you the sapor pontick? sapor siptick?
Or, what is homogene, or heterogene?

**ANA.** I understand no heathen language, truely.

**SVB.** Heathen, you Knipper-Doling? Is Ars sacra,
Or Chrysopeia, or Spagirica,
Or the pamphysick, or panarchick knowledge,
A heathen language?

**ANA.** Heathen Greeke, I take it.

**SVB.** How? heathen Greeke?

**ANA.** All's heathen, but the Hebrew.

**SVB.** Sirah, my varlet, stand you forth, and speake to him
Like a Philosopher: Answere, i'the language.

Name the vexations, and the martyrizations
Of mettalls, in the worke.

**FAC.** Sir, Putrefaction,
Solution, Ablution, Sublimation, Cohobation, Calcination, Ceration, and Fixation.

SVB. This is heathen Greeke, to you, now?
And when comes Viuification?

FAC. After Mortification.

SVB. What's Cohobation?

FAC. 'Tis the powring on
Your Aqua Regis, and then drawing him off,
To the trine circle of the seuen spheares.

SVB. What's the proper passion of mettalls?

FAC. Malleation,

SVB. What's your ultimum supplicium auri?

FAC. Antimonium.

SVB. This's heathen Greeke, to you? And, what's your Mercury?

FAC. A very fugitiue, he will be gone, fir.

SVB. How know you him?

FAC. By his viscositie,
His oleostie, and his suscitabilitie.

SVB. How doe you sublime him?

FAC. With the calce of egge-shels,
White marble, talck.

SVB. Your magisterium, now?

What's that?

FAC. Shifting, fir, your elements,
Drie into cold, cold into moift, moift in-
to hot, hot into drie.

SVB. This's heathen Greeke to you, still?
Your lapis philosophicus?

FAC. 'Tis a stone, and not
A stone; a spirit, a soule, and a body:
Which, if you doe dissolute, it is dissolud,
If you coagulate, it is coagulated,
If you make it to flye, it flyeth.

SVB. Inough.

610 marble, talck.] marble, halke. 1640: Marble, Chalk. 1692, 1717
This's heathen Greeke, to you? What are you, sir.

ANA. Please you, a servuant of the exil'd Brethren, That deal with widdowes, and with orphans goods; And make a iuift account, vnto the Saints:
A Deacon.

SVB. O, you are sent from master Wholsome, Your teacher?

ANA. From Tribulation Wholsome, Our very zealous Pastor.

SVB. Good. I haue Some orphans goods to come here.

ANA. Of what kind, sir?

SVB. Pewter, and braffe, andirons, and kitchin ware, Mettalls, that we muft vfe our med'cine on: Wherein the Brethren may haue a penn'orth, For readie money.

ANA. Were the orphans parents Sincere professors?

SVB. Why doe you aske?

ANA. Because We then are to deale iuiftly, and giue (in truth) Their vtmoft valew.

SVB. 'Slid, you'ld cofen, else, And, if their parents were not of the faithfull? I will not truft you, now I thinke on't,

Till I ha'talk'd with your Pastor. Ha'you brought money To buy more coales?

ANA. No, surely.

SVB. No? How so?

ANA. The Brethren bid me say vnto you, sir.

Surely, they will not venter any more, Till they may see proiection.

SVB. How!

ANA. Yo'haue had,
For the instruments, as bricks, and lome, and glaffes,
Alreadie thirtie pound; and, for materials,
They say, some ninetie more: And, they have heard, since,
That one, at Heidelberg, made it, of an egge,
And a small paper of pin-dust.

SVB. What's your name?
ANA. My name is ANANIAS.

SVB. Out, the varlet
That coaflend the Apostles! Hence, away,
Flee Mischiefe; had your holy Consistorie
No name to send me, of another found;
Then wicked ANANIAS? Send your Elders,
Hither, to make atonement for you, quickly.
And gi'me satisfaction; or out-goes
The fire: and downe th'alembekes, and the fornace.
Piger Henricus, or what not. Thou wretch,
Both Sericon, and Bufo shall be loft,
Tell 'hem. All hope of rooting out the Bishops,
Or th'Antichristian Hierarchie shall perish,
If they stay three score minutes. The Aquetie,
Terreitie, and Sulphureitie
Shall runne together againe, and all be annul'd
Thou wicked ANANIAS. This will fetch 'hem,
And make 'hem haft towards their gulling more.
A man muft deale like a rough nurfe, and fright
Those, that are froward, to an appetite.

Act II. Scene VI.

FACE, SVBTL, DRVGGER.

H'is bufie with his spirits, but wee'll vpon him.

SVB. 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:

644 Hiedelberg Q 652 satisfaction 1616
(We must appease him. Give it me) and prayes you,
You would devise (What is it Nab?)

DRV. A signe, sir.

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

SVB. 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?

The Ballance?

SVB. No, that way is stale, and common.
A townes-man borne in Taurus, gies the bull;
Or the bulls-head: In Aries, the ram.
A poore devise. No, I will have his name
Form'd in some mystick character; whose radij,
Striking the senses of the pafiers by,
Shall by a vertuall influence, breed affections,
That may result upon the partie owne it:
As thus—

FAC. Nab!

SVB. He first shall have a bell, that's Abel;
And, by it, standing one, whose name is Dee,
In a rugg gowne; there's D. and Rug, that's Drvg:
And, right anent him, a Dog snarling Er;
There's Drvgger, Abel Drvgger. That's his signe.
And here's now mystery, and hieroglyphick!

FAC. Abel, thou art made.

DRV. Sir, I doe thanke his worship.

FAC. Sixe o'thy legs more, will not doe it, Nab.

He has brought you a pipe of tobacco, Doctor.

DRV. Yes, sir:
I haue another thing, I would impart——

FAC. Out with it, Nab.

DRV. Sir, there is lodg'd, hard by me,
A rich young widdow——

FAC. Good! a bona roba?

\[672-3 \text{parentheses om. } Q\] \[691 \text{ tobacco } Q, \text{ as regularly.}\]
DRV. But nineteene, at the moft.

FAC. Very good, ABEL.

DRV. Mary, fh'is not in fashion, yet; fhee weares

A hood: but't stands a cop.

FAC. No matter, ABEL.

DRV. And, I doe, now and then giue her a fucus——

FAC. What! doft thou deale, Nab?

SVB. I did tell you, Captaine.

DRV. And phyfick too fometime, Sir: for which fhee

trusts me

With all her mind. Shee's come vp here, of purpose

To learne the fashion.

FAC. Good (his match too!) on, Nab.

DRV. And fhee do's strangely long to know her fortune.

FAC. Gods lid, Nab, Send her to the Doctor, hether.

DRV. Yes, I haue fpoke to her of his worship, alreadie:

But fhee's afraid, it will be blowne abroad

And hurt her marriage.

FAC. Hurt it? 'Tis the way

To heale it, if 'twere hurt; to make it more

Follow'd, and fough't: Nab, thou fhalt tell her this.

She'll be more knowne, more talk'd of, and your widoweres

Are ne'er of any price till they be famous;

Their honour is their multitude of futors:

Send her, it may be thy good fortune. What?

Thou doft not know.

DRV. No, Sir, fhee'll neuer marry

Vnder a knight. Her brother has made a vow.

FAC. What, and doft thou defpaire, my little Nab,

Knowing what the Doctor has fet downe for thee,

And, feeing fo many, o'the citie, dub'd?

One glaffe o'thy water, with a Madame, I know,

Will haue it done, Nab. What's her brother? a knight?

DRV. No, Sir, a gentleman, newly warme in 'his land, Sir,

Scarfe cold in his one and twentie; that do's gouerne

His fifter, here: and is a man himfelfe

702 parentheses om. Q
Of some three thousand a yeere, and is come vp [635]
To learne to quarrell, and to lieue by his wits,
And will goe downe againe, and dye i'the countrey.

FAC. How! to quarrell?

DRV. Yes, fir, to carry quarrells,
As gallants doe, and manage 'hem, by line.

FAC. 'Slid, NAB! The Doctor is the onely man
In Christendome for him. He has made a table,
With Mathematicall demonstrations,
Touching the Art of quarrells. He will giue him
An instrument to quarrell by. Goe, bring 'hem, both:
Him, and his sister. And, for thee, with her
The Doctor happ'ly may perfwade. Goe to.
'Shalt giue his worship a new damaske suite
Vpon the premisses.

SVB. O, good Captaine.

FAC. He shall,
He is the honestest fellow, Doctor. Stay not,
No offers, bring the damaske, and the parties.

DRV. I'll trie my power, fir.

FAC. And thy will too, NAB.

SVB. 'Tis good tabacco this! What is't an ounce?

FAC. He'll send you a pound, Doctor.

SVB. O, no.

FAC. He will do't.

It is the gooddeft foule. ABEIJ, about it.
(Thou shalt know more anone. Away, be gone.)
A miserable rogue, and liues with cheefe,
And has the wormes. That was the cause indeed
Why he came now. He dealt with me, in priuate,
To get a med'cine for 'hem.

SVB. And shall, fir. This workes.

FAC. A wife, a wife, for one on'vs, my deare SVETLE:
Wee'll eene draw lots, and he, that failes, shall have
The more in goods, the other has in taile.

SVB. Rather the leffe. For flce may be so light

728 gallants do; to manage G
Shee may want graines.

**FAC.** I, or be such a burden,

A man would scarce endure her, for the whole.

**SVB.** Faith, let’s see her first, and then determine.

**FAC.** Content. But DOL must ha’no breath on’t. Mum.

Away, you to your SVRLY yonder, catch him.

**FAC.** ’Pray god, I ha’not staid too long.

**SVB.** I feare it.

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**Act III. Scene I.**

**TRIBVLAITION, ANANIAS.**

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

**ANA.** In pure zeale,

I doe not like the man: He is a heathen.
And speakes the language of Canaan, truely.

**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.

**TRI.** Good Brother, we must bend vnto all meanes,
That may giue furtherance, to the holy cause.

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

**TRI.** Not alwaies necessary.

2-4 Q reads:

And such rebukes th’Elect must beare, with patience;
They are the exercises of the Spirit,
And sent to tempt our fraylties.

**ANA.** In pure zeale,
The children of perdition are oft-times, 15
Made instruments euen of the greatest workes.
Beside, we should giue somewhat to mans nature,
The place he liues in, still about the fire,
And fume of mettalls, that intoxicate
The braine of man, and make him prone to passion. 20
Where haue you greater Atheifls, then your Cookes?
Or, more prophane, or choleric then your Glasfe-men?
More Antichriftian, then your Bell-founders?
What makes the Deuill so deuilliif, I would aske you,
Sathan, our common enemie, but his being
Perpetually about the fire, and boyling
Brimstone and Arfnike? We must giue, I say,
Vnto the motiues, and the stirres vp
Of humours in the bloud. It may be so.
Whenas the worke is done, the fione is made,
This heate of his may turne into a zeale,
And stand vp for the beauteous discipline,
Against the menstruous cloth, and ragg of Rome.
We must await his calling, and the comming
Of the good fpirit. You did fault, t'vpbraid him 35
With the Brethrens blessing of Heidelberg, waighing
What need we haue, to haften on the worke,
For the restoring of the silenc'd Saints,
Which ne'er will be, but by the Philosophers fione.
And, so a learned Elder, one of Scotland,
Asiur'd me; Aurum potabile being
The onely med'cirie, for the ciuill Magistrate,
T'incline him to a feeling of the caufe:
And must be daily vs'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 vs call on him, then.

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

SVBTELE, TRIBVLATION, ANANIAS.

O, Are you come? ’Twas time. Your threescore
minutes
Were at the last thred, you see; and downe had gone
Furnus acedix, Turris circulatorius:
Lembeke, Bolts-head, Retort, and Pellicane
Had all beene cinders. Wicked ANANIAS!
Art thou return’d? Nay then, it goes downe, yet.

TRI. Sir, be appeased, he is come to humble
Himselfe in spirit, and to aske your patience,
If too much zeale hath carried him, aside,
From the due path.

SVB. Why, this doth qualifie!

TRI. The Brethren had no purpose, verely,
To giue you the leaft grieuance: but are ready
To lend their willing hands, to any project
The spirit, and you direct.

SVB. This qualifies more!

TRI. And, for the orphanes goods, let them be valew’d,
Or what is needfull, else, to the holy worke,
It shall be numbred: here, by me, the Saints
Throw downe their purse before you.

SVB. This qualifies, moost!

Why, thus it should be, now you understand.
Have I discours’d so vnto you, of our Stone?
And, of the good that it shall bring your cause?
Shew’d you (beside the mayne of hiring forces
Abroad, drawing the Hollanders, your friends,
From th’Indies, to serue you, with all their fleete)
That euen the med’cinall vse shall make you a faction,
And party in the realme? As, put the case,
That some great man in state, he have the gout, Why, you but send three droppes of your Elixir, You helpe him straight: there you have made a friend. Another has the palfey, or the dropse, He takes of your incombustible stuffe, Hee's yong againe: there you have made a friend. A Lady, that is past the feate of body, Though not of minde, and hath her face decay'd Beyond all cure of paintings, you restore With the oyle of Talck; there you have made a friend: And all her friends. A Lord, that is a Leper, A knight, that has the bone-ache, or a squire That hath both these, you make 'hem smooth, and found, With a bare fricace of your med'cine: still, You increase your friends.

TRI. I, 'tis very pregnant.

SVB. And, then the turning of this Lawyers pewter [638] To plate, at Christ-maffe——

ANA. Christ-tide, I pray you.

SVB. Yet, Ananias?

ANA. I have done.

SVB. Or changing

His parcell guilt, to maffic gold. You cannot But raise you friends. With all, to be of power To pay an armie, in the field, to buy The king of France, out of his realmes; or Spaine, Out of his Indies: What can you not doe, Against lords spirituall, or temporall, That shall oppone you?

TRI. Verily, 'tis true.

We may be temporall lords, our selues, I take it.

SVB. You may be any thing, and leave off to make Long-winded exercifes: or fuck vp,

Your ha, and hum, in a tune. I not denye,

But such as are not graced, in a state,

84 painting Q 85 Talck Q: tale W, G: Talck 1616, 1640, 1692, 1717 90 pregnant Q 95 you] your 1640, 1692, 1717 ... With all] withall Q, 1640
May, for their ends, be aduerse in religion,
And get a tune, to call the flock together:
For (to say sooth) a tune do's much with women,
And other phlegmatick people, it is your bell.

ANA. Bells are prophane: a tune may be religious. 110
SVB. No warning with you? Then, farewell my patience.
'Slight, it shall downe: I will not be thus tortur'd.
TRI. I pray you, sir.
SVB. All shall perish. I haue spoke it.
TRI. Let me find grace, sir, in your eyes; the man
He stands corrected: neither did his zeale
(But as your selfe) allow a tune, some-where.
Which, now, being to'ard the ifone, we shall not need.
SVB. No, nor your holy vizard, to winne widdowes
To giue you legacies; or make zealous wiuys
To rob their husbands, for the common cause:
Nor take the start of bonds, broke but one day,
And say, they were forfeited, by prouidence.
Nor shall you need, ore-night to eate huge meales,
To celebrate your next daies faft the better:
The whilst the Brethren, and the Sifters, humbled,
Abate the stiffenesse of the flesh. Nor caſt
Before your hungrie hearers, scrupulous bones,
As whether a Christiann may hawke, or hunt;
Or whether, Matrons, of the holy assembly,
May lay their haire out, or weare doublets:
Or haue that idoll Starch, about their linnen.
ANA. It is, indeed, an idoll.
TRI. Mind him not, sir.
I doe command thee, spirit (of zeale, but trouble)
To peace within him. Pray you, sir, goe on.
SVB. Nor shall you need to libell 'gainst the Prelates,
And shorten fo your eares, against the hearing [689]
Of the next wire-drawne grace. Nor, of neceffitie,
Raile againſt playes, to please the Alderman,
Whose daily custard you deoure. Nor lie
With zealous rage, till you are hoarse. Not one
Of these so singular arts. Nor call your selves,
By names of Tribulation, Persecution,
Restraint, Long-Patience, and such like, affected
By the whole family, or wood of you,
Onely for glory, and to catch the eare
Of the Disciple.

TRI. Truely, sir, they are
Wayes, that the godly Brethren have invented,
For propagation of the glorious cause, .
As very notable means, and whereby, also,
Themselves grow soone, and profitably famous.

SVB. O, but the stone, all's idle to it! nothing!
The art of Angels, Natures miracle,
The divine secret, that doth flye in clouds,
From easte to west: and whose tradition
Is not from men, but spirits.

ANA. I hate Traditions:
I do not trust them—

TRI. Peace.

ANA. They are Popish, all.
I will not peace. I will not—

TRI. ANANIAS.

ANA. Please the prophane to grieue the godly: I may
not.

SVB. Well, ANANIAS, thou shalt ouer-come.

TRI. It is an ignorant zeale, that haunts him, sir.
But truely, else, a very faithful Brother,
A botcher: and a man, by revelacion,
That hath a competent knowledge of the truth.

SVB. Has he a competent summe, there, i'the bagg,
To buy the goods, within? I am made guardian,
And muft, for charitie, and conscience sake,
Now, see the most be made, for my poore orphane:
Though I desire the Brethren, too, good gayners.

148 glorious] holy Q 156 them] 'hem Q 159 shalt] shalt 1610
There, they are, within. When you haue view'd, & bought 'hem,
And tane the inuenterie of what they are,
They are readie for projection; there's no more
To doe: caft on the med'cine, so much filuer
As there is tinne there, so much gold as braffe,
I'll gi'it you in, by waight.

**TRI.** But how long time,
**Svb.** Sir, muft the Saints expect, yct?

**Svb.** Let me see,
**Tri.** How's the moone, now? Eight, nine, ten dayes hence
He will be filuer potate; then, three dayes,
Before he citronife: some fifteene dayes,
The Magisterium will be perfected.

**ANA.** About the second day, of the third weeke,
In the ninth month?

**Svb.** Yes, my good Ananias.

**Tri.** What will the orphanes goods arise to, thinke you?

**Svb.** Some hundred markes; as much as fill'd three carres,
Vnladed now: you'll make fixe millions of 'hem.
But I muft ha'more coales laid in.

**Tri.** How!

**Svb.** Another load,
And then we ha'finish'd. We muft now encrease
Our fire to ignis ardens, we are past
Fimus equinus, Balnei, Cineris,
And all thofe lenter heats. If the holy purfe
Should, with this draught, fall low, and that the Saints
Doe need a present summe, I haue trick
To melt the pewter, you shall buy now, instantly,
And, with a tincture, make you as good Dutch dollers,
As any are in Holland.

**Tri.** Can you fo?
SVB. I, and shall bide the third examination.

ANA. It will be joyful tidings to the Brethren.

SVB. But you must carry it, secret.

TRI. I, but stay,

This act of coynine, is it lawfull?

ANA. Lawfull?

We know no Magistrate. Or, if we did,

This's foraine coyne.

SVB. It is no coynine, sir.

It is but casting.

TRI. Ha? you distinguish well.

Casting of money may be lawfull.

ANA. 'Tis, sir.

TRI. Truely, I take it so.

SVB. There is no scruple,

Sir, to be made of it; beleue ANANIAS:

This case of conscience he is studied in.

TRI. I'll make a question of it to the Brethren.

ANA. The Brethren shall approve it lawfull, doubt not.

Where shall't be done?

SVB. For that we'll talke, anone.

Knock without.

There's some to speake with me. Goe in, I pray you,

And view the parcels. That's the inventorie.

I'll come to you straight. Who is it? FACE! Appeare.

Act III. Scene III.

SVETLE, FACE, DOL.

How now? Good prize?

FAC. Good poxe! Yond'caus'tiue cheater

Neuer came on.

SVB. How then?

FAC. I ha'walk'd the round,

208 SD. om. Q, 1640
Till now, and no such thing.

SVB.    And ha'you quit him?

FAC. Quit him? and hell would quit him too, he were happy.

'Slight would you haue me falke like a mill-iade,
All day, for one, that will not yeeld vs graines?
I know him of old.

SVB. O, but to ha'gull'd him,
Had beene a maiftry.

FAC.    Let him goe, black Boy,
And turne thee, that some fresh newes may possesse thee.

A noble Count, a Don of Spaine (my deare [641]
Delicious compeere, and my partie-bawd)
Who is come hether, priuate, for his conscience,
And brought munition with him, fixe great flopps,
Bigger then three Dutch hoighs, beside round trunkes,
Furnish'd with piftolets, and pieces of eight,
Will straight be here, my rogue, to haue thy bath
(That is the colour,) and to make his battry
Upon our DOl, our Castle, our cinque-Port,
Our Douer pire, our what thou wilt. Where is shee? 230
Shee muft prepare perfumes, delicate linnen,
The bath in chiefe, a banquet, and her wit,
For shee muft milke his Epididimis.
Where is the Doxie?

SVB.    I'll send her to thee:

And but dispatch my brace of little JOHN LEYDENS, 235
And come againe my selfe.

FAC. Are they within then?

SVB. Numbring the summe.

FAC. How much?

SVB. A hundred marks, Boy.

FAC. Why, this's a lucky day! Ten pounds of MAMMON!
Three o'my clarke! A portague o'my grocer!
This o'the Brethren! Before reuersions,
And states, to come in the widdow, and my Count!
My share, to day, will not be bought for fortie—

DOL. What? 245

FAC. Pounds, daintie DOROTHEE, art thou so neere?  
DOL. Yes, say lord Generall, how fares our campe?

FAC. As, with the few, that had entrench'd them'selves
Safe, by their discipline, against a world, DOL:
And laugh'd within those trenches, and grew fat
With thinking on the booties, DOL, brought in Daily, by their small parties. This deare houre
A doughtie Don is taken, with my DOL;
And thou maift make his ranfome, what thou wilt,
My Doursabel: 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 bafoon: and so hie eu
I'the swan-skin couerlid, and cambrick sheets,
Till he worke honey, and waxe, my little Gods-gift.

DOL. What is he, Generall?

FAC. An Adalantado,
A grande, girle. Was not my Dapper here, yet?

DOL. No.

FAC. Nor my DRUGGER?

DOL. Neither.

FAC. A poxe on'hem. 250

They are so long a furnishing! Such stinkards
Would not be seen, vpon these festiuall dayes.

How now! ha'you done? [642]

SVB. Done. They are gone. The summe
Is here in banque, my FACE. I would, we knew
Another chapman, now, would buy 'hem out-right.

FAC. 'Slid, NAB shall doo't against he ha'the widdow,
To furnish household.

SVB. Excellent, well thought on,
Pray god, he come.

FAC. I pray, he keepe away
Till our new businesse be o’re-past.

SVB. But, FACE,
How cam’st thou, by this secret Don?

FAC. A spirit
Brought me th’intelligence, in a paper, here,
As I was conjuring, yonder, in my circle
For SVRLY: I ha’my flies abroad. Your bath
Is famous SVBTLLE, by my meanes. Sweet DOL,
You must goe tune your virginal, no loosing
O’the leaft time. And, doe you heare? good action.
Firke, like a flounder; kiffe like a scallop, close:
And TICKLE him with thy mother-tongue. His great VERDUGO-flip has not a lot of language:
So much the easier to be coffin’d, my DOLLY.
He will come here, in a hir’d coach, obscure,
And our owne coach-man, whom I haue sent, as guide,

No creature else. Who’s that?

SVB. It i’not he?
FAC. O no, not yet this hour.
SVB. Who iis’t?
DOL. DAPPER,
Your Clarke.

FAC. Gods will, then, Queene of Faerie,
On with your tyre; and, Doctor, with your robes.
Lett’s dispatch him, for gods sake.

SVB. ’Twill be long.

FAC. I warrant you, take but the cues I giue you,
It shall be brief enough. ’Slight, here are more!
ABEL, and I thinke, the angrie boy, the heire,  
That faine would quarrell.  
SVEB. And the widdow?  
FAC. No,  
Not that I see. Away. O sir, you are welcome.  

Act III. Scene III.  

FACE, DAPPER, DRVUGGER, KASTRIL.  

The Doctor is within, a mouing for you;  
(I haue had the moft adoe to winne him to it)  
He fweares, you'll be the dearling o'the dice:  
He neuer heard her Highneffe dote, till now (he fayes.)  
Your aunt has giu'n you the moft gracious words,  
That can be thought on.  
DAP. Shall I see her Grace?  
FAC. See her, and kiffe her, too. What? honest NAB!  
Ha'ft brought the damaske?  
NAB. No, sir, here's tabacco.  
FAC. 'Tis well done, NAB: Thou'lt bring the damaske too?  
DRV. Yes, here's the gentleman, Captaine, mafter  
KASTRIL,  

I haue brought to fee the Doctor.  
FAC. Where's the widdow?  
DRV. Sir, as he likes, his fifter (he fayes) shall come.  
FAC. O, is it fo? 'good time. Is your name KASTRIL,  
sir?  
KAS. I, and the beft o'the KASTRILS, I'lld be sorry  
effe,  
By fifteene hundred, a yeere. Where is this Doctor?  

Q. The use of NAB, here instead of the usual DRV, is apparently a slip.  
304 NAB. om. Q. Apparently the printer of the Quarto pushed this Nab. up  
into the preceding line. This accounts for Nab's being in italic in 303.  
305 master] Mr. Q  310 this Doctor] the Doctor W, G  
N
My mad tobacco-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, fairly,
Vpon fit termes.

FAC. It seemes sir, yo'are but young
About the towne, that can make that a question! 315

KAS. Sir, not fo yong, but I haue heard some speech
Of the angrie Boyes, and seene 'hem take tobacco;
And in his shop: and I can take it too.
And I would faine be one of 'hem, and goe downe
And practife i'the countrey.

FAC. Sir, for the Duello,
The Doctor, I affure you, shall informe you,
To the leaft shaddow of a haire: and shew you,
An instruiment he has, of his owne making,
Where-with, no sooner shall you make report
Of any quarrell, but he will take the height on't,
Most instandy; and tell in what degree,
Of saft'y it lies in, or mortalitie.
And, how it may be borne, whether in a right line,
Or a halfe-circle; or may, else, be caft
Into an angle blunt, if not acute:
All this he will demonstrate. And then, rules,
To giue, and take the lie, by.

KAS. How? to take it?

FAC. Yes, in oblique, hee'll shew you; or in circle:
But never in diameter. The whole towne
Studie his theoremes, and dispute them ordinarily,
At the eating Academies.

KAS. But, do's he teach
Liuing, by the wits, too?

FAC. Any thing, what euuer.
You cannot thinke that subtiltie, but he reades it.
He made me a Captaine. I was a farke pimpe,
Iuft o'your standing, 'fore I met with him: 340
It i'not two months since. I'll tell you his method.
First, he will enter you, at some ordinarie.

KAS. No, I'll not come there. You shall pardon me.

FAC. For why, sir?

KAS. There's gaming there, and tricks.

FAC. Why, would you be

A gallant, and not game?

KAS. I, 'twill spend a man.

FAC. Spend you? It will repair you, when you are

spent.

How doe they liue by their wits, there, that haue vented

Sixe times your fortunes?

KAS. What, three thousand a yeere!

FAC. I, fortie thousand.

KAS. Are there such?

FAC. I, sir.

And gallants, yet. Here's a yong gentleman, 350 [644]

Is borne to nothing, fortie markes a yeere,
Which I count nothing. H'is to be initiated,
And haue a flye o'the Doctor. He will winne you
By vnrefiitable lucke, within this fortnight,
Inough to buy a baronie. They will fet him

Vpmost at the Groome-porters, all the Christmaffe!

And, for the whole yeere through, at euerie place,
Where there is play, present him with the chaire;
The best attendance, the best drinke, sometimes
Two glaffes of canarie, and pay nothing;
The purest linnen, and the sharpest knife,
The partrich next his trencher: and, somewhere,
The daintie bed, in priuate, with the daintie.
You shall ha'your ordinarie bid for him,
As play-houses for a poet; and the mafter

Pray him, aloud, to name what dish he affects,
Which muft be butterd shrims; and thofe that drinke
To no mouth elfe, will drinke to his, as being
The goodly, president mouth of all the boord.

355 Baronry Q

N 2
KAS. Do you not gull one?

FAC. 'Od's my life! Do you thinke it?

You shall have a caft commander, (can but get
In credit with a glouer, or a spurrier,
For some two paire, of eithers ware, afore-hand)
Will, by moft twift postes, dealing with him,
Arrive at competent meanes, to keepe himselfe,
His punke, and naked boy, in excellent fashion.
And be admir'd for't.

KAS. Will the Doctor teach this?

FAC. He will doe more, fir, when your land is gone,
(As men of spirit hate to keepe earth long)
In a vacation, when small monie is stirring,
And ordinaries fufpended till the tearme,
Hee'll fhev a perspectiue, where on one side
You shall behold the faces, and the persons
Of all sufficient yong heires, in towne,
VVhofe bonds are currant for commoditie;
On th'other side, the marchants formes, and others,
That without help of any fcond broker,
(VVho would expect a share) will trust fuch parcels:
In the third square, the vere street, and figne
VVhere the commoditie dwels, and do's but wait
To be deliuer'd, be it pepper, fope,
Hops, or tabacco, oat-meale, woad, or cheefes.
All which you may fo handle, to enioy,
To your owne vfe, and neuer fland oblig'd.

KAS. I'faith! Is he fuch a fellow?

FAC. Why, NAB here knowes him.

And then for making matches, for rich widdowes,
Yong gentlewomen, heyres, the fortunat'ft man!
Hee's fent too, farre, and neere, all over England,
To haue his counfell, and to know their fortunes.

KAS. Gods will, my futter shall fee him.

FAC. I'll tell you, fir,
What he did tell me of NAB. It's a strange thing!
(By the way you must eate no cheefe, NAB, it breeds melancholy:
And that same melancholy breeds wormes) but passe it,
He told me, honest NAB, here, was ne'er at tauerne,
But once in's life.

DRV. Truth, and no more I was not.

FAC. And, then he was so sick——

DRV. Could he tell you that, too?

FAC. How should I know it?

DRV. In troth we had beene a shooting,
And had a piece of fat ram-mutton, to supper,
That lay so heauy o'my stomack——

FAC. And he has no head
To beare any wine; for, what with the noife o'the fiddlers,
And care of his shop, for he dares keepe no servants—— 411

DRV. My head did so ake——

FAC. As he was saine to be brought home,
The Doctor told me. And then, a good old woman——

DRV. (Yes faith, shee dwells in Sea-coale-lane) did cure me,
With sodden ale, and pellitorie o'the wall:
Cost me but two pence. I had another sicknesse,
Was worse then that.

FAC. I, that was with the griefe
Thou took'ft for being sefs'd at eightene pence,
For the water-worke.

DRV. In truth, and it was like
T'haue cost me almost my life.

FAC. Thy haire went off?

DRV. Yes, sir, 'twas done for spight.

FAC. Nay, so Fayes the Doctor.

KAS. Pray thee, tabacco-Boy, goe fetch my fufter,
I'll see this learned Boy, before I goe:
And so shalle shee.

FAC. Sir, he is busie now:

418 sefs'd 1616: seaf Q
But, if you have a fitter to fetch hether, 425
Perhaps, your owne paines may command her sooner;
And he, by that time, will be free.

KAS.  
I goe.

FAC. DRUGGER, shee's thine: the damaske. (SYBTLE, and I
Must wrangle for her.) Come on, master DAPPER.
You see, how I turne clients, here, away,
To giue 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 fight on you. 435
Ha'you prouided for her Graves servants?

DAP. Yes, here are fixe-score EDWARD shillings.

FAC.  
Good.

DAP. And an old HARRY's foueraigne.

FAC.  
Very good.

DAP. And three IAMES shillings, and an ELIZABETH
groat,
Just twentie nobles. 440 [646]

FAC.  
O, you are too just.

I would you had had the other noble in MARIES.

DAP. I haue some PHILIP, and MARIES.

FAC.  
I, those same
Are best of all. Where are they? Harke, the Doctor.
Act III. Scene V.

SVBTLLE, FACE, DAPPER, Dol.

Subtle disguised like a Priest of Faery.

Is yet her Graces coffin come?

FAC. He is come.

SVB. And is he fasting?

FAC. Yes.

SVB. And hath cry'd hum?

FAC. Thrife, you must answer.

DAP. Thrife.

SVB. And as oft bus?

FAC. If you haue, say.

DAP. I haue.

SVB. Then, to her cuz,

Hoping, that he hath vinegard his senses,

As he was bid, the Faery Queene dispenses,

By me, this robe, the petticote of Fortvne;

Which that he straight put on, shee doth importune.

And though to Fortvne neere be her petticote,

Yet, neerer is her smock, the Queene doth note:

And, therefore, even of that a piece shee hath sent,

Which, being a child, to wrap him in, was rent;

And prays him, for a scarf, he now will weare it

(With as much loue, as then her Grace did weare it)

They blind him with a rag.

About his eyes, to shew he is fortunate.

And, trusting vnto her to make his state,

Hee'll throw away all worldly pelfe, about him;

Which that he will performe, shee doth not doubt him.

FAC. Shee need not doubt him, sir. Alas, he has nothing,

But what he will part withall, as willingly,

Vpon her Graces word (throw away your purfe)
As shee would aske it: (hand-kerchiefes, and all)
Shee cannot bid that thing, but hee'll obey.
(If you have a ring, about you, cast it off,
Or a siluer seale, at your wrist, her Grace will send

He throws away, as they bid him.

Her Faeries here to search you, therefore deale
Directly with her Highnisse. If they find
That you conceale a mite, you are vn-done.)

DAP. Truely, there's all.
FAC. All what?

DAP. My money, truly.
FAC. Kepe nothing, that is tranfitorie, about you.

Dol enters with a citterne: they pinch him.

(Bid DOL play musique.) Looke, the Elves are come
To pinch you, if you tell not truth. Aduise you.

DAP. O, I haue a paper with a spur-ryall in't.
FAC. Ti, ti,
They knew't they say.

SVB. Ti, ti, ti, ti, he has more yet.
FAC. Ti, ti-ti-ti. I'the tother pocket?

SVB. Titi, titi, titi, titi.
They muft pinch him, or he will never confesse, they say.

DAP. O, o.
FAC. Nay, 'pray you hold. He is her Graces nephew.

Ti, ti, ti? What care you? Good faith, you shall care.
Deale plainely, sir, and shame the Faeries. Shew
You are an innocent.

DAP. By this good light, I ha'nothing.
SVB. Titi, tititota. He do's equiuocate, shee sayes:

Ti, ti do ti, ti ti do, ti da. And swareas by the light,
when he is blinded.

DAP. By this good darke, I ha'nothing but a halfe-
crowne

Of gold, about my wrist, that my loue gaue me;

1640, 1698, 1717, W, G  484 Ti ti, ti ti to ta Q . . . equiuocate. Q
And a leaden heart I wore, fin' flee forfooke me.

FAC. I thought, 'twas something. And, would you incure

Your aunts displeasure for these trifles? Come,

I had rather you had throwne away twentie halfe-crownes.
You may weare your leaden heart still. How now?

SVB. What newes, DOL?

DOL. Yonder's your knight, sir MAMMON.

FAC. Gods lid, we neuer thought of him, till now.

Where is he?

DOL. Here, hard by. H'is at the doore.

SVB. And, you are not readie, now? DOL, get his suit.

He must not be sent back.

FAC. O, by no meane.

What shall we doe with this fame Puffin, here,

Now hee's o'the spit?

SVB. Why, lay him back a while,

With some deuice. Ti, titi, tititi. Would her Grace speake with me?

I come. Helpe, DOL.

FAC. Who's there? Sir EPICVRE;

He speakes through the keyhole, the other knocking.

My master's i'the way. Pleeue you to walke
Three or foure turnes, but till his back be turn'd,

And I am for you. Quickly, DOL.

SVB. Her Grace

Commends her kindly to you, master DAPPER.

DAP. I long to see her Grace.

SVB. Shee, now, is set

At dinner, in her bed; and shee has sent you,
From her owne priuate trencher, a dead mouse,
And a piece of ginger-bread, to be merry withall,
And stay your stomack, left you faint with fasting:

Yet, if you could hold out, till shee saw you (shee sayes)
It would be better for you.

501 SD. om. Q 505 Mr. Q 507 shee om. 1640, 1692, 1717 511 parentheses om. Q
The Alchemist

ACT III

FAC. Sir, he shall
Hold out, and 'twere this two hours, for her Highness; I can assure you that. We will not loose
All we ha'done—

SVB. He must not see, nor speake
To any body, till then.

FAC. For that, we'll put, sir,
A stay in 'is mouth.

SVB. Of what?

FAC. Of ginger-bread.
Make you it fit. He that hath pleas'd her Grace,
Thus farre, shall not now crinkle, for a little.
Gape sir, and let him fit you.

SVB. Where shall we now Beflow him?

DOL. I'the privie.

SVB. Come along, sir,
I now must shew you Fortunes priuy lodgings.

FAC. Are they perfum'd? and his bath readie?

SVB. All.

Onely the Fumigation's somewhat strong.

FAC. Sir EPICURE, I am yours, sir, by and by.

Act III. Scene I. [648]

FACE, MAMMON, DOL.

O, Sir, yo'are come i'the onely finest time—
MAM. Where's matter?

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

MAM. Into gold?

FAC. To gold, and siluer, sir.

1 G includes in his Scene I Jonson's scenes numbered I, II, and III.
MAM. Siluer, I care not for.

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

MAM. Where's the lady?

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

Touching your bountie and your noble spirit——

MAM. Haft thou?

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

But, good sir, no diuinitie i'your conference,

For feare of putting her in rage——

MAM. I warrant thee.

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 leaft act of sinne. Physick, or Mathematiques,

Poetrie, State, or Bawdry (as I told you)

Shee will endure, and neuer startle: But

No word of controuerfie.

MAM. I am school'd, good Ulen.

FAC. And you must praife her house, remember that,

And her nobilitie.

MAM. Let me, alone:

No Herald, no nor Antiquarie, Lungs,

Shall doe it better. Goe.

FAC. Why, this is yet

A kind of moderne happinesse, to haue

DOL Common for a great lady.

MAM. Now EPICVRE,

Heighten thy felfe, talke to her, all in gold;

Raine her as many showers, as Iove did drops

Vnto his DANAE: Shew the God a mifer,

Compar'd with MAMMON. What? the fhone will do't.

Shee shall feele gold, taft gold, heare gold, fleepe gold:

18 Ulen 1618, 1640 : Lungs Q
Nay, we will *concumbere* gold. I will be puissant, and mightie in my talke to her! Here shee comes.

**FAC.** To him, **DOL.** suckle him. This is the noble knight, I told your ladiship—

**MAM.** Madame, with your pardon, I kisse your vesture.

**DOL.** Sir, I were vn-ciuill

If I would suffer that, my lip to you, sir.

**MAM.** I hope, my lord your brother be in health, lady?

**DOL.** My lord, my brother is, though I no ladie, sir.

**FAC.** (Well said my Guiny-bird.)

**MAM.** Right noble madame—

**FAC.** (O, we shall haue most fierce idolatrie!)

**MAM.** 'Tis your prerogatiue.

**DOL.** Rather your courtesie.

**MAM.** Were there nought else t'inlarge your vertues, to me,

These answeres speake your breeding, and your bloud.

**DOL.** Bloud we boaft none, sir, a poore Baron's daughter.

**MAM.** Poore! and gat you? Prophane not. Had your father

Slept all the happy remnant of his life

After that act, lyen but there still, and panted,

H'had done inough, to make himselfe, his issue,

And his posteritie noble.

**DOL.** Sir, although

We may be said to want the guilt, and trappings,

The dreffe of honor; yet we striue to keepe

The seedes, and the materialls.

**MAM.** I doe see

The old ingredient, vertue, was not loft,

Nor the drug money, vs'd to make your compound.

There is a strange nobilitie, i'your eye,

This lip, that chin! Me thinks you doe resemble

One o'the *Austriack* princes.

**FAC.** Very like,
Her father was an Irijb costar-monger.

MAM. The house of Valois, iuft, had such a nose.
And such a fore-head, yet, the Medici
Of Florence boaft.

DOL. Troth, and I haue beene lik'ned
To all these Princes.

FAC. I'll be sworne, I heard it.

MAM. I know not how! it is not any one,
But ee'n the very choice of all their features.

FAC. I'll in, and laugh.

MAM. A certaine touch, or aire,
That sparkles a divinitie, beyond
An earthly beautie!

DOL. O, you play the courtier.

MAM. Good lady, gi'me leave——

DOL. In faith, I may not,
To mock me, fir.

MAM. To burne i'this sweet flame:
The Phænix neuer knew a nobler death.

DOL. Nay, now you court the courtier: and destroy
What you would build. This art, fir, i'your words,
Calls your whole faith in question.

MAM. By my soule——

DOL. Nay, oathes are made o'the fame aire, fir.

MAM. Nature
Neuer bestow'd vpon mortalitie,
A more vnblam'd, a more harmonious feature:
Shee play'd the step-dame in all faces, else.
Sweet madame, le'me be particular——

DOL. Particular, fir? I pray you, know your distance.

MAM. In no ill senfe, sweet lady, but to aske
How your faire graces passe the houres? I fee
Yo'are lodg'd, here, i'the house of a rare man,
An excellent Artift: but, what's that to you?

DOL. Yes, fir. I ftudie here the mathematiques,
And distillation.

MAM. O, I crie your pardon.
H’is a divine instructor! can extract
The foules of all things, by his art; call all
The vertues, and the miracles of the Sunne,
Into a temperate fornace: teach dull nature
What her owne forces are. A man, the Emp’rour
Has courted, aboue KELLEY: sent his medalls,
And chaines, t’inuite him.

DOL. I, and for his physick, sir——
MAM. Aboue the art of ÆSCVLAPIVS,
That drew the enuy of the Thunderer!
I know all this, and more.

DOL. Troth, I am taken, sir,
Whole, with these studies, that contemplate nature:
MAM. It is a noble humour. But, this forme
Was not intended to so darke a vfe!
Had you beene crooked, foule, of some course mould,
A cloyster had done well: but, such a feature
That might stand vp the glorie of a kingdome,
To liue recluse! is a mere solacisme,
Though in a nunnery. It muft not be.
I mufe, my lord your brother will permit it!
You should spend halfe my land firft, were I hee.
Do’s not this diamant better, on my finger,
Then i’the quarrie?

DOL. Yes.
MAM. Why, you are like it.
You were created, lady, for the light!
Heare, you shall weare it; take it, the firft pledge
Of what I speake: to binde you, to beleue me.

DOL. In chaines of adamant?
MAM. Yes, the strongest bands.
And take a secret, too. Here, by your side,
Doth stand, this houre, the happieft man, in Europe.

DOL. You are contented, sir?
MAM. Nay, in true being:
The enuy of Princes, and the feare of States.
SC. I]  

_The Alchemist_  

DOL. Say you so, sir EPICVRE!  

MAM. Yes, & thou shalt proue it,  

Daughter of honor. I haue caft mine eye  
Vpon thy forme, and I will reare this beautie,  
Aboue all stiles.  

DOL. You meane no treafon, sir!  

MAM. No, I will take away that iealoufie.  

I am the lord of the _Philofophers stone_,  
And thou the lady.  

DOL. How fir! ha'you that?  

MAM. I am the mafter of the _maifrie_.  
This day, the good old wretch, here, o'the house  
Has made it for vs. Now hee's at _projection_.  

Thinke therefore, thy firft wish, now; let me heare it:  
And it fhall raine into thy lap, no shower,  
But flouds of gold, whole cataracts, a deluge,  
To get a nation on thee!  

DOL. You are pleas'd, sir,  
To worke on the ambition of our sexe.  

MAM. I'am pleas'd, the glorie of her sexe shou'd know,  
This nooke, here, of the _Friers_, is no climate  
For her, to liue obscurely in, to learne  
Physick, and surgery, for the Constables wife  
Of fome odde Hundred in _Essex_; but come forth,  
And taft the aire of palaces; eate, drinke  
The toyles of _Emp'ricks_, and their boafted practice;  
Tincture of pearle, and corall, gold, and amber;  
Be feene at feasts, and triumphs; haue it ask'd,  
What miracle shee is? let all the eyes  
Of court a-fire, like a burning glaffe,  
And worke 'hem into cinders; when the iewells  
Of twentie state's adorne thee; and the light  
 Strikes out theftarres; that, when thy name is mention'd,  
Queenes may looke pale: and, we but fhewing our loue,  
NERO'S _POPPÆA_ may be loft in storie!  
Thus, will we haue it.  

DOL. I could well confent, sir.
But, in a monarchy, how will this be?  
The Prince will soone take notice; and both feize  
You, and your fone: it being a wealth vnfit  
For any private subject.

MAM. If he knew it.

DOL. Your selfe doe boaft it, sir.

MAM. To thee, my life.

DOL. O, but beware, sir! You may come to end  
The remnant of your daies, in a loth'd prifon,  
By speaking of it.

MAM. 'Tis no idle feare.

Wee'll therefore goe with all, my girle, and liue  
In a free fate; where we will eate our mullets,  
Sous'd in high-countrey wines, fup phefants egges,  
And haue our cockles, boild in filuer shells,  
Our frimps to swim againe, as when they liu'd,  
In a rare butter, made of dolphins milke,  
Whose creame do's looke like opalls: and, with these  
Delicate meats, fet our felves high for pleafure,  
And take vs downe againe, and then renew  
Our youth, and ftrength, with drinking the elixir,  
And fo enjoy a perpetuittie  
Of life, and luft. And, thou shalt ha'thy wardrobe,  
Richer then Natures, still, to change thy felfe,  
And vary oftner, for thy pride, then fhee:

Or Art, her wife, and almoft-equall fervuant.

FAC. Sir, you are too loud. I heare you, euery word,  
Into the laboratory. Some fitter place.  
The garden, or great chamber aboue. 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. SVEJLE!
Act IIII. Scene II.

Face, Svbtle, Kastril, Dame Pliant.

D

Oft thou not laugh?

Svb. Yes. Are they gone?

Fac. All's cleare.

Svb. The widdow is come.

Fac. And your quarrelling disciple?

Svb. I.

Fac. I muft to my Captaine-ship againe, then.

Svb. Stay, bring 'hem in, firft.

Fac. So I meant. What is shee?

A Bony-bell?

Svb. I know not.

Fac. Wee'll draw lots,

You'll stand to that?

Svb. What else?

Fac. O, for a fuite,

To fall now, like a cortine: flap.

Svb. To th'dore, man.

Fac. You'll ha'the firft kiffe, 'caufe I am not readie.

Svb. Yes, and perhaps hit you through both the noftrils.

Fac. Who would you speak with?

Kas. Wher's the Captaine?

Fac. Gone, fir,

About some businesse.

Kas. Gone?

Fac. Hee'll returne ftraight.

But master Doctor, his Lieutenant, is here.

Svb. Come neere, my worshipfull Boy, my terrae Fili,

That is, my Boy of land; make thy approches:

Welcome, I know thy lufts, and thy defires,

And I will ferue, and fatisfie 'hem. Beginne,

Charge me from thence, or thence, or in this line;

187 Mf. Q 190 luft 1640, 1692, 1717 191 fatisfie 1616
Here is my center: Ground thy quarrell.

KAS. You lie.

SVB. How, child of wrath, and anger! the loud lie?
For what, my sodaine Boy?

KAS. Nay, that looke you too,
I am afore-hand.

SVB. O, this's no true Grammar,
And as ill Logick! You must render causes, child,
Your first, and second Intentions, know your canons,
And your divisions, moods, degrees, and differences;
Your predicaments, substance, and accident,

Series externe, and interne, with their causes
Efficient, materiall, formall, finall,

And ha'your elements perfect——

KAS. What is this!
The angrie tongue he talkes in?

SVB. That false precept,
Of being afore-hand, has deceiu'd a number;
And made 'hem enter quarrells, often-times,
Before they were aware: and, afterward,
Against their wills.

KAS. How must I doe then, sir?
SVB. I crie this lady mercy. Shee should, first,
Haue beene saluted. I doe call you lady,

Because you are to be one, ere't be long,

My soft, and buxome widdow.

KAS. Is shee, i-faith?
SVB. Yes, or my art is an egregious lyar.

KAS. How know you?

SVB. By inspection, on her fore-head,
And subtiltie of her lip, which must be tast'd

Often, to make a judgement. 'Slight, shee melts
Like a Myrobalane! Here is, yet, a line
In rivo frontis, tells me, he is no knight.
PLI. What is he then, sir?
SVB. Let me see your hand.
O, your *linea Fortunæ* makes it plaine;
And *fiella*, here, in *monte Veneris*:
But, most of all, *iunctura annularis*.
He is a fouldier, or a man of art, lady:
But shall haue some great honour, shortly.

PLI. Brother,
Hee's a rare man, beleue me!

KAS. Hold your peace.
Here comes the tother rare man. 'Saue you Captaine.

FAC. Good master KASTRIL. Is this your sifter?
KAS. I, sir.
Please you to kufse her, and be proud to know her?

FAC. I shall be proud to know you, ladie.

PLI. Brother,
He calls me ladie, too.

KAS. I, peace. I heard it.

FAC. The Count is come.

SVB. Where is he?

FAC. At the dore.

SVB. Why, you must entertaine him.

FAC. What'll you doe
With these the while?

SVB. Why, haue 'hem vp, and shew 'hem
Some suftian booke, or the darke glasse.

FAC. 'Fore god,
Shee is a delicate dab-chick! I must haue her.

SVB. Must you? I, if your fortune will, you must.
Come sir, the Captaine will come to vs preffently.
I'll ha'you to my chamber of demonstrations,
Where I'll shew you both the Grammar, and Logick,
And Rhetorick of quarrelling; my whole method,
Drawne out in tables: and my instrumint,
That hath the feuerall scale vpon't, shall make you
Able to quarrell, at a strawes breadth, by *Moone-light*.
And, lady, I'll have you look in a glasse,
Some halfe an houre, but to cleare your eye-sight,
Against you see your fortune: which is greater,
Then I may judge upon the foddaine, trust me.

Act III. Scene III.

FACE, SVBTLE, SVRLY.

VV Here are you, Doctor?
SVB. I'll come to you presently.
FACE. I will ha'this same widdow, now I ha'feene her,
On any composition.
SVB. What doe you say?
FACE. Ha'you dispos'd of them?
SVB. I ha'fent 'hem vp.
FACE. SVBTLE, in troth, I needs must haue this widdow.
SVB. Is that the matter?
FACE. Nay, but heare me.
SVB. Goe to,
If you rebell once, DOL shall know it all.
Therefore be quiet, and obey your chance.
FACE. Nay, thou art so violent now——Doe but conceiue:
Thou art old, and canst not serue——
SVB. Who, cannot I?
'Slight, I will serue her with thee, for a——
FACE. Nay,
But vnderstand: I'll gi'you composition.
SVB. I will not treat with thee: what, fell my fortune?
'Tis better then my birth-right. Doe not murmure.
Winne her, and carrie her. If you grumble, DOL
Knowes it directly.
FACE. Well sir, I am silent.
Will you goe helpe, to fetch in Don, in state?
SVB. I follow you, sir: we must keepe FACE in awe,
Or he will ouer-looke vs like a tyranne.

"Surly like a Spaniard."

Braine of a taylor! Who comes here? Don Ion!

SVR. Sennores, besfolas manos, à vuestras mercedes.
SVB. Would you had ftopp'd a little, and kiift our anos.
FAC. Peace SVBTL.

SVB. Stab me; I shall neuer hold, man.

He lookes in that deepe ruffe, like a head in a platter, Seru'd in by a short cloake vpon two trefills!

FAC. Or, what doe you fay to a collar of brawne, cut downe

Beneath the houfe, and wriggled with a knife?

SVB. 'Slud, he do's looke too fat to be a Spaniard.
FAC. Perhaps fome Fleming, or fome Hollander got him
In D'ALVA's time: Count EGMONTS baftard.

SVB. Don,

Your feiruy, yellow, Madrid face is welcome.

SVR. Gratia.

SVB. He fpakes out of a fortification.

'Pray god, he ha'no squibs in thofe deepe fets.

SVR. Por dios, Sennores, muy linda casa!
SVB. What fayes he?
FAC. Praifes the houfe, I thinke,

I know no more but's action.

SVB. Yes, the Casa,

My precious DIEGO, will proue faire inough,

To coffen you in. Doe you marke? you fhall

Be coffened, DIEGO.

FAC. Coffened, doe you fee?

My worthy Donzel, coffened.

SVR. Entiendo.

SVB. Doe you intend it? So doe we, deare Don.

266 SD. om. Q 268 befo las manos Q The Spanish phrases in this act are allowed to stand as the folio 1616 presents them. They are spoken by a man who does not know the language, presumably, and for that reason how much of their peculiarity is intentional must be left to the individual judgment of each person. I have noted necessary corrections in the notes to the several lines. 278 Madril Q
The Alchemist

Haue you brought pistolets? or portagues? He feeleth his pockets.

My solemne Don? Dost thou feele any? 290
FAC.
SVB. You shall be emptied, Don; pumped, and drawne, Drie, as they say.
FAC. Milked, in troth, sweet Don.
SVB. See all the monsters; the great lyon of all, Don.
SVR. Con licencia, se puede ver à esta Sennorà? 295
SVB. What talkes he now?
FAC. O’the Sennora.
SVB. O, Don,

That is the lyonesse, which you shall see

Alfo, my Don.

FAC. 'Slid, SVBTLE, how shall we doe?
SVB. For what?
FAC. Why DOL’s emploi’d, you know.
SVB. That’s true!

'Tore heau’n I know not: He muft stay, that’s all. 300 [655]
FAC. Stay? That he muft not by no meanes.
SVB. No, why?
FAC. Vnleffe you’ll marre all. 'Slight, hee’ll fufpect it. And then he will not pay, not halfe fo well.
This is a trauell’d punque-mafter, and do’s know
All the delayes: a notable hot raskall, And lookes, already, rampant. 305
SVB. 'Sdeath, and MAMMON

Muft not be troubled.
FAC. MAMMON, in no cafe!
SVB. What shall we doe then?
FAC. Thynke: you muft be fodaine.
SVR. Entiendo, que la Sennora es tan hermosa, que cordicio tan à ver la, como la bien aventurança de mi vida.
FAC. Mi vida? 'Slid, SVBTLE, he puts me in minde o’the widow. 310

289 SD. om. Q  293 SVB. SWB. 1640
What doft thou fay to draw her to’t? ha?
And tell her, it is her fortune. All our venter
Now lies vpon’t. It is but one man more,
Which on’s chance to haue her: and befide,
There is no maiden-head, to be fear’d or lost.
What doft thou thinke on’t,SVBTL??

SVB. Who, I? Why——
FAC. The credit of our house too is engag’d.
SVB. You made me an offer for my share e’re while.
What wilt thou gi’m me, i-faith?

FAC. O, by that light,
Ile not buy now. You know your doome to me.
E’en take your lot, obey your chance, fir; winne her,
And weare her, out for me.

SVB. ’Slight. I’ll not worke her then.

FAC. It is the common caufe, therefore bethinke you.
DOL else must know it, as you said.

SVB. I care not.

SVR. Sennores, por que fe tarda tanta?
SVB. Faith, I am not fit, I am old.

FAC. That’s now no reason, fir.

SVR. Puede fer, de hazer burla de mi amor.

FAC. You heare the Don, too? By this ayre I call.
And loose the hinges, DOL.

SVB. A plague of hell——

FAC. Will you then doe?

SVB. Yo’are a terrible rogue, Ile thinke of this: will you, fir, call the widow?

FAC. Yes, and Ile take her too, with all her faults, Now I doe thinke on’t better.

SVB. With all my heart, fir.

Am I discharg’d o’the lot?

FAC. As you please.

SVB. Hands.

FAC. Remember now, that vpon any change,

You neuer claime her.

331 widow] Widow 1640
333 fir.] fir, 1616
SVB. Much good joy, and health to you, sir.
Marry a whore?  

SVR. Por estas honrada's barbas—

SVB. He sweares by his beard.

Dispatch, and call the brother too.

SVR. Tiengo dúa, Sennores,

Que no me hágán alguna traycion.

SVB. How, issue on?  Yes, præsto Sennor.  Please you

Enthratha the chambratha, worthy Don;

Where if it pleafe the Fates, in your bathada
You shall be fok'd, and frok'd, and tub'd, and rub'd:
And scrub'd, and sub'd, deare Don, before you goe.[656]

You shall, in faith, my sciricie babioun Don:

Be curried, claw'd, and flaw'd, and taw'd, indeed.
I will the heartiller goe about it now,
And make the widdow a punke, so much the sooner,
To be reueng'd on this impetuous FACE:

The quickly doing of it is the grace.

Act III.  Scene III.  

FACE, KASTRIL, DA. PLIANT, SVBTLE, SVRLY.

Come ladie: I knew, the Doctor would not leaue,
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?

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 horfe.  Your Spanish 360
Stoupe is the best garbe.  Your Spanish beard
Is the best cut. Your Spanish ruffles are the best
Weare. Your Spanish Panin the best daunce.
Your Spanish titillation in a gloue
The best perfume. And, for your Spanish pike,
And Spanish blade, let your poore Captaine speake.
Here comes the Doctor.

SVB. My most honor'd ladie,
(For so I am now to tyle you, hauing found
By this my scheme, you are to vnder-go
An honorable fortune, very shortly.)
What will you say now, if some—

FAC. I ha'told her all, fir.
And her right worshipfull brother, here, that shee shall be

SVB. Still, my scarce worshipfull Captaine, you can keepe
No secret. Well, since he has told you, madame,
Doe you forgiue him, and I doe.

KAS. Shee shall doe that, fir.
I'le looke to't, 'tis my charge.

SVB. Well then. Nought refts
But that shee fit her loue, now, to her fortune.

PLI. Truely, I shall neuer brooke a Spaniard.

SVB. No?

PLI. Neuer, fin' eighty-eight could I abide'hem,
And that was some three yeere afore I was borne, in truth.

SVB. Come, you muft loue him, or be miserable:
Choose which you will.

FAC. By this good rush, perfwade her,
Shee will crie straw-berries else, within this twelue-
month.

SVB. Nay, shads, and mackrell, which is worfe.

FAC. Indeed, fir?

KAS. Gods lid, you shall loue him, or Ile kick you.

PLI. Why?

Ile doe as you will ha'me, brother.

KAS. Doc,

368, 370 parentheses om. Q
Or by this hand, I'll maull you.

**FAC.** Nay, good sir,

Be not so fierce.

**SVB.** No, my enraged child,

Shee will be rul'd. What, when shee comes to taft 390

The pleasures of a Countesse! to be courted——

**FAC.** And kift, and ruffled!

**SVB.** I, behind the hangings.

**FAC.** And then come forth in pomp!

**SVB.** And know her state!

**FAC.** Of keeping all th'idolaters o'the chamber

Barer to her, then at their prayers!

**SVB.** Is seru'd

Upon the knee!

**FAC.** And has her pages, huifhers,

Foot-men, and coaches——

**SVB.** Her fixe mares——

**FAC.** Nay, eight!

**SVB.** To hurry her through London to th' Exchange,

**Betlem,** the China-houses——

**FAC.** Yes, and haue

The citizens gape at her, and praiſe her tyres! 400

And my-lords goose-turd bands, that rides with her!

**KAS.** Moft braue! By this hand, you are not my fufter,

If you refufe.

**PLI.** I will not refufe, brother.

**SVR.** Que es efto, Sennores, que non fe venga?

_Esta tardanía me mata!_ 405

**FAC.** It is the Count come!

The Doctor knew he would be here, by his art.

**SVB.** _En gallanta Madama, Don! gallantísimá!_

**SVR.** _Por todos los dioses, la mas acabada_

_Hermofura, que he viflo en mi vida!_

**FAC.** Is't not a gallant language, that they speake? 410

**KAS.** An admirable language! Is't not French?
No, Spanish, sir.

It goes like law-French,

And that, they say, is the courtliest language. Lift, sir.

El Sol ha perdido su lumbre, con el Resplandor, que trae esta dama. Valga me dios!

He admires your sister.

Must not she make curtse? Ods will, she must go to him, man; and kiss him!

It is the Spanish fashion, for the women to make first court.

'Tis true he tells you, sir:

His art knowes all.

Por que no se acude?

He speakes to her, I thinke?

That he do's sir.

Por el amor de dios, que es esto, que se tarda?

Nay, see: she will not vnderstand him! Gull.

Affe, my sufter,

Goe kusse him, as the cunning man would ha'you,

I'll thrueft a pinne i'your buttocks else.

O, no sir.

Sennora mia, mi persona muy indigna esta Alle gar à tanta Hermofura.

Do's he not vse her brauely?

Brauely, i-faith!

Nay, he will vse her better.

Doe you thinke so?

Sennora, fi sera seruida, entremus.

Where do's he carry her?

Into the garden, sir;

Take you no thought: I must interpret for her.

Give DOL the word. Come, my fierce child, aduance,

We'll to our quarrelling lesson againe.

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

SVB. Nay, and by this means, 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.

SVB. 'Pray God, your sister prove but pliant.

KAS. Why,

Her name is so: by her other husband.

SVB. How!

KAS. The widow Pliant. Knew you not that?

SVB. No faith, sir.

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

Come, let's goe practice.

KAS. Yes, but doe you thinke, Doctor,

I e'er shall quarrell well?

SVB. I warrant you.

Act III. Scene V.²

DOL, MAMMON, FACE, SVEBTLE:

For, after Alexander's death—

MAM. Good lady—

DOL. That Perdicas, and Antigonvs were slaine,
The two that flood, Seleuc', and Ptoleme——

MAM. Madame.

DOL. Made vp 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——

MAM. Lady——

DOL. And then Gog-horned. So was Egypt, too.

Then Egypt clay-leg, and Gog clay-leg——

MAM. Sweet madame.

DOL. And last Gog-duñf, and Egypt-duñf, which fall

² Scene III G

441 husband 1616 446 SD. om. Q 453 and 454 Egypt Q
In the last linke of the fourth chaine. And these
Be starres in story, which none see, or looke at—
MAM. What shall I doe?
DOL. For, as he sayes, except
We call the Rabbines, and the heathen Greekes—
MAM. Deare lady.
DOL. To come from Salem, and from Athens,
And teach the people of great Britaine—
FAC. What's the matter, sir?
DOL. To speake the tongue of Eber, and Iavan—
MAM. Sh'is in her fit.
DOL. We shall know nothing—
FAC. Death, sir,
We are vn-done.
DOL. Where, then, a learned Linguist
Shall see the antient u'sd communion
Of vowels, and consonants—
FAC. My master will heare!
DOL. A wisedome, which Pythagoras held most high—
MAM. Sweet honorable lady.
DOL. To comprize
All sounds of voyces, in few markes of letters—
FAC. Nay, you must neuer hope to lay her now.

They speake together.

DOL. And so we may arrive by
Talmud skill, And profane greeke, to raise the
building vp Of Helens house, against the If-
mæliite, King of Thogarma, and his Haber-
gious, Brimstony, blew, and fiery; and the
force

FAC. How did you put her into't?
MAM. Alas I talk'd Of a fift Monarchy I would erect,
With the Philosophers stone (by chance) and thee
Fals on the other foure, straight.
FAC. Out of BROUGHTON!
MAM. I told you so. 'Slid stop her mouth.
Is't best?

470-85 is set up in ordinary way, Dol's speech first, in 1640.

om. Q 471 MAN. 1616: MAM. Q, 1640 473 fifth 1640 475 With]
Which Q 479 MAN. 1616: MAM. Q, 1640
The Alchemist

Of King Abaddon, and the Beast of Cittim: Which Rabbi David Kimchi, Onkelos, and Aben-Ezra doe interpret Rome.

Fac. She'll never leave else.

If the old man heare her,

We are but faces, ashes.

Svb. What's to doe there?

Fac. O, we are loft. Now she heares him, she is quiet.

MAM. Where shall I hide me?

Svb. How! What fight is here!

Upon Subtles entry they disperse.

Close deeds of darkness, and that shunne the light.
Bring him againe. Who is he? What, my sonne!
O, I haue liu'd too long.

MAM. Nay good, deare father,
There was no'vnchaft purpose.

Svb. Not? and flee me,
When I come in?

MAM. That was my error.

Svb. Error?

Guilt, guilt, my sonne. Giue it the right name. No maruaile,
If I found check in our great worke within,
When such affaires as these were managing!

MAM. Why, haue you so?

Svb. It has flood still this halfe houre:
And all the rest of our leffe workes gone back.
Where is the instrument of wickedness,

My lewd false drudge?

MAM. Nay, good sir, blame not him.
Beleeue me, 'twas against his will, or knowledge.
I saw her by chance.

Svb. Will you commit more sinne,

T'excuse a varlet?

MAM. By my hope, 'tis true, sir.

Svb. Nay, then I wonder leffe, if you, for whom
The blessing was prepar'd, would so tempt heauen:

483 faces Q 484 Rome. The e and the period are blurred together in Q 486 SD. om. Q 495 flood still] gone back Q 496 gone back] stand still Q
And loose your fortunes.

MAM. Why, sir?

SVB. This'll retard

The *workes*, a month at least.

MAM. Why, if it doe,

What remedie? but thinke it not, good father:

Our purposes were honest.

SVB. As they were,

So the reward will prove. How now! Aye me.

*Subtle falls downe as in a swoone.*

Coldnesse, and death invades him. Nay, sir MAMMON,

Doe the faire offices of a man! You stand,

As you were readier to depart, then he.

Who's there? My lord her brother is come.

MAM. Ha, Lungs?

FAC. His coach is at the dore. Avoid his fight,

For hee's as furious, as his fitter is mad.

MAM. Alas!

FAC. My braine is quite vn-done with the fume, sir,

I ne'er muft hope to be mine owne man againe.

MAM. Is all loft, Lungs? Will nothing be preferu'd,

Of all our cost?

FAC. Faith, very little, sir.

A peck of coales, or so, which is cold comfort, sir. [660]
MAM. O my voluptuous mind! I am justly punish'd.

FAC. And so am I, sir.

MAM. Cast from all my hopes——

FAC. Nay, certainties, sir.

MAM. By mine owne base affections.

Svb. O, the curst fruits of vice, and lust! 530

MAM. Good father, It was my sinne. Forgive it.

Svb. Hangs my roose Ouer vs still, and will not fall, O iustice,

Vpon vs for this wicked man!

FAC. Nay, looke, sir,

You grieue him, now, with slaying in his sight:

Good sir, the noble man will come too, and take you, 535

And that may breed a tragedie.

MAM. I'll goe.

FAC. I, and repent at home, sir. It may be,

For some good penance, you may ha'it yet,

A hundred pound to the boxe at Bet'lem——

MAM. Yes.

FAC. For the restoring such as ha'their wits. 540

MAM. I'll do't.

FAC. Ile send one to you to receiue it.

MAM. Doe.

Is no protection left?

FAC. All flowne, or stinks, sir.

MAM. Will nought be sau'd, that's good for med'cine,

thinkst thou?

FAC. I cannot tell, sir. There will be, perhaps,

Something, about the scraping of the shardes, 545

Will cure the itch: though not your itch of mind, sir.

It shall be sau'd for you, and sent home. Good sir,

This way: for feare the lord should meet you.

Svb. FACE.
FAC. I.
SVB. Is he gone?
FAC. Yes, and as heavily
As all the gold he hop'd for, were in his blood.
Let vs be light, though.
SVB. I, as balls, and bound
And hit our heads against the rooffe for joy:
There's so much of our care now cast away.
FAC. Now to our Don.
SVB. Yes, your yong widdow, by this time
Is made a Countesse, FACE: Sh'has beene in travaile
Of a yong heire for you.
FAC. Good, sir.
SVB. Off with your caze,
And greet her kindly, as a bride-groome shou'd,
After these common hazards.
FAC. Very well, sir.
Will you goe fetch Don DIEGO off, the while?
SVB. And fetch him over too, if you'll be pleas'd sir:
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 proue your vertue.
SVB. For your sake, sir.

Act IIII. Scene VI. 
SVRLY, DA. PLIANT, SBTLE, FACE.

Ady, you see into what hands, you are falne; [661] Mongst what a nest of villaines! and how neere 565 Your honor was t'haue catch'd a certaine clap (Through your credulitie) had I but beene So punctually forward, as place, time,
And other circumstance would ha'made a man:

559 Deigo Q         1 Scene IV, including the rest of the act, G
569 circumstances 1640, 1682, 1717, W, G
For yo'are a handsome woman: would yo' were wife, too.  
I am a gentleman, come here disguis'd,    571
Onely to find the knaueries of this Citadell,  
And where I might haue wrong'd your honor, and haue not,  
I claime some intereft in your loue. You are,  
They say, a widdow, rich: and I am a batcheler,    575
Worth nought: Your fortunes may make me a man,  
As mine ha'preferu'd you a woman. Thinke vpon it,  
And whether, I haue deferu'd you, or no.  
PLI.        I will, sir.
SVR. And for these household-rogues, let me alone,  
To treat with them.          580

SVB.        How doth my noble DIEGO?  
And my deare madame, Counteffe? Hath the Count  
Beene courteous, lady? liberall? and open?  
Donsell, me thinkes you looke melancholike,  
After your coitum, and fcuruy! True-ly,  
I doe not like the dulnesse of your eye:    585
It hath a heauy caft, 'tis vpfee Dutch,  
And say's you are a lumpish whore-mafter. 
Be lighter, I will make your pockets fo.

He falls to picking of them.  

SVR. Will you, Don bawd, and pick-purse? How now?  
Reele you?
Stand vp sir, you shall find since I am fo heauy,    590
I'll gi'you equall weight.

SVB. Helpe, murder!  
SVR. No, sir.  
There's no fuch thing intended. A good cart,  
And a cleane whip shall eafe you of that feare.  
I am the Spanish Don, that should be coffened,  
Doe you see? coffened? Where's your Captayne FACE?  
That parcell-broker, and whole-bawd, all raskall.    596

FAC. How, SVRLY!  
SVR. O, make your approach, good Captaine.
I'haue found from whence your copper rings, and spoones
Come, now, wherewith you cheate abroad in tauernes.
'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,
Your footy, smoakie-bearded compeere, he
Will close you so much gold, in a bolts-head,
And, on a turne, conuay (i'the head) another
With sublim'd Mercurie, that shall burft i'the heate,
And flye out all in fumo? Then weepes MAMMON:
Then swounes his worhip. Or, he is the FAVSTVS,
That casteth figures, and can coniure, cures
Plague, piles, and poxe, by the Ephemerides,
And holds intelligence with all the bawdes,
And midwiues of three shires? while you fend in—
Captaine, (what is he gone?) dam'fells with child,
Wiues that are barren, or, the waiting-maide
With the greene-fickneffe? Nay, fir, you muft tarrie
Though he be scap't; and answere by the eares, fir.

Act IIII. Scene VII.

FACE, KASTRIL, SVRLEY, SVBTE, DRVGGER, ANANIAS,
DA. PLIANT, DOL.

Hy, now's the time, if euer you will quarrell
Well (as they say) and be a true-borne child.
The Doctor, and your sifter both are abus'd.

KAS. Where is he? which is he? he is a slauae
What ere he is, and the sone of a whore. Are you
The man, fir, I would know?

SVR. I should be loth, fir,
To confesse so much.

KAS. Then you lie i'your throate.

SVR. How?

FAC. A very errant rogue, fir, and a cheater,
Employd here by another conjurer,
That does not love the Doctor, and would croffe him
If he knew how——

SVR. Sir, you are abus'd.
KAS. You lie:

And 'tis no matter.

FAC. Well said, sir. He is

The impudent'ft raskall——

SVR. You are indeed. Will you heare me, sir?
FAC. By no means: Bid him be gone.
KAS. Be gone, sir, quickly.
SVR. This's strange! Lady, doe you informe your
brother.

FAC. There is not such a foyst, in all the towne,
The Doctor had him, prefently: and findes, yet,
The Spanish Count will come, here. Beare vp, SVBTLE.
SVB. Yes, sir, he must appeare, within this houre. 636
FAC. And yet this rogue, would come, in a difguife,
By the temptation of another spirit,
To trouble our art, though he could not hurt it.

KAS. I,
I know——Away, you talke like a foolish maither. 640

SVR. Sir, all is truth, she faies.

FAC. Doe not beleue him, sir:
He is the lying'ft Swabber! Come your wayes, sir. [663]

SVR. You are valiant, out of companie.

KAS. Yes, how then, sir?

FAC. Nay, here's an honest fellow too, that knowes him,
And all his tricks. (Make good what I say, ABEL,) 645
This cheater would ha'coffned thee o'the widdow.
He owes this honest DRVGGER, here, sevene pound,
He has had on him, in two-penny'orths of tabacco.

DRV. Yes sir. And h'has damn'd himselfe, three termes,
to pay mee.

FAC. And what do's he owe for lotium? 650

DRV. Thirtie shillings, sir:

645 parentheses om. Q 649 h'has] he hath Q
And for fixe syringes.

SVR. HYDRA of villanie!

FAC. Nay, sir, you must quarrell him out o' the house.

KAS. I will.

Sir, if you get not out o' dores, you lie:
And you are a pimpe.

SVR. Why, this is madnesse, sir,

Not vulture in you: I must laugh at this.

KAS. It is my humour: you are a Pimpe, and a Trig,
And an AMADIS de Gaule, or a Don QVIXOTE.

DRV. Or a Knight o' the curious cox-combe. Doe you see?

ANA. Peace to the household.

KAS. Ile keepe peace, for no man.

ANA. Cafting of dollers is concluded lawfull.

KAS. Is he the Conftable?

SVB. Peace, ANANIAS.

FAC. No, sir.

KAS. Then you are an Otter, and a Shad, a Whit,
A very Tim.

SVR. You'll heare me, sir?

KAS. I will not.

ANA. What is the motiue!

SVB. Zeale, in the yong gentleman,
Against his Spanish flops——

ANA. They are profane,
Leud, superflitious, and idolatrous breeches.

SVR. New raskals!

KAS. Will you be gone, sir?

ANA. Auoid Sathan,
Thou art not of the light. That ruffe of pride,
About thy neck, betrayes thee: 'and is the fame
With that, which the vnclene birds, in seventy-seuen, Were seen to pranke it with, on divers coasts.
Thou look'ft like Antichrift, in that leud hat.

SVR. I must give way.

KAS. Be gone, sir.

SVR. But Ile take
A course with you—

(ANA. Depart, proud Spanish fiend)

SVR. Captain, & Doctor—

ANA. Child of perdition.

KAS. Hence, sir.

Did I not quarrell brauely?

FAC. Yes, indeed, sir.

KAS. Nay, and I give my mind to't, I shall do't.

FAC. O, you must follow, sir, and threaten him tame.

Hee'll turne againe else.

KAS. I'll re-turne him, then.

FAC. DRVGGER, this rogue preuented vs, for thee:

We'had determin'd, that thou shouldst ha'come,

In a Spanish fute, and ha'carried her so; and he

A brokerly flauæ, goes, puts it on himselfe.

Haft brought the damaske?

DRV. Yes sir.

FAC. Thou must borrow,

A Spanish suite. Haft thou no credit with the players?

DRV. Yes, sir, did you neuer see me play the foole?

FAC. I know not, NAB: thou shalt, if I can helpe it.

[HIERONYMO's old cloake, ruffe, and hat will serue,

Ile tell thee more, when thou bringst 'hem.

Subtle hath whisperd with him this while.

ANA. Sir, I know

The Spaniard hates the Brethren, and hath spies

Upon their actions: and that this was one

I make no scruple. But the holy Synode

Haue beene in prayer, and meditation, for it.

And 'tis reueal'd no lesse, to them, then me,

That calling of money is most lawfull.

SVB. True.

But here, I cannot doe it; if the house

Should chance to be suspected, all would out,
And we be lock'd vp, in the tower, for euer,
To make gold there (for th' state) never come out:
And, then, are you defeated.

ANA. I will tell
This to the Elders, and the weaker Brethren,
That the whole companie of the Separation
May ioyne in humble prayer againe.

(SVB. And fasting.)
ANA. Yea, for some fitter place. The peace of mind
Rest with these walls.

SVB. Thanks, courteous ANANIAS.

FAC. What did he come for?

SVB. About casting dollers,
Presently, out of hand. And so, I told him,
A Spanish minister came here to spy,
Against the faithfull——

FAC. I conceive. Come SVBTLE,
Thou art so downe vpon the least disaster.
How would it th'o' ha'done, if I had not helpt thee out?
SVB. I thanke thee FACE, for the angrie Boy, i-faith.
FAC. Who would ha' lookt, it should ha' beene that raskall?

SVRLY? He had dy'd his beard, and all. Well, sir,
Here's damaske come, to make you a suit.

SVB. Where's DRVGGER?

FAC. He is gone to borrow me a Spanish habite,
Ile be the Count, now.

SVB. But where's the widdow?
FAC. Within, with my lords sister: Madame DOL
Is entertayning her.

SVB. By your fauour, FACE,
Now shee is honest, I will stand againe.

FAC. You will not offer it?
SVB. Why?
FAC. Stand to your word,

Or——here comes DOL. She knowes——
SVB. Yo'are tyrannous still.
FAC. Strict for my right. How now, DOL? Haft' told her,
The *Spanish Count* will come?
DOL. Yes, but another is come, You little look'd for!
FAC. Who's that?
DOL. Your master:
The master of the house.
SVB. How, DOL!
FAC. Shee lies.
This is some trick. Come, leave your quiblins, DOROTHEE.
DOL. Looke out, and see.
SVB. Art thou in earneft?
DOL. 'Slight,
Fortie o'the neighbours are about him, talking.
FAC. 'Tis he, by this good day.
DOL. 'Twill proue ill day,
For some on vs.
FAC. We are undone, and taken.
DOL. Loft, I'am afraid.
[665] SVB. You said he would not come, While there dyed one a weeke, within the liberties.
FAC. No: 'twas within the walls.
SVB. Was't so? Cry'you mercy:
I thought the liberties. What shall we doe now, FACE? 735
FAC. Be silent: not a word, if he call, or knock.
I'll into mine old shape againe, and meet him,
Of IEREMIE, the butler. I'the meane time,
Doe you two pack vp all the goods, and purchase,
That we can carry i'the two trunkes. I'll keepe him 740
Off for to day, if I cannot longer: and then
At night, Ile ship you both away to Ratcliffe,
Where wee'll meet to morrow, and there wee'll share.
Let MAMMON'S braffe, and pewter keepe the cellar:
Wee'll haue another time for that. But, DOL, 745

732 I'am] I am Q 743 there] then Q
'Pray thee, goe heate a little water, quickly, 
Svbtle must shaue me. All my Captaines beard
Muff off, to make me appeare smooth Ieremie.
You'll do't?
SVB. Yes, Ile shaue you, as well as I can.
FAC. And not cut my throte, but trim me? 750
SVB. You shall see, fir.

Act V. Scene I¹.

Love-wit, Neighbours.

Has there beene such respect, say you?
NEI. 1. Daily, fir.
NEI. 2. And nightly, too.
NEI. 3. I, some as braue as lords.
NEI. 4. Ladies, and gentlewomen.
NEI. 5. Citizens wiues.
NEI. 1. And knights.
NEI. 6. In coches.
NEI. 2. Yes, & oyfter-women.
NEI. 1. Beside other gallants.
NEI. 4. Tabacco-men.
NEI. 5. Another Pimlico!
LOV. What shoulde 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 five clawes?
NEI. 6. No, fir.
NEI. 3. We had gone in then, fir.
LOV. He has no guift
Of teaching i'the nofe, that ere I knew of!

¹ G includes in his Scene I Jonsón's scenes numbered I, II, III.
5 gallâts 1616, 1640
9 Lobstar Q
You saw no Bills set vp, 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?

NEI. 5. Neither, sir.

LOV. What device should he bring forth now!

I love a teeming wit, as I love my nourishment.

'Pray god, he ha'not kept such open house,
That he hath fold my hangings, and my bedding:
I left him nothing else. If he haue eate 'em,
A plague o'the moath, say I. Sure he has got
Some bawdy pictures, to call all this ging;
The Frier, and the Nun; or the new Motion
Of the Knights courser, couering the Parfons mare;
The Boy of fixe yeere old, with the great thing:
Or't may be, he has the Fleas that runne at tilt,
Vpon a table, or some Dog to daunce?

When saw you him?

NEI. 1. Who sir, IEREMIE?

NEI. 2. IEREMIE butler?

We saw him not this month.

LOV. How!

NEI. 4. Not these 5. weeks, sir.

NEI. These six weeks, at the least.

LOV. Yo'amaze me, neighbours!

NEI. 5. Sure, if your worship know not where he is,

Hee's flipt away.

NEI. 6. Pray god, he be not made away!

LOV. Ha? It's no time to question, then.

NEI. 6. About

14 Babiouns Babouns Q ... or] ot 1640 ... strooke 1640 17 God Q
28 month 1616 : month Q, 1640 29 NEI.] Q, 1616: NEI. 6] 1640, 1692, 1717, W, G. I see no reason for inserting the figure 6 as all the later editions have. There is no blank space in the folio 1616 where the type might have fallen out. Still the speech is not intended for all the neighbors since it contradicts Neighbors 2 and 4. Either it is meant for the other four, or a figure ought to be inserted. I see no way of determining that figure if the second alternative be chosen. 31 SD. om. Q
Some three weekes since, I heard a dolefull cry,  
As I fare vp, a mending my wiues flockings.  

LOV. This's strange! that none will anfwer! Didft thou heare  
A cry, faift thou?  

NEI. 6. Yes, fir, like vnto a man  
That had beene strangled an hour, and could not speake.  

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

LOV. These be miracles, or you make 'hem fo!  
A man an hour strangeled, and could not speake,  
And both you heard him cry?  

NEI. 3. Yes, downeward, fir.  
LOV. Thou art a wise fellow: Gieue me thy hand,  
I pray thee.  
What trade art thou on?  

NEI. 3. A smith, and't pleafe your worship.  
LOV. A smith? Then, lend me thy helpe, to get this  
dore open.  

NEI. 3. That I will prefently, fir, but fetch my tooles—  
NEI. 1. Sir, beft to knock againe, afore you breake it.  

Act V. Scene II.  

LOVE-WIT, FACE, NEIGHBOVRS.  

I Will.  
FAC. What meane you, fir?  
NEI. 1. 2. 4. O, here's IEREMIE!  
FAC. Good fir, come from the dore.  
LOV. Why! What's the matter?  
FAC. Yet farder, you are too neere, yet.  
LOV. 'tis the name of wonder!  
What meanes the fellow?  
FAC. The house, fir, has beene visited.
LOV. What? with the plague? Stand thou then farther.
FAC. I had it not.
LOV. Who had it then? I left None else, but thee i'the house!
FAC. Yes, sir. My fellow, The cat, that kept the buttry, had it on her A weeke, before I spied it: but I got her Conuay'd away, i'the night. And so I shut The house vp for a month——
LOV. How!
FAC. Purposing then, sir, Thaue burnt rose-vinegar, triackle, and tarre, And, ha'made it sweet, that you should ne'er ha'knowne it: Because I knew the newes would but afflict you, sir. 55
LOV. Breath leffe, and farther off. Why, this is stranger! The neighbours tell me all, here, that the dores Haue still been open——
FAC. How, sir! Gallants, men, and women, And of all sorts, tag-rag, beene seene to flock here In threaues, these ten weekes, as to a second Hogs-den, In dayes of Pimlico and Eye-bright! 66
FAC. Sir, Their wisedomes will not say so!
LOV. To day, they speake Of coaches, and gallants; one in a French-hood, Went in, they tell me: and another was seene In a velvet gowne, at the windore! diuerse more Passe in and out!
FAC. They did passe through the dores then, Or walls, I assure their eye-fights, and their spectacles; For here, sir, are the keyes: and here haue beene, In this my pocket, now, aboue twentie dayes! 70 And for before, I kept the fort alone, there. But, that 'tis yet not deepe i'the after-noone,
I should beleue my neighbours had seene double
Through the black-pot, and made these apparitions!
For, on my faith, to your worship, for these three weekes,
And vpwards, the dore has not beene open'd.

LOV.

NEI. 1. Good faith, I thinke I saw a coach!
NEI. 2. And I too,
I'ld 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 sworn o'that.
LOV. Fine rogues to have your testimonies built on!
NEI. 3. Is IEREMIE come?
NEI. 1. O, yes, you may leave your tools,

We were deceiv'd, he says.

NEI. 2. He'has had the keyes:

And the dore has beene shut these three weekes.

NEI. 3. Like enough.

LOV. Peace, and get hence, you changelings.

FAC. SVRLY come!

And MAMMON made acquainted? They'll tell all.

(How shall I beat them off? What shall I doe?)

Nothing's more wretched, then a guilty conscience.
Act V. Scene III.

SVRLY, MAMMON, LOVE-WIT, FACE, NEIGHBOVRS, KASTRIL, ANANIAS¹, TRIBVLATION, DAPPER, SVBTLÉ.

NO, fir, he was a great phyfitian. This, It was no bawdy-house: but a meere Chancell. 95 You knew the lord, and his sister.

MAM. Nay, good SVRLY—
SVR. The happy word, be rich—
MAM. Play not the tyranne—
SVR. Should be to day pronounc’d, to all your friends.

[668] And where be your andirons now? and your brassie pots? That should ha’been golden flaggons, and great wedges? 100
MAM. Let me but breath. What! They ha’shut their dores, Me thinks!

Mammon and Surly knock.

SVR. I, now, ’tis holy-day with them.
MAM. Rogues, Cofeners, impostors, bawds.

FAC. What meane you, sir?
MAM. To enter if we can.

FAC. Another mans house?
Here is the owner, sir. Turne you to him, 105 And speake your businesse.

MAM. Are you, sir, the owner?
LOV. Yes, sir.
MAM. And are those knaues, within, your cheaters?
LOV. What knaues? what cheaters?
MAM. SVBTLÉ, and his Lungs.
FAC. The gentleman is distracted, sir! No lungs, Nor lights ha’been eene here these three weekes, sir, 110

¹ Ana. Q
102 SD. om. Q
Within these dores, vpon my word!

**SVR.** Your word,

Groome arrogant?

**FAC.** Yes, sir, I am the house-keeper,
And know the keyes ha'not beene out o'my hands.

**SVR.** This's a new **FACE**?

**FAC.** You doe mistake the house, sir!

What signe was't at?

**SVR.** You raskall! This is one
O'the confederacie. Come, let's get officers,
And force the dore.

**LOV.** 'Pray you stay, gentlemen.

**SVR.** No, sir, wee'll come with warrant.

**MAM.** I, and then,

We shall ha' your dores open.

**LOV.** What meanes this?

**FAC.** I cannot tell, sir!

**NEI. 1.** These are two o'the gallants,
That we doe thinke we saw.

**FAC.** Two o'the fooles?

You talke as idly as they. Good faith, sir,
I thinke the *Moone* has cras'd 'hem all! (O me,
The angree Boy come too? Hee'll make a noyfe,
And nere away till he haue betray'd vs all.)

*Kasrill knocks.*

**Kas.** What rogues, bawds, flaues, you'll open the dore
anone,
Punque, cocatrice, my suster. By this light
I'll fetch the marshall to you. You are a whore,
To keepe your castle——

**FAC.** Who would you speake with, sir?

**Kas.** The bawdy Doctor, and the cofening Captaine,

And *Pvs* my suster.

**LOV.** This is something, sure!

**FAC.** Vpon my truft, the dores were never open, sir.

**Kas.** I haue heard all their tricks, told me twice ouer,
By the fat knight, and the leane gentleman.

LOV. Here comes another.

FAC. ANANIAS too?

And his Pastor?

TRI. The dores are shut against vs.

They beat too, at the dore.

ANA. Come forth, you seed of sulphure, sonnes of fire,
Your stench, it is broke forth: abomination
Is in the house.

KAS. I, my sufter’s there.

ANA. The place,

It is become a cage of vn cleane birds.

KAS. Yes, I will fetch the scauenger, and the constable.

TRI. You shall doe well.

ANA. Wee’ll ioyne, to weede them out.

KAS. You will not come then? punque, deuice, my sufter!

ANA. Call her not sufter. Shee is a harlot, verily.

KAS. I’ll raise the street.

LOV. Good gentlemen, a word.

ANA. Sathan, auoid, and hinder not our zeale.

LOV. The world’s turn’d Bet’lem.

FAC. These are all broke loose,

Out of S. KATHER’NES, where they vse to keepe,
The better sort of mad-folkes.

NEI. 1. All these persons
We saw goe in, and out, here.

NEI. 2. Yes, indeed, sir.

NEI. 3. These were the parties.

FAC. Peace, you drunkards. Sir,
I wonder at it! Please you, to giue me leaue
To touch the dore, I’ll trie, an’ the lock be chang’d.

LOV. It mazes me!

FAC. Good faith, sir, I beleeeue,
There's no such thing. 'Tis all *deceptio visus.*

Would I could get him away.

DAP. Master Captayne, master Doctor.

*Dapper cries out within.*

LOV. Who's that?

FAC. (Our clerk within, that I forgot!) I know not, sir.

DAP. For gods fake, when will her *Grace* be at leisure?

FAC. Ha!

Illusions, some spirit o'the aire: (his gag is melted,
And now he sets out the throte.)

DAP. I am almost stifled—

(FAC. Would you were altogether.)

LOV. 'Tis i'the house.

Ha! Lift.

FAC. Beleeue it, sir, i'the aire!

LOV. Peace, you—

DAP. Mine aunts *Grace* do's not use me well.

SVB. You fool, Peace, you'll marre all.

FAC. Or you will else, you rogue.

LOV. O, is it so? Then you converse with spirits! Come sir. No more o'your tricks, good IEREMIE, The truth, the shortest way.

FAC. Dismiss this rabble, sir.

What shall I doe? I am catch'd.

LOV. Good neighbours,

I thanke you all. You may depart. Come sir,

You know that I am an indulgent master:

And therefore, conceale nothing. What's your med'cine,

To draw so many feuerall sorts of wild-fowle?

FAC. Sir, you were wont to affect mirth, and wit: (But here's no place to talke on't i'the street.)

Give me but leaue to make the best of my fortune,

And onely pardon me th'abuse of your house:

156 Master Captayne, master Doctor] Mf Captayne, Mf Doctor Q . .
SD. om. Q 158 Gods Q 174 parentheses om. Q
The Alchemist

It's all I begge. I'll helpe you to a widdow,
In recompence, that you shall gi'me thankes for,
Will make you feuen yeeres yonger, and a rich one.
'Tis but your putting on a Spanish cloake,
I haue her within. You need not feare the house,
It was not visited.

LOV. But by me, who came
Sooner then you expected.

FAC. It is true, sir.

'Pray you forgiue me.

LOV. Well: let's fee your widdow.

Act V. Scene III

SVBTLLE, DAPPER, FACE, DOL.

H ow! ha'you eaten your gag?

DAP. Yes faith, it crumbled
Away i'my mouth.

SVB. You ha'spoil'd all then.

DAP. No,
I hope my aunt of Faery will forgiue me.

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

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

FAC. How now! Is his mouth downe?

SVB. I! he has spokon!

FAC. (A poxe, I heard him, and you too.) Hee's
vn-done, then.
(I haue beene faine to say, the house is haunted
With spirites, to keepe churle back.

SVB. And haft thou done it?

---

181 Scene
182 II G
188 troth] truth Q 191 satisfie 1616 194 parenthesis om. Q
Fac. Sure, for this night.
Svb. 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?
Svb. Yes, and I dwindled with it.)
Fac. Shew him his aunt, and let him be di{patch'd: 200
I'll send her to you.
Svb. Well sir, your aunt her Grace,
Will giue you audience pre{ently, on my fute,
And the Captaines word, that you did not eate your gag,
In any contempt of her Highnesse.
Dap. Not I, in troth, sir.

Dol like the Queene of Faery.

Svb. Here shee is come. Downe o'your knees, and
wriggle:
Shee has a flately presence. Good. Yet neerer,
And bid, God faue you.
Dap. Madame.
Svb. And your aunt.
Dap. And my most gracious aunt, god faue your Grace.
Dol. Nephew, we thought to haue beeneangrie with you:
But that sweet face of yours, hath turn'd the tide,
And made it flow with ioy, that eb'd of loue.
Arife, and touch our veluet gowne.
Svb. The skirts,
And kisse 'hem. So.
Dol. Let me now stroke that head,
Much, nephew, sbalt thou win; much sbalt thou fpend;
Much sbalt thou give away: much sbalt thou lend. 215
Svb. (I, much, indeed.) Why doe you not thanke her Grace?
Dap. I cannot fpake, for ioy.
Svb. See, the kind wretch!
Your Graces kins-man right.

DOL. Give me the Bird.

Here is your Fly in a purse, about your neck, cofen, Weare it, and feed it, about this day feu'night, 

On your right writ—

SVB. Open a vein, with a pinne,

And let it suck but once a weeke: till then, You must not looke on't.

DOL. No. And, kins-man, Beare your selfe worthy of the bloud you come on.

SVB. Her grace would ha'you eate no more Wool-fack pies,

Nor Dagger frume' ty.

DOL. Nor break his fast,

In heaven, and hell.

SVB. Shee's with you every where!

Nor play with Coftar-mongers, at mum-chance, tray-trip. God make you rich,(when as your aunt has done it:) but keepe The gallant'ft company, and the best games—

DAP. Yes, sir.

SVB. Gleeke and primero: and what you get, be true to vs.

DAP. By this hand, I will.

SVB. You may bring's a thousand pound,

Before to morrow night, (if but three thousand,

Be stirring) an'you will.

DAP. I sweare, I will then.

SVB. Your Fly will learne you all games.

FAC. Ha'you done there?

SVB. Your grace will command him no more duties?

DOL. No:

But come, and see me often. I may chance To leaue him three or foure hundred chefts of treasure, And some twelue thousand acres of Faerie land:

If he game well, and comely, with good gamesters. 

SVB. There's a kind aunt! Kisse her departing part.

218, 223 kinf-man 1616 226 Frumenty Q 234 an'] if Q 239 twelne] fine Q
But you must fell your fortie marke a yeare, now:

DAP. I, sir, I meane.

SVB. Or, gi't away: pox on't.

DAP. I'le gi't mine aunt. Ile goe and fetch the writings.

SVB. 'Tis well, away.

FAC. Where's SVBTLE?

SVB. Here. What newes?

FAC. DRUGGER is at the doore, goe take his suite, And bid him fetch a Parfon, presently:

Say, he shall marrie the widdow. Thou shalt spend A hundred pound by the seruice! Now, queene DOL, Ha'you pack'd vp all?

DOL. Yes.

FAC. And how doe you like

The lady PLYANT?

DOL. A good dull innocent.

SVB. Here's your HIERONIMO's cloake, and hat.

FAC. Giue mee'hem.

SVB. And the ruffe too?

FAC. Yes, I'll come to you presently.

SVB. Now, he is gone about his proiect, DOL, I told you of, for the widow.

DOL. 'Tis direct

Against our articles.

SVB. Well, wee'll fit him, wench.

Haft thou gull'd her of her iewels, or her bracelets?

DOL. No, but I will do't.

SVB. Soone at night, my DOLLY, When we are shipt, and all our goods aboard, East-ward for Ratcliffe; we will turne our course To Brainford, westward, if thou faist the word: And take our leaues of this ore-weaning raskall, This peremtorie FACE.

DOL. Content, I'am weary of him.

242 you 1616: your Q, 1640, 1692, 1717, W, G. I do not think the 1616 change of reading was intentional, tho it is possible. 243 pox] A pox Q 244 FAC. 1616: DAP. Q, 1640 250 FAC. om. 1640, 1692, 1717
SVB. Tho' haft caufe, when the flauue will runne a wiuing,
   
   Dol.
Against the instrument, that was drawne betweene vs. 265
   
   Dol. I'll plucke his bird as bare as I can.
SVB. Yes, tell her,
She muft by any meanes, addresse some prefent
To th' cunning man; make him amends, for wronging
   
   His art with her fufpition; fend a ring;
Or chaine of pearle; fhee will be 'tortur'd else 270 [672]
Extremely in her sleepe, fay: and ha' ftrange things
Come to her. Wilt thou?
   
   Dol. Yes.
SVB. My fine flitter-moufe,
My bird o' the night; wee'll tickle it at the pigeons,
   
   When we haue all, and may vn-lock the trunkes,
   
   They kiffe.
   
   And fay, this's mine, and thine, and thine, and mine—— 275
   
   FAC. What now, a billing?
   
   SVB. Yes, a little exalted
In the good paffage of our flock-affaires.
   
   FAC. Drvgger has brought his Parfon, take him in,
   
   SVBTLE,
And fend NAB back againe, to waft his face.
   
   SVB. I will: and haue himfelfe?
   
   FAC. If you can get him.
   
   Dol. You are hot vpon it, FACE, what ere it is!
   
   FAC. A trick, that DOl fhall spend ten pound a month by.
Is he gone?
   
   SVB. The Chaplaine waits you i' the hall, fir.
   
   FAC. I'll goe beftow him.
   
   Dol. Hee'll now marry her, instantly.
   
   SVB. He cannot, yet, he is not readie. Deare DOl,
Cofen her of all thou canft. To deceiue him 286
Is no deceit, but iustice, that would breake
 Such an inextricable tye as ours was.
   
   Dol. Let me alone to fit him.
FAC. Come, my venturers, You ha' pack'd vp all? Where be the trunkes? Bring forth.

SVB. Here.

FAC. Let's fee 'hem. Where's the money?

SVB. Here, In this.

FAC. Mammons ten pound: eight score before. The Brethren money, this. Druggers, and Dappers. What paper's that?

DOL. The iewell of the waiting maides, That stole it from her lady, to know certaine——

FAC. If shee should haue precedence of her miftris?

DOL. Yes.

FAC. What boxe is that?

SVB. The fis'h-wiues rings, I thinke: And th'ale-wiues sngle money. Is't not DOL?

DOL. Yes: and the whistle, that the saylors wife Brought you, to know, and her husband were with Ward.

FAC. Wee'll wet it to morrow: and our silver-beakers, And tauerne cups. Where be the French petti-coats, And girdles, and hangers?

SVB. Here, i'the trunke, And the bolts of lawne.

FAC. Is Druggers damaske, there? And the tobacco?

SVB. Yes.

FAC. Giue me the keyes.

DOL. Why you the keyes!

SVB. No matter, DOL: because We shall not open 'hem, before he comes.

FAC. 'Tis true, you shall not open them, indeed: Nor haue 'hem forth. Doe you see? Not forth, DOL.

DOL. No!

FAC. No, my smock-rampant. The right is, my master Knowes all, has pardon'd me, and he will keepe 'hem, 311

300 husband 1616  309 No!] No Q. This is typically illustrative of Jonson's variation and uncertainty in the use of these two points
Doctor, 'tis true (you looke) for all your figures:
I sent for him, indeed. Wherefore, good partners,
Both hee, and shee, be satisfied: for, here
Determines the *indenture tripartite*,

Twixt SVBTLE, DOL, and FACE. All I can doe
Is to helpe you over the wall, o'the back-side;
Or lend you a sheet, to saue your veluet gowne, DOL.
Here will be officers, presently; bethinke you,
Of some course soodainely to escape the dock:
For theether you'll come else. Harke you, thunder.

Some knock.

SVB. You are a precious fiend!
OFF. Open the dore.

FAC. DOL, I am sorry for thee i-faith. But hearest thou?
It shall goe hard, but I will place thee some-where:
Thou shalt ha'my letter to mistris AMO.

DOL. Hang you——

FAC. Or madame Ca{sfarean}.

DOL. Poxe vpon you, rogue,
Would I had but time to beat thee.

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

SVB. Rogue, I'll hang my selfe:
That I may walke a greater diuell, than thou,
And haunt thee i'the flock-bed, and the buttery.
Act V. Scene V. 

LOVE-WIT, OFFICERS, MAMMON, SVRLY, FACE, KASTRIL, ANANIAS, TRIBULATION, DRVGGER, DA. PLIANT.

What doe you meane, my masters? 
MAM. Open your dore, Cheaters, bawds, conjurers. 
OFF. Or wee'll breake it open. 
LOV. What warrant haue you? 
OFF. Warrant inough, sir, doubt not: 
If you'll not open it. 
LOV. Is there an officer, there? 
OFF. Yes, two, or three for fayling. 
LOV. Haue but patience, 
And I will open it straignt. 
FAC. Sir, ha'you done? 
Is it a marriage? perfect? 
LOV. Yes, my braine. 
FAC. Off with your ruffle, and cloake then, be your felfe, sir. 
SVR. Downe with the dore. 
KAS. 'Slight, ding it open. 
LOV. Hold. 

Hold gentlemen, what meanes this violence? 
MAM. Where is this Colliar? 
SVR. And my Captaine FACE? 
MAM. Thefe day-Owles. 
SVR. That are birding in mens purses. 
MAM. Madame Suppository. 
KAS. Doxey, my fister. 
ANA. Locusts  

1 Scene III G 
345 surfer Q
Of the foule pit.

TRI. Profane as BEL and the Dragon.

ANA. Worse then the Grassie-hoppers, or the Lice of Egypt.

LOV. Good gentlemen, heare me. Are you officers, And cannot stay this violence?

OFF. Keepe the peace.

LOV. Gentlemen, what is the matter? Whom doe you seeke?

MAM. The Chymicall coufoner.

SVR. And the Captaine Pandar.

KAS. The Nun my sufter.

MAM. Madame Rabbi.

ANA. Scorpions,

And Caterpillers.

LOV. Fewer at once, I pray you.

OFF. One after another, gentlemen, I charge you,

By vertue of my staffe——

ANA. They are the vessells

Of pride, lust, and the cart.

LOV. Good zeale, lie still,

A little while.

TRI. Peace, Deacon ANANIAS.

LOV. The house is mine here, and the dores are open:

If there be any such persons, as you seeke for,

Vfe your authoritie, search on o'gods name.

I am but newly come to towne, and finding

This tumult 'bout my dore (to tell you true)

It somewhat maz'd me; till my man, here, (fearing

My more displeasure) told me he had done

Somewhat an insolent part, let out my house

(Belike, presuming on my knowne auerion

From any aire o'the towne, while there was sickness)

To a Doctor, and a Captaine: who, what they are,
Or where they be, he knowes not.

MAM. Are they gone?

LOV. You may goe in, and search, sir. Here, I find 370 The emptie walls, worfe then I left 'hem, smok'd,
A few crack'd pots, and glaffes, and a fornace,
The feeling fill'd with poesies of the candle:
And MADAME, with a Dildo, writ o' the walls.
Onely, one gentlewoman, I met here,
That is within, that faid fhee was a widdow——

KAS. I, that's my fuffer. I'll goe thumpe her. Where is fhee?

LOV. And shoud ha'marryed a Spanifh Count, but he,
When he came to't, neglected her fo grofly,
That I, a widdower, am gone through with her. 380

SVR. How! Haue I loft her then?

LOV. Were you the Don, sir?

Good faith, now, fhee do's blame yo'extremely, and fayes
You swearing, and told her, you had tane the paines,
To dye your beard, and vmbre o'er your face,
Borrowed a fute, and ruffe, all for her loue;
And then did nothing. What an ouer-fight,
And want of putting forward, sir, was this!
Well fare an old Hargubuzier, yet,
Could prime his poulder, and giue fire, and hit,
All in a twinckling. 390

Mammon comes forth.

MAM. The whole neft are fled!

LOV. What fорт of birds were they?

MAM. A kind of Choughes,

Or theeuiish Dawes, sir, that haue pickt my purfe
Of eight-fcore, and ten pounds, within these fiue weekes,
Befide my firft materials; and my goods,
That lye i'the cellar: which I am glad they ha'left. 395
I may haue home yet.

Lov. Thinke you fo, fir?

Mam. I.

Lov. By order of law, fir, but not otherwise.

Mam. Not mine owne stuffe?

Lov. Sir, I can take no knowledge, That they are yours, but by publique meanes.

If you can bring certificate, that you were gull'd of 'hem, Or any formall writ, out of a court, That you did cozen your selfe: I will not hold them.

Mam. I'll rather looke 'hem.

Lov. That you shall not, fir, By me, in troth. Vpon these termes they're yours.

What should they ha'beene, fir, turn'd into gold all?

Mam. No.

I cannot tell. It may be they should. What then?

Lov. What a great losse in hope haue you sustaine'd?

Mam. Not I, the common-wealth has.

Fac. I, he would ha'built The citie new; and made a ditch about it Of siluer, should haue runne with creame from Hogsden: That, euery sundae in More-fields, the younkers, And tits, and tom-boyes should haue fed on, gratis.

Mam. I will goe mount a turnep-cart, and preach The end o'the world, within these two months. Svrly, What! in a dreame?

Svr. Must I needs cheat my selfe, With that same foolishe vice of honestie!

Come let vs goe, and harken out the rogues.

That Face I'll marke for mine, if ere I meet him.

Fac. If I can heare of him, fir, I'll bring you word, Vnto your lodging: for in troth, they were strangers To me, I thought 'hem honest, as my selfe, fir.

They come forth.

Tri. 'Tis well, the Saints shall not loose all yet. Goe,
And get some carts—

Lov. For what, my zealous friends?

Ana. To beare away the portion of the righteous,
Out of this den of theeues.

Lov. What is that portion?

Ana. The goods, somentimes the Orphanes, that the Brethren,
Bought with their siluer pence.

Lov. What, those i'the cellar,
The knight sir Mammon claimes?

Ana. I doe defie
The wicked Mammon, so doe all the Brethren,
Thou prophaneman. I aske thee, with what conscience
Thou canst advance that Idol, against vs,
That haue the seale? Were not the shillings numbred,
That made the pounds? Were not the pounds told out,
Vpon the second day of the fourth weeke,
In the eight month, vpon the table dormant,
The yeere, of the laft patience of the Saints,
Sixe hundred and ten.

Lov. Mine earnest vehement botcher,
And Deacon also, I cannot dispute with you,
But, if you get you not away the sooner,
I shall confute you with a cudgell.

Ana. Sir.

Tri. Be patient Ananias.

Ana. I am strong,
And will stand vp, well girt, against an hoft,
That threaten Gad in exile.

Lov. I shall send you
To Amsterdam, to your cellar.

Ana. I will pray there,
Against thy house: may dogs defile thy walls,
And waspes, and hornets breed beneath thy roofe,
This seat of false-hood, and this cause of cos'nage.

431 Idol] Nemrod Q 435 eighth 1640
LOV. Another too?
DRV. Not I sir, I am no Brother.

*Fac. No, this was Abel Drugger. Good sir, goe, 450

*To the Parson.

And satisfie him; tell him, all is done:
He stay'd too long a washing of his face.
The Doctor, he shall heare of him at Welsehefter;
And of the Captayne, tell him at Yarmouth: or
Some good port-towne else, lying for a winde. 455
If you get off the angrie Child, now, sir—

To his sister.

KAS. Come on, you yew, you haue match'd mostsweetly, ha'you not?
Did not I fay, I would neuer ha'you tupt
But by a dub'd boy, to make you a lady-Tom?
'Slight, you are a mammet! O, I could toufe you, now. 460
Death, mun'you marry with a poxe?

LOV. You lie, Boy;
As found as you: and I am afore-hand with you.

KAS. Anone?

LOV. Come, will you quarrell? I will feize you, sirrah.
Why doe you not buckle to your tooles?

KAS. Gods light!
This is a fine old Boy, as ere I faw! 465

LOV. What, doe you change your copy, now? Proceed,
Here stands my doue: stoupe at her, if you dare.

KAS. 'Slight I muft loue him! I cannot choose, i-faith!
And I should be hang'd for't. Suffer, I protest,
I honor thee, for this match. 470

LOV. O, doe you fo, sir?

KAS. Yes, and thou canst take tabacco, and drinke, old
Boy,
I'll giue her fiue hundred pound more, to her marriage,
Then her owne state.

LOV. Fill a pipe-full, IEREMIE.

FAC. Yes, but goe in, and take it, sir.

LOV. We will.

I will be rul'd by thee in any thing, IEREMIE.

KAS. 'Slight, thou art not hide-bound! thou art a 

"Towy" Boy!

Come let's in, I pray thee, and take our whiffes.

LOV. Whiffe in with your sister, brother Boy. That 

matter

That had receiu'd fuch happinesse by a fерuant, 
In fuch a widdow, and with fo much wealth, 

Were very vngratefull, if he would not be 

A little indulgent to that feruants wit, 
And helpe his fortune, though with fome small straine 

Of his owne candor. Therefore, gentlemen, 

And kind Spectators, if I haue out-fript 

An old mans grauitie, or strict canon, thinke 

What a yong wife, and a good braine may doe: 

Stretch ages truth fometimes, and crack it too. 

Speake for thy selfe, knaue.

FAC. So I will, sir. Gentlemen,

My part a little fell in this laft Scene,

Yet 'twas decorum. And though I am cleane 

Got off, from SVBTLE, SVRLY, MAMMON, DOL, 

Hot ANANIAS, DAPPER, DRVGGER, all 

With whom I traded; yet I put my selfe 

On you, that are my countrey: and this pelfe, 

Which I haue got, if you doe quit me, reft 

To feast you often, and invite new guests.

477 I om. Q . . . pray] pr'y 1640

THE END.
This Comoedie vvas first acted, in the yeere 1610.

By the Kings Maiesties SERVANTS.

The principall Comoedians were,

RIC. BVRBAGE. IOH. HEMINGS.
IOH. LOWIN. WILL. OSTLER.
HEN. CONDEL. IOH. VNDERWOOD.
ALEX. COOKE. NIC. TOOLY.
ROB. ARMIN. WILL. EGLESTONE.

With the allowance of the Master of Revels.

[Folio 679 begins CATILINE.]

In editions of 1640 and 1692 no matter follows the text of the play except the words 'THE END.' 'With the allowance of the Master of Revels' is transferred to title-page (q.v.). 'This Comoedie . . . SERVANTS' was already in 1616 expressed on title-page. The rest of this page is transferred to follow 'THE SCENE LONDON' (see p. 114).
NOTES

In writing these notes I have, of course, made free use of the notes of preceding editors of this play. Where it has been advantageous to quote their exact words, I have done so. Notes signed W. are from Whalley, G. from Gifford, C. from Cunningham, Up. from notes in Whalley's edition signed Upton; those signed Whal.—G. are not in Whalley's edition of 1756, but are quoted as from Whalley in Gifford's edition. They are presumably taken from MS. notes left by Whalley, to which the present editor has not had access. The making of the Glossary has enabled me to dispense with many of the notes of earlier editions. Other plays of Jonson's are referred to by acts and scenes (Gifford's division). References to this play are made by line numbers (now first inserted) where such exist; elsewhere by pages. G.-C. refers to Cunningham's re-edition of Gifford, 9 vols. 1875. Wh.-C. refers to Wheatley-Cunningham's London Past and Present. For other references by authors or abbreviated titles, see Bibliography.

Page 107. Quarto title-page.—Quotation is altered from Horace, Satires, I. 10. 73, 74. Horace reads, 'Neque te ut miretur turba labores.' In the folio of 1616 Jonson transferred this quotation to the general title-page.

Walter Burre. He had to do with several of Jonson's works. Every Man in his Humor, 1600; Cynthia's Revels, 1601; Catiline, 1611, are entered to him in Stationers' Registers; Every Man in his Humor for C. Burby and W. Burre.

John Stepneth. 'Ben Jonson, his Epigrams,' were entered to Stepneth, May 15, 1612.

at the West-end of Paules. Bookshops and printing in England had grown up around the churches, and St. Paul's Cathedral was a great center of bookshops in 1612. On the part played in London life by 'Paul's,' cf. note to I. 93.

Kings Maiesties Seruants. This company of actors was known as the King's Company, 1603-42. Before that it went under various names. Shakspere wrote for this company all his life (1589-1610, dramatic activity). Jonson wrote for this company in 1610-11, and 1617-32. He wrote for the Admiral's Men (afterward Prince Henry's Men), 1597-1602; for the company of boys variously known as 'The Children of Queen Elizabeth's Chapel' (1592-1603), 'Queen's Revels' (1603-13), 'Lady Elizabeth's' (1613-25), 'Queen Henrietta's' (1625-42), he wrote in 1598, 1600-1, 1605, 1609, 1614, 1633. His relations thus cover three of the leading companies. Shakspere was the only great dramatist of the time who wrote for one company only. See the various title-pages and terminal notes in folios of 1616 or 1640 and Fleay, Biog. Chron., vol. II, pp. 403, 404.

—Quotation is from Lucretius, De Rerum Natura, iv. 3, 4. The quotation from Horace which appears on quarto title-page Jonson transferred to the general title-page of the 1616 folio. He could not have chosen a more suitable motto for all his work. It is not for the crowd. The intellect must work if we understand Jonson. The address, To the Reader, in the quarto breathes the same spirit. Tho he reached the general public in plays like The Alchemist, the real appreciation of such satire must come from men who knew and thought. So Epigram 1:

Pray thee, take care, that tak'st my booke in hand,  
To reade it well: that is, to vnderstand.

This quotation from Lucretius, laying claim to originality in The Alchemist, was inserted in the folio (1616) title-page to the play. Now Albumazar, which was acted March 9, 1615, was published the same year (entered Stationers' Registers, April 28). It is probable that Jonson chose this quotation to bar Albumazar. The very thing which this quotation protests against happened in 1668. Albumazar was revived in that year and Dryden wrote a prolog for it. It was spoken first at the Duke of York's Theatre in Lincoln's Inn Fields, February, 1668. Dryden's great admiration for Jonson did not induce him to verify his facts. I quote from the prolog:

To say this comedy pleased long ago  
Is not enough to make it pass you now.  
Yet, gentlemen, your ancestors had wit,  
When few men censured, and when fewer writ;
And Jonson, of those few the best, chose this
As the best model of his master piece.
Subtle was got by our Albumazar,
That Alchymist by this Astrologer;
Here he was fashioned, and we may suppose,
He liked the fashion well who wore the clothes.
But Ben made nobly his what he did mould,
What was another's lead becomes his gold:
Like an unrighteous conqueror he reigns,
Yet rules that well which he unjustly gains.

William Stansby. He must have been a remarkably good printer, or else was watched most unremittingly by Jonson, for the folio of 1616 is a very perfect book.

P. 110. Dedication.—Mary, La. Wroth (floruit 1621), daughter of Robert Sidney, first Earl of Leicester, niece of Sir Philip Sidney. 'It is very pleasing to trace this young lady's career from birth to bridal in the two folios of the family papers [i.e. the Sidney papers]. She was born 10 October, 1587, so was in her twenty third year when The Alchemist was dedicated to her. Her first public appearance at Court had been in December 1602, when "in the afternoone she dawnced before the Queen two Galliards, with one Mr. Palmer, the admirablest dawncer of this time; both were much commended by her Majestie; then she dawnced with him a Corante."'—C.

Sidney Lee in D. N. B. dates her birth 'about 1586.' She married Sept. 27, 1604, Sir Robert Wroth. He died March 14, 1614, leaving her in financial embarrassment. In 1604-5 she acted in Jonson's Masque of Blackness. She was recognized as the most sympathetic literary patroness of the time. Ben Jonson is thought to have been a favorite with her. It is probable that he made for her the imitations of Catullus and Philostratos, addressed to 'Celia,' Come, my Celia, let us prove, &c. (Cf. The Forest 5, 6, 7, 8, 9.) Her relations to Ben Jonson are testified to by the fact that besides dedicating to her The Alchemist, he addressed to her Epigrams 103, 105, and Underwoods 46. He also addressed to her husband, Sir Robert Wroth, a poem (Forest 3). Her taste for literature and Maecenasism led her to imitate her uncle, Sir Philip Sidney's, Arcadia. Her book, in mingled prose and verse, was published in 1621. It was entitled: 'The Countesse of Mountgomerie's Urania. Written by the right Honourable the Lady
Mary Wroath, daughter to the right Noble Robert Earl of Leicester, And Neece to the ever famous and renowned Sir Phillipe' Sidney, Knight, And to ye most exellent Lady Mary Countesse of Pembroke late deceased . . . London, 1621.' For details of her life, cf. D. N. B.

13-14. This reference to the literary judgment of the Sidneys is doubtless sincere. The whole address has a graver and more serious tone than the generality of flattering prefaces—and Jonson could write flattery as well as any man. Its restrained tone bids us to accept it as genuine testimony to the respect Jonson felt for the Sidneys.

P. 111, 5-9. A man whom fortune does not favor can only show his gratitude by giving of himself, his thoughts. Thus he is enabled to requite favors.

10 ff. An allusion, I suspect, to his personal feeling for Lady Wroth. This dedication is excellent prose, but rather hard to pin down to definite statements.

P. 112. To the Reader. Cf. note on quotation on folio title-page (p. 242). Jonson is never tired of insisting on understanding. He never doubted his success with the understanding reader. His prologs and prefatory matter to his plays are full of statements of his aims and beliefs. Cf. Prolog to Volpone, and his works passim. Fleay says that the 'Address to the Reader 1610 Oct. refers to the "mocking at the term," Art, in The Winter's Tale, iv. 4. 85-95. The "Dances and antics" [?] allude to the dances in the same scene; and however it may savour of "clumsy sarcasm," I do not hesitate to affirm that "those who, to gain the opinion of copy, utter all they can" [33] is meant of Shakespeare, with regard to whose lines Jonson said he wished "he had blotted a thousand."'—Biog. Chron. Eng. Dram., I, 375. See Timber 71, where Jonson speaks most sanely and affectionately of Shakspeare.

4-5. Cf. Timber 69, Censura de poetis: 'Nothing in our age, I have observed, is more preposterous than the running judgments upon poetry and poets,' &c.

6. Cf. Love's Labor's Lost, V. i. 119: 'Some delightful ostentation, or show, or pageant, or antique, or firework.'

16. excellent. In its etymological sense, surpassing.

16-37. Jonson omitted this address to the reader from the folio of 1616, apparently intending to suppress it. That accounts for his including a portion of it in his Timber 70. I quote the
last paragraph (in Gifford’s spelling), italicizing words not found in To the Reader. 'Indeed the multitude commend writers, as they do fencers, or wrestlers; who if they come in robustiously, and put for it with a deal of violence, are received for the braver fellows: when many times their own rudeness is the cause of their disgrace; and a slight touch of their adversary gives all that boisterous force the foil. But in these things the unskilful are naturally deceived, and judging wholly by the bulk, think rude things greater than polished; and scattered more numerous than composed; nor think this only to be true in the sordid multitude, but the neater sort of our gallants: for all are the multitude; only they differ in clothes, not in judgment or understanding.'

The Timber is especially rich in the expression of Jonson’s critical views. It is marked by the same concise and forceful style as is this passage.

33–37. Jonson always emphasizes the work of the conscious artist. I think he inclined to underestimate that unconscious artistry that often towers highest.

P. 113. Jos. Foster, Alumni Oxoniensis, vol. III, early series, mentions a George Lucy of Southants, who matriculated at Corpus Christi College, Oct. 30, 1607, aged 14; took B.A. June 21, 1610; student of Gray’s Inn, 1609; slain in France. Whether this be the Lucy who made the verses, I know not. He seems rather young (19 at the most) to be contributor of the sole commendatory verses, prefixed to the quarto of The Alchemist (1612).

The dramatist James Shirley, during his stay in Ireland, May 1636–May 1640, acted as manager of a theater there and produced among other plays The Alchemist (Fleay, II, 244), for which he wrote the following prolog:

The Alchemist, a play for strength of wit
And true art, made to shame what hath been writ
In former ages; I except no worth
Of what or Greeks or Latins have brought forth;
Is now to be presented to your ear,
For which I wish each man were a Muse here
To know, and in his soul be fit to be
Judge of this master-piece of comedy;
That when we hear but once of Jonson’s name,
Whose mention shall make proud the breath of fame
The Alchemist

We may agree, and crowns of laurel bring,
A justice unto him the poet's king.
But he is dead: time, envious of that bliss
Which we possest in that great brain of his,
By putting out this light hath dark'ned all
The sphere of Poesy, and we let fall
At best unworthy elegies on his hearse,
A tribute that we owe his living verse;
Which, though some men that never reach'd him may
Decry, that love all folly in a play,
The wiser few shall this distinction have,
To kneel, not tread upon his honour'd grave.

Herrick, Hesperides, 382, alludes to a case of hissing this play:
Such ignorance as theirs was who once hiss'd
At thy unequall'd play, the Alchemist.

Some Latin verses are quoted (G.-C. I, cclxvi) from the monument in Westminster Abbey:

Cernitur hic, nulla Famæ dignata tabella
Jonsonii effigies; omni memorabilis ævo!
Qui mores hominum tenui depinxit avena,
Stultitiam vulgi, curas, et inania vota—
Comicus ipse labor ridenti Dramata nomen
Efferat, et laudes Mulier Taciturna loquatur.
Exuberat docili vafer Alchymista lepore
Et Vulpes fallax, salo non parcente, placebit, &c.

Dryden's prolog has already been cited in note to page 108.
P. 114. Dramatis Personae. Jonson's names as usual endeavor to suggest the principal characteristic of their owners. Subtle is the wily one; Face, the 'cheeky' one whose presence of mind never fails; Dol Common, the woman who is common to everybody; Dapper, smooth and slippery; Drugger, the seller of drugs (tobacco was then classed as a drug); Love-Wit, the man who cares more for keen trickery than for simple honesty; Epicure Mammon, the luxurious seeker for boundless wealth; Pertinax Sury, a cross-grained gambler, in ill luck, who sticks to it until he exposes the other rogues. He also sticks to his surliness. Ananias, a typical Puritan name, with the added connotation of great liar; Tribulation Wholesome, another typical Puritan name; Dame Pliant, who does everything she is told. Kastril is a now obsolete spelling of kestrel, a common sort of European falcon, regarded as of a base nature. Thus the word became an epithet of contempt.
So used in Spenser, *F. Q.* II. iii. 4. Cf. also Jonson, *Epicoene,* IV. ii: ‘What a cast of kestrels are these, to hawk after ladies thus.’ Kastril is, in fact, a gull; ‘an idiot,’ a ‘noddly,’ as he affectionately terms his sister.

**Dol.** In a list of the orders in the hierarchy of thieves, ‘Dols’ are mentioned along with *autem-morts* (i.e. altar-women, i.e. married women). ‘In his previous play, the *Silent Woman,* vol. III. p. 376 [G.-C.] Morose had prayed that the “best and last fortune” to a new-made knight should be “to make *Doll* Tearsheet or *Kate Common* a lady.” We have here a new name made out of the two.’—C.

**Drugger.** A famous part of David Garrick’s. He added to it by taking the driving out of Surly, Act IV, from Kastril.

**Epicure Mammon.** *Epigrams* 25 and 26 on *Sir Voluptuous Beast* seem to be another outcropping of the same thought that produced Mammon.

**Surley.** Jonson elsewhere makes use of this name. Cf. *Epigrams* 28, 82.

**Kastrill, the angry Boy.** On the ‘angry boys,’ i.e. the ‘sports,’ cf. note to III. 317.

**The Alchemist.** Thomas Norton thus defines alchemy:

> But holy Alkimy of right is to be loved,
> Which treateth of a precious Medicine,
> Such as trewly maketh *Gold* and *Silver* fine.

*Ordinal,* Ashmole, p. 20.

P. 115. **The Argument.** Note the marvelous conciseness of this acrostic summary.

1. *sicknesse hot,* i.e. the plague was prevalent. The *Sickness* was the regular term for the plague. *Hot* means violent. All who could afford to do so were in the habit of leaving the city in plague time, as does Love-Wit in this play.

It is hard for us in the days of modern sanitary knowledge and skill in dealing with epidemics to understand the dreadfulness of the plague in the days of Jonson. Smallpox occasionally brings out a touch of that feeling to-day among the ignorant, but only a touch. The plague was regarded as the visitation of God in punishment of sin (cf. Dekker, *A Rod for Run-aways,* IV, 291). Death was often but a matter of minutes from the first sign of attack. Contemporary accounts teem with stories of people falling on the streets, in ale-houses, in churches, and immediately giving
up the ghost. Those who might fled in terror. The country people in equal fear refused to take them in. It was not un-common for a stranger to be refused admission to a country church, lest he might prove a fugitive from the plague. Against those who fled the city in its extremity and made no provision out of their abundance for the relief of their poorer neighbors, Dekker wrote his A Rod for Run-aways, 1625, from which I quote. He says (pp. 281 ff.) : '... at the end of Queene Elizabeth's four and fourty yeeres, when shee died [1603], she went not alone, but had in a traine which followed her (in a dead march a twelve-moneth long,) only within London and the Liberties, the numbers of 38244. those, who then dyed of the Plague, being 35578. the greatest total in one weeke being 3385. of all diseases, and of the Plague 3035... . To Queene Elizabeth and to King James, we were an unthankfull and murmuring Nation, and therefore God tooke them from us; they were too good for us; we too bad for them; and were therefore then, at the decease of the one, and now, of the other, are deservedly punished: our sins increasing with our yeeres, and like the Bells, neuer lying still.

'Ve are punished with a Sickness, which is dreadful three manner of wayes: In the generall spreading; in the quicknesse of the stroke; and in the terror which waits vpon it. It is generall: for the spotted wings of it couer all the face of the Kingdome. It is quicke: for it kills suddenly; it is full of terror, for the Father dares not come neere the infected Son, nor the Son come to take a blessing from the Father, lest he be poysioned by it; the Mother abhors to kiss her owne Children, or to touch the sides of her owne Husband: no friend in this battell will relieue his wounded friend, no brother shake his brother by the hand at a farewell.

'This is something, yet this is nothing: many Physicians of our soules flie the Citie, and their sick Patients want those heauenly medicines which they are tyed to giue them, and those that stay by it, stand aloofe... there were neuer so many burials, yet neuer such little weeping. A teare is scarce to be taken off from the cheeke of a whole Familie (nay of a whole Parish); for they that should shead them, are so accustomed, and so hardned to dismall accidents, that weeping is almost growne out of fashion. Why, saies a Mother, doe I showre teares downe for my Husband
or Childe, when I, before to-morrow morning, shall goe to them, and neuer haue occasion to weep any more?

'Whilst I am setting these things downe, word is brought me, that this weeke haue departed 4855. in all, and of the Plague 4115, and from the 2. of Iune to the 11. of August, haue dyed in all 23214. and of the Plague 14535. O dismal tidings! O discomfortable Relation! 23000. men would doe good service in defending a City: but when in 12 weeks so many thousands and more shall drop downe, of our great Armies, what poore handfuls will be left?

'... Infection hath shut vp, from the beginning of Iune, to the middle of August, almost (or rather altogether) foure thousand doores. ... but greater is their number who haue beene frightened, and fled out of the City....

'For every thousand dead here, five times as many are gotten hence. ...'

Dekker goes on at length to the same general purport. There is a vivid description of the plague of 1603 in his Wonderful Year. The Ravens Almanacke, 1609, and Worke for Armorours, 1609, are both full of the plague. See also his other prose works, passim. 1603 and 1625 were extraordinarily bad years for the plague.


2. Wm. Lilly, the famous astrologer of the time of Charles I, the Commonwealth, and Charles II, tells us that he was left in the plague of 1625 'to take care of my master's house which had much money and plate in it.' For his account of how he occupied his time, cf. his Life and Times, p. 25. 'Ease him corrupted' to some extent.

7. This is the 'indenture tripartite,' frequently referred to throughout the play.

9. abuse. The verb, not the noun.

10. telling fortunes, newes, are operations carried on by means of astrology. Casting or setting a figure is the method by which the astrologer calculates the future event or unknown matter he is to reveal. Astrology is divided into three principal branches:

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1 I am not sure of the exact sense in which the marginal date is to be taken.
(1) Horary astrology, or horary questions, shows how to answer questions by the figure of the heavens at the moment when the question arises. 'Newes' comes under this head, questions such as that of the sailor's wife who wanted to know 'and her husband were with Ward' (V. 300). (2) Judicial astrology professes to foretell human affairs. The practice of judicial astrology was forbidden under the severest penalties by the Jewish, Roman, and canon laws. (3) Natural astrology is astrology applied to determining the destiny of a person from the configuration of the planets at his birth. This is 'casting a man's horoscope.' Natural astrology also professes to predict natural effects, as winds, storms, &c.

With reference to these judgments the heavens, excluding the parts that never rise and never set, are divided into twelve houses. These are numbered from east to south, and so on. The first house is the house of life, the second of fortune or riches, the third that of brethren, and so on, each house having a name significant of some of the relations of human life. The judgment is drawn from the aspect of the heavens, that is, the combined appearance of the heavenly bodies as they look to an observer on the earth. The figure or horoscope is drawn up so as to record systematically the position of all the stars at the given time. Then the significance of the aspects is determinable. There are nine aspects recognized in astrology: (1) Semi-sextile, a difference of longitude of 30°; (2) Semi-square, of 45°; (3) Sextile, of 60°; (4) Quintile, of 72°; (5) Square or Quartile, of 90°; (6) Trine, of 120°; (7) Sesqui-quadrature, of 135°; (8) Bi quintile, of 144°; (9) Opposition, of 180°. Besides these there is conjunction, when the planets have the same longitude. Bad aspects are 45°, 90°, 135°, and 180°. The others are good. For a detailed exposition of astrology by one of the faithful, cf. E. Sibley, M.D., F.R.H.S., Member of the Royal College of Physicians in Aberdeen, A New and Complete Illustration of the Occult Sciences: or the Art of Foretelling Future Events and Contingencies, by the Aspects, Positions, and Influences, of the Heavenly Bodies. Founded on Natural Philosophy, Scripture, Reason, and the Mathematics. London, n. d., 1126 pp., with illustrations of figures, &c. Greene in Third Part of Conny-catching, Wks. X, 191, tells how a certain swindler pretended to locate stolen goods by art; i.e. by reading out of a book. Reference to the passage will illustrate the technique of the art as commonly practised.
11. flyes. 'A flye, otherwise called a divell or familiar,—R. Scott, *Discovery of Witchcraft*, 1584. One will recall the woman that had a familiar spirit, by whose aid Saul called up Samuel (1 Sam. xxviii. 3 ff.). The belief in familiar spirits would not have survived so long as it did, deprived of the support of Biblical citation.

flat bawdry, with the stone. 'Mr. G. A. Sala, whose discursive genius leads him to take interest in every branch of literature, writes to remind me that the "stone" of these impostors was frequently a crystal or a mirror, and that one of their frequent practices was to show jealous husbands *tableaux vivants* of their wives' adultery with their paramours. Jonson is careful to mention that Dol Common belonged not to Face's but to Subtle's establishment, where her services would be frequently required, as when the party more immediately interested failed to perceive the reflection in the *stone*, "a virgin of a pure life" was sent for to see and describe.'—C. See also II. 474-5:

I doe not like your *philosophicall* bawdes.
Their *stone* is lecherie inough, to pay for.

I venture to think that Cunningham is wrong here, in spite of the valuable aid of Mr. Sala's 'discursive genius.' Gifford, in deleting the comma after *bawdry*, spoiled the sense for himself and his followers. I do not think the reference here is to the stones in which spirits were observed, nor is Dol a 'skryer' (=seer). They probably had such a glass in their outfit (cf. IV. 234, where Dame Pliant is to be shown the 'darke glasse'), but the reference here is manifestly to the philosophers' stone. Jonson is briefly enumerating the various sorts of cheating practised in the play. 'Casting figures, telling fortunes, newes' on the astrological side, 'selling of flyes' (to Dapper), plain 'bawdry' (Surly and Mammon), 'with the stone'; i.e. they abuse much with the stone; viz. the philosophers' stone. It would be strange if, in his summary, Ben Jonson did not mention the chief trick of the whole, from which the play is named. Besides, to bear Cunningham's interpretation, *bawdry* would have to mean cheating. *N. E. D.* gives it in only four senses: (1) The practice of bawdry; (2) +Fornication; (3) Obscene speech or writing; (4) +Dirt, filth.

Nor would the specular stone go up 'in fume' (12). Besides
the relations planned for Dol with Mammon and Surly, we have at I. 48 a reference to that branch of their activity:

Fac. Where you have studied the more thriving skill
Of bawdrie, since.

12. in fume is a translation of the Latin in fumo, used frequently in the text (cf. IV. 607, e. g.). It means to go up in smoke, and was applied to the explosion of the vessel containing the mixture which was being made into the philosophers' stone.

P. 116. Prolog.—Fortune, that favours fooles. Reference 'to the Latin adage, "Fortuna favet fatuis,"'—W., apparently well known popularly at this time. Every Man Out of his Humor, I. i. (Vol. II, p. 37, G.-C.). Cf. also As You Like It, II. vii.

4. Jonson's appeal for nothing but 'justice' for himself is well borne up by the excellence of the play. His judgment and that of the multitude for once agreed.

5. Our Scene is London. The scenes of Jonson's first plays were laid in the 'fustian' (= stage) country, Italy, as was the fashion at that time. Epicoene, acted 1609, is the first to appear in an English setting. In his Roman plays Jonson tries to get real local color, which was not the custom of the time. Shaksper's Italian plays have no particle of Italy about them. Jonson's grow in that respect. When he wants to represent English scenes, he places the action in England. For the stage usage in respect to this, and Jonson's development away from 'fustian' country, cf. T. F. Ordish, Shakespeare's London, London, 1897.

9. humors. Jonson ridicules frequently the current use of this word to mean 'caprices.' Cf. Glossary.

12. Jonson, often accused of venom, is always denying it. Cf. his Prologs, passim, and observe 15–24 of this prolog. In them are Jonson's views on the moral function of comedy.

13. How e'er the age, &c. 'From Livy's preface to his history: Ad haec tempora, quibus nec vitia nostra, nec remedia pati possimus, perventum est.'—G.
to happen at any other time, than this very present time. Two rogues with their punk, are introduced quarrelling, and just so much of their secrets is discovered to the audience, as is sufficient for the audience at present to know. The reader, perhaps, too is to be informed, that our learned comedian does not deal in vulgar English expressions, but in vulgar Attic or Roman expressions.' — Up. He quotes: τῆς πενίας καταπερδεῖν—Aristophanes, Ploutos, 618, and 'Vin' tu curtis Judaeis oppedere?'—Horace, Satires, I. ix. 70. Doubtless Jonson was influenced by the example of the ancients in using these expressions. One cannot but think, however, that they are as current and native to English as to the classics.

3–4. 'This alludes to a story told by Rabelais. In revenge for an insult offered to the empress by the Milanese, the emperor, Frederick Barbarossa [crowned 1155], led her mule into the public square; there "par son ordonnance le bourreau mist es membres honteuses de l'animal une figue, presents et voyants les citadins captifs: puis cria de par l'empereur à son de trompe, que quiconques d'iceulx vouldroit la mort évader, arrachast publicquement la figue avec les dents, puis la remist en propre lieu sans aide des mains." Lib. IV, c. 45.'—G.

4. i.e. Drop your tricks!

7. Subtle has a vessel containing some chemical preparation in his hand.

8–12. Face is evidently restrained from attacking Subtle only by the fear of the chemical.

16. liuery-three-pound-thrum. Probably meaning that Face wore a livery made out of thrum (waste ends of weaver's warp; cf. Gloss.) worth £3. The objection to this is that in 1610 £3 ought to have purchased a good livery, notwithstanding that they were usually laced and badged. Whalley thinks it means a livery of thrum weighing three pounds. Cunningham notes that the wages of a serving man are £4 a year above his keeping (The Devil is an Ass, I. ii, p. 20, G.-C.) and draws from that that the meaning here is that Face is 'an underpaid and utterly disregarded servant of the most inferior grade.' The implication certainly is that he was a badly clad and badly paid servant.

17. the Friers, familiarly used for Blackfriars, 'a church, precinct, and sanctuary with four gates, lying between Ludgate
Hill and the Thames and extending westward from Castle Baynard (St. Andrew’s Hill) to the Fleet river. It was so called from the house of Black, Preaching, or Dominican Friars, founded by Hubert de Burgh, Earl of Kent, 1221.’—Wh.-C. After the monastery was dissolved (1538), it still remained one of the Liberties, and plays were performed there before 1596. Jonson dates the dedication to Volpone, quarto 1607, ‘From my House in the Black-Friars, this 11th day of February, 1607.’ He must, therefore, have lived in ‘The Friers’ before he laid the scene of The Alchemist there. In 1613 Shakspere bought a house in Blackfriars from Henry Walker for £140 (cf. Wh.-C.). Cf. note to 128.

18. the vacations, i.e. between the terms of court.

19. translated. Perhaps a conscious reference to the episcopal use of the word. A bishop is said to be translated, if moved from one see to another.

24. heare well. ‘A pleasant pun on the Latin sense of hear well [bene audire], to be well reputed.’—G. For this Latin idiom in Catiline, cf. A. L. Wright, Sources of Catiline (thesis, Yale University, 1901, as yet unprinted). Cf. Spenser, F. Q., I. v. 23.

25. pie-corner. ‘West Smithfield, between Giltspur Street and Smithfield; now the Smithfield end of Giltspur Street.’—Wh.-C. ‘Pye corner... noted chiefly for Cooks’ Shops, and Pigs drest there during Bartholomew Fair.’—Strype, B. iii, p. 283 (in Wh.-C.). The great fire of London, 1666, began at Pudding Lane and ended at Pie-corner, wherefore it was thought to be a visitation sent on account of gluttony.

27. father of hunger. A facetious allusion ‘to the Aureli, pater esuritionum of Catullus.’—G.

28. costiue. Lack of food naturally induces this condition.

29. romane wash. A wash is a cosmetic. I do not know what the particular Roman wash is. We should expect Subtle, the ‘smoky persecuter of nature’ (I. 471), to be dark. Perchance the Roman wash means of the Roman, i.e. Italian, i.e. swarthy complexion.

31. artillerie yard. The artillery yard is somewhat sarcastically referred to by Jonson, Underwoods 52, as a maker of London citizen-soldiers who never shed blood. ‘At the time of writing The Alchemist, however, the ground was reserved for the practice
of the royal gunners of the Tower, and the company which still exists was then only in course of formation. The "powder-corns" on which the Woolwich infants of 1874 are fed, are about 20 times the size of the "black and melancholie [sic] worms" of 1610."—C.

32. i.e. speak louder! Face, the housekeeper, is afraid of being overheard by the neighbors and so speaks low. Subtle sarcastically alludes to this until Face forgets everything but his rage. 'There is not a scene in any comedy in the English language, which, for genuine spirit and humour, and a close observance of nature, can pretend to vie with this.'—G.

39. i.e. mineral, vegetable, and animal substances.

40. Note the significant variety of the allied trades of Subtle, and cf. Introd., pp. 30 ff.

53. dole-beere. Beer intended to be given to the poor, which Face is here accused of selling to liquor-dealers. It was customary at this time for great houses to give a daily or weekly dole of broken bread and beer to the poor.

55. post and paire. In Jonson's The Masque of Christmas, 1615, one of the ten Children of Christmas is called 'Post and Pair' and thus described: 'With a pair-royal of aces in his hat; his garment all done over with pairs and purs; his squire carrying a box, cards, and counters.' Later in the masque, it is said that 'Post and Pair wants his pur-chops and his pur-dogs.' Later he is called 'card-maker in Pur-alley.'

The meaning of pur is unknown. Nor is it well understood how the game of post and pair was played. It is frequently alluded to in literature of the time. Nares says, 'A game on the cards, played with three cards each, wherein much depended on vying, or betting on the goodness of your own hand. . . . A pair-royal of aces was the best hand, and next any other three cards, according to their order: kings, queens, knaves, &c., descending. If there were no threes, the highest pairs might win.'—Gloss. A pair-royal is three cards of a sort, i.e. 'three of a kind,' to use the language of modern poker.

letting out of counters. These were usually of metal and were supplied by the servants, who received a 'tip' therefor.

58. Here the availability of Love-Wit for a sudden marriage in the fifth act is prepared.
59. scarabe. ‘... the baze minds of such as with the Scarab Flye, delighteth only to lie in dung and mire’ ... (Greene, *Planetomachia*, Works, V, 16). The belief alluded to here perhaps accounts for the use of *scarabe* as an opprobrious term.

64. Another allusion to the *scarabe* of 59.

70. quintessence. I find a suggestive entry in Bolton's *Bibliography of Alchemy*: 'Edmund Dickinson, *De chrysopoeia, sive de quintessentia philosophorum*, Oxoniae, 1725.'

71. philosophers worke. The philosophers' stone, or elixir. Cf. Gloss. Subtle is comparing the metamorphosis of Face from a common house servant into a resplendently clad, loud-mouthed captain, with the processes of alchemy by which common ordinary matter is converted into the quintessence or stone.

74. On Subtle as a teacher of the art of quarreling, swearing, and general 'sporting' qualifications, cf. II. 725 ff., III. 320, and note.

78. thanke. G. alters to the plural. The change is unnecessary. The singular was formerly current where we use the plural. Cf. *Ralph Roister Doister*, II. ii. 15.

79. Another figurative application of the vocabulary of alchemy. Do you explode ('fly in fumo') at the moment of perfection (projection), i.e. when the process of refining you into a good swindler is over, and we are about to turn your abilities to the making (getting) of gold?

83. equi elibanum. *Clibanum* (κλίβανος) is an oven or furnace. The *furnace of the horse*, then, is 'the heat of horse-dung,' to which, literally, resort was sometimes made by the alchemists. It signifies in general a moderate heat. Cf. *Bloomefield's Blossomes*:

10 The whole Maystery hereof duly to fulfill,  
Set thy Glasse and Matter upon thine Athenor; 
Our Furnace called the *Philosophers Dunghill*, 
With a temperate heate working evermore ...


85. I am unacquainted with 'deafe Iohn's.' There was a coffee-house known as 'John's,' much frequented by London merchants towards the close of the seventeenth century. Cf. Wh.-C.

91. Colliers were in very bad repute. Cf. Shakspere, *Twelfth Night*, III. iv. 130: 'Hang him, foul collier.' In Robert Greene's
Art of Conny-catching, Works, X, 51 ff., is A PLEASANT DISCOVERY of the coosenage of Colliars, wherein 'the law of legering' is described. This is cheating by means of sacks of charcoal made to look like full sacks, but which really hold some 2 ½ bushels as against the legal sack of 4 bushels. The penalty for legering was 'whipping at a carts taile, or with fauor the pillorie' (ibid., p. 54). 'Tis no maruell, villain (quoth she) if men compare you colliars to the deuill' (ibid., p. 55). Here Greene accounts for the use of the term as one of opprobrium.

93. Pauls. The part played in London life by St. Paul's Cathedral is astonishing to us. Customs have changed. It was the regular place of resort for gallants, merchants, thugs, everybody. The literature of the time is full of references to it. Jonson refers to it frequently. Capt. Bobadill in Every Man in his Humor is a 'Paul's man.' Dekker dedicates his Guls Horne-booke, 1609, to the gulls, saying, 'Powles is your Walke' (p. 198). Chapter iv of the same book is entitled 'How a Gallant should behaue himselfe in Powles walkes.' Cf. the chapter passim (Wks. II). That Paul's was a regular assembling-place for criminals appears in R. Greene, Third Part of Conny-catching, Works, X, 156: 'A crew of these wicked companions being one day met togethier in Pauls Church, (as that is a usual place of their assembly, both to determine on their driftes, as also to speed of manie a bootie) seeing no likehood of a good afternoon, . . . dispersed . . . and not past two or three stayed in the Church. Quoth one of them, I haue vowed not to depart but something or other Ile haue before I go: . . . ' Then follows the tale how he and a woman confedurate (his 'trugge') cut a purse in the church, and with no crowed by to cover their action.

For another 'cozening' in Paul's, cf. Greene, Wks. X, 180; XI, 23 ff., tells how Ned Browne let fall a key and so got a purse in Paul's. Cf. also John Earl, Microcosmography, 1628.

There is a popularly written sketch of its history in Dekker's The Dead Tearne (IV, 42 ff.). From that tract I quote part of Paules steeples Complaint (pp. 49 ff.): 'For whereas I was at first consecrated to a misticall & religious purpose (the Ceremonies of * which are daily observed in the better part of me, for my hart is euen to this howe an Altar vpon which are offred the sacrifices of holy prayers for mennes Sinnes) yet are some limbes of my

* The quyre in which is divine ser-vice twice euerie day in the yeare.
venerable bodie abused, and put to prophané, horrid and servile customes: no maruell though my head rotte, when the bodie is so ful of diseases: no maruell the Diuine Executioner cut mee off by the shoulders, when in my bosom is so much horrible and close Treason practised against the King of the whole world.

"... What whispering is there in Terme times, how by some sleight to cheat the poore country Clients of his full purse that is stooke vnder his girdle? What plots are layd to furnish young gallants with readie money (which is shared afterwards at a Tauern) therby to disfurnish him of his patrimony? what buying vp of oaths, out of the hands of Knightes of the Post\(^1\), who for a few shillings doe daily sell their soules? What layinge of heads is there together and sifting of the braine, still and anon, as it growes towards eleuen of the clocke (euen amongst those that wear guilt Rapiers by their sides) where for that noone they may shift from Duke Humfrey, & bee furnished with a Dinner at some meaner mans Table? What damnable bargaines of vnmercifull Brokery, & of vnmeasurable Vsury are there clapt vp? What swearing is there, yea, what swaggering, what facing and out-facing? What shuffling, what shouldering, what Iustling, what Leering, what byting of Thumbs to beget quarrels, what holding vppe of fingers to remember drunken meetings, what brauing with Feathers, what bearding with Mustachoes, what casting open of cloakes to publish new clothes, what mufling in cloaks to hyde broken Elbous, so that when I heare such trampling vp and downe, such spatting, such halking, and such humming (euey mans lippes making a noise, yet not a word to be vnderstoode,) I verily beléue that I [Paul's steeple] am the Tower of Babell newly to be bullded vp, but presently desaier of euer béeing finished, because there is in me such a confusion of languages.

"For at one time, in one and the same ranke, yea, foote by foote, and elbo by elbo, shall you see walking, the Knight, the Gull, the Gallant, the vpstart, the Gentleman, the Clowne, the Captaine, the Appel-squire, the Lawyer, the Vsurer, the Cittizen, the Bankerout, the Scholler, the Begger, the Doctor, the Ideot, the Ruffian, the Cheater, the Puritan, the Cut-throat, the Hye-men, the Low-men, the True-man and the Thiefe: of all trades & professions some, of all Countreyes some; And thus doeth my

\(^1\) Professional false witnesses.
middle _Ile_ shew like the _Mediterranean Sea_, in which as well the Merchant hoysts vp sayles to purchace wealth honestly, as the _Rouser_ to light vpon prize vniustly. Thus am I like a common Mart where all Commodities (both the good and the bad) are to be bought and solde. Thus whilst devotion knees at her prayers, doth profanation walke vnder her nose in contempt of _Religion._'

94. _cosning with a hollow cole._ Cf. Chaucer, _Chanounes Yemannes Tale_, G. 1158 ff., where this trick is described:

> ... this feendly wrecche,
> This fals chanoun, the foule feend him secche!
> Out of his bosom took a bechen cole,
> In which ful subtilly was maad an hole,
> And ther-in put was of silver _lymaille_
> An ounce, and stopped was, with-outen fayle,
> The hole with wex, to kepe the _lymail_ in.

_Lymail_ is filings of silver, probably equivalent to the 'dust and scrapings' of Jonson.


97. **Taking in of shaddowes, with a glasse.** 'This mode of divination was very common in Jonson's time, and indeed long before and long after it. What he calls the _glass_, was a globular crystal or beryl, into which angels as Gabriel, Uriel, &c., entered, and gave responses, as Lilly [Life & Times] says, in a voice like the Irish, much in the throat.'—G. This 'imposture was usually conducted by confedercy, for the possessor of the glass seldom pretended to see the angels, or hear their answers. His part was to mumble over some incomprehensible prayers: after which a _speculatrix_, a virgin of a pure life, (for the angels were very delicate on this point,) was called in to inspect the crystal.'—G. 'I was very familiar,' Lilly says (p. 149), 'with one Sarah Skelhorn, who had been Speculatrix unto one Arthur Gauntlet.... This Sarah had a perfect sight, and indeed the best eyes for that purpose I ever yet did see....' 'Sir Robert Holborn, Knight,' he continues, 'brought once unto me Gladwell of Suffolk, who had formerly had sight and conference with Uriel and Raphael, but lost them both by carelessness' (p. 151). Gladwell's beryl 'was of the largeness of a good big orange, set in silver, with a cross on the top, and another on the handle; and round about engraved the names of these angels,
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Raphael, Gabriel, Uriel' (p. 151). For Dr. Dee's crystal, now preserved in the British Museum, and an account of his relations with spirits, cf. Introd., pp. 44 ff., and D. N. B., sub 'Dee.'

98. red letters. In the broadside pamphlet literature of the time it was customary to print important parts in red ink. A figure of Subtle would be printed at the top of the page.

99. Gamaliel Ratsey, famous highwayman, hanged at Bedford, Mar. 26, 1605. He began his career about 1603. His exploits were characterized by daring and rough humor. He usually wore a mask, in which the features were made hideously repulsive. It is to this mask that Jonson here refers. Gabriel Harvey spoke of him as Gamaliel Hobgoblin. In Hey for Honesty, 1651, an ugly woman is similarly described (T. Randolph, Works, ed. Hazlitt, p. 470). He is the hero of several ballads, now lost, and of two pamphlets, the first entered Stationers' Registers, May 2, 1605, the second, May 31, 1605. For more of Ratsey, cf. D. N. B. The first tract has been printed by J. P. Collier. See his Bibliographical Cat. III, 231–4. Gifford quotes from Schediasmata Poetica, sive Epigrammatum Libellus, authore J. Johnson, in artibus Magistro Cantab. &c. Londini, 1615, some Latin verse:

In Ratseum, fuñem famosissimum.

Cereus in vitium flecti, tu cerite cera,
Tu brevibus Gyaris, Ratsee, dignus eras.
Præcoqua praecedens proproeravit funera funis,
Funis funestus quæ tibi finis erat:
O tu qui superes, si bacchanalia vivas,
Quæ tua sunt perdas, haud aliena clepe.

Gifford adds more (q.v., si voles et ferre possis).

sound, i.e. of sound mind, compos [mentis].

105–6. Still spew'd out, etc., i.e. for eating more than his share of the broken provisions collected and sent in for the prisoners. 'This is mentioned by Shirley: 'You shall howl all day at the grate for a meal at night from the basket.' Bird in a Cage.'—G.

107. The cut-purse is a variety of pickpocket which flourished when men wore their purses on their girdles. They operated with a sharp knife, severing the fastening and making away with the 'bung' (purse). Cf. R. Greene, Works, X, 9, 108, and passim;
T. Dekker, Wks. III, 155, Belman of London, and passim. For the terminology of pickpocketing, cf. Greene, Conny-catching, op. cit. A foist is a pickpocket (modern sense); a nip is a cut-purse who nips off purses from their fastenings; a stale is an assistant who diverts the attention of the victim while the purse is taken. Witch was a dangerous term, since the act of 1604.

110. your republique, i.e. the ‘indenture tripartite,’ as it is called later.

112. tricesimo tertio of Harry the eight; the first act against witchcraft in England, passed 1541 (33 Henry VIII, c. 8). T. Cromwell had previously issued a proclamation against it, and Lord Hungerford had been executed (1540) for attempting the life of King Henry. The act of 1541 forbade the devising and practising invocations to find gold and silver, or to destroy a neighbor’s person or goods; the making of images of men, angels, devils, beasts, or fowls; of burying crowns, sceptres, swords, rings, glasses; and of telling where things lost or stolen should be found. The penalty was death without benefit of clergy. In the same year an act was passed by the affrighted Parliament making it a felony, without clergy, to found any prophecy on badges, or field beasts, fowls, etc., worn in arms. The first Parliament of Edward VI repealed most of the acts of this session, but witches were left under the jurisdiction of the ordinary (1 Edward VI, c. 12). In 1549 Cranmer’s visitation directed the clergy to enquire after the users of charms, &c., and to present them to the archdeacon. In 1562 Henry’s law was re-enacted in a milder form (5 Elizabeth, c. 16). The first offense was punishable by a year’s imprisonment and four exposures in the pillory. The second was felony.

The first Parliament of James I (1604) repealed the act of 1562 and passed a new and exhaustive one. It prohibited to conjure an evil spirit, consult, covenant with or feed one, take up the dead for magic use, to seek treasure or lost things, to get love or hurt cattle. Under this act, 70,000 persons were executed up to 1680. Cf. Traill, Social Eng., III, 326; IV, 86, et passim. Why Jonson alluded to this old statute, instead of the then valid one of 1604 (1 James I, c. 12), I know not.

114. No idle threat. Tampering with the coinage was still a capital offense.
128. Blackfriars was famous for Puritans and players. The
Puritans were especially noted for dealing in feathers, 'that idol
starch,' and similar vanities, not at all consonant with their
professions. Jonson and Webster have many allusions to them.
Cf. note to 17.

133. poulder to proieet with. The philosophers' stone was
often conceived of as a powder, red or black. Here figurative, of
course, for ability to swindle.

139. terme, i.e. a term of court. There used to be in
England four terms a year:

(1) Hilary term, Jan. 11–31;
(2) Easter term, Apr. 15 (cir.)–May 8;
(3) Trinity term, May 22–June 12;
(4) Michaelmas term, Nov. 2–25.

The terms were times of great resort to London, for both business
and pleasure, and hence of great importance to business. Books
were generally published then. Cf. T. Middleton's play, Michael-
mas Term, which treats of cheating by means of the 'commodity'
swindle during Michaelmas term. So here Dol does not wish to
lose the best time for booty. In T. Dekker's The Dead Tearme,
Works, IV, 24 ff., there is an extended description of the activities
of term time and the deadness of vacations, put into the mouth of
the city of Westminster (here the courts sat). Says Westminster:
'For alasse there are certaine Canker-Wormes (called Vacations)
that destroy the Trées of my Inhabitants, so soon as euer they
beare any fruite. These Vacations are to mine owne body like
long and wasting consumptions' (p. 27).

151. 'For fermentacione ys a peculiier terme of Alchymye,
deduced from the bakers fermente or leyvne. And therefore the
Chimicall philosophers defynye the fermente to bee "animam,"
the sowle or lyfe of the philosophers stoone. Whereunto agreeth
Clauiger Bincing [Clangor Buccinæ?], one chimicall author,
sayinge "ante viuificationem, id est, fermentacionem," whiche is
before tinctinge, or gyvinge tincture or cooler; that beinge as
muche to saye, as gyvinge sowle or lyfe to the philosophers stoone,
whereby that may fermente, or coolour, or gyue lyfe to, all other
metaline bodyes.'—F. Thynne, Animadversions on Speght's 1598
ed. of Chaucer, Chaucer Soc., 2nd ser. 13, 1876, p. 33.
165. *sin* the king came in. 1603 is date of accession of James I, seven years before this play.

167. i. e. 'To see me carted as a bawd; and you, as a couple of rogues, to lose your ears in the pillory.'—Up. Kelley, who perhaps served in some respects as a model for Face (cf. *Introd.*, p. 96), was convicted of coining and lost both ears.

170. Don Prouost. 'The kind of "Provost" Jonson had in his eye was the Provost Marshal or rather Provost Sergeant of a modern camp, and not at all such a dignity as the Lord-Provost of Edinburgh, or the Provost of Eton, although the latter's was called a "mean employment" by James I. The title was derived from the French, and in the army still retains its French pronunciation of Provôt-Sergeant. His duty is well described by old Cotgrave: "Prevost des marechaux—is often both Informer, Judge, and Executioner—punishes disorderly souldiers, coyners, free-booters, lazie rogues, or vagabonds, and such as wear forbidden weapons."'—C.

173-4. crowell garter To his most worsted worship. Pun on *crewel* (yarn) and *cruel*. "His most worsted worship," in the present exaltation of Dorothy's mind, is, perhaps, his most baffled worship.'—G. (Another pun on the two meanings of *worsted.*) The same pun occurs *King Lear*, II. iv; T. Middleton, *The Black Book*, p. 13, vol. VIII, Bullen's ed., and elsewhere.

175. Claridiana. 'The heroine of that interminable romance, the *Mirror of Knighthood*.'—G. It is a translation of the Spanish romance *Cavallero del Feho* (The Knight of the Sun), containing the adventures of the Donzel del Phebo, the fair Lindabrides, &c. It belongs to the Amadis cycle.

176-9. If one were inclined to lay stress upon the idea that the pair of male swindlers here were suggested to Jonson by the relation of Dee and Kelley, this passage would seem to refer to the arrangement by which those two eminent worthies had their wives in common. Cf. *Introd.*, pp. 96 ff.

191. Hol'bourne. 'Holborn, a main thoroughfare of London from New Oxford Street by Drury Lane end to the Holborn Viaduct by Hatton Garden.'—Wh.-C. It was the old road from Newgate and the Tower to the gallows at Tyburn. So mentioned in *Bartholomew Fair*.

the dagger. An ordinary and public house, celebrated
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for its pies. There was another Dagger in Cheap. The Dagger in Holborn appears to have been a low-class gambling-house, frequented by very disreputable characters. 'Dagger frumet'y' is mentioned, V. 226.

192. familiar. Cf. note to Arg. ii.

195. Subtle in his capacity of 'cunning-man' wears rich robes, as was the custom of his kind. Later in the play Dapper brings him a new damask suit.

Scene ii. Scene ii. 205. watch. 'Watches, at this time, were scarce and dear, and seem to have conferred some sort of distinction on their possessors;' . . . —G. Dapper takes pleasure in revealing that he had a watch, or in making the pretense, at least.

208. Doctor. Probably meaning (1) Doctor of medicine. The word, however, may mean, (2) one who is particularly skilled in any art or craft: or, (3) a very learned man. Its use in this play is generally tinged with some of this latter meaning.

216. Reade. 'In Rymer's Fadera, Vol. xvi, p. 666, we meet with a pardon from James I to the person here meant, for practising the black art! "Simon Read of St. George's Southwark, professor of physic, who was indicted for the invocation of wicked spirits, in order to find out the name of the person who had stole 37/. 10s. from Tobias Matthews of St. Mary Steynings in London." This was in 1608.'—W. 'This Simon Read and one Roger Jenkins stood suit with the college of physicians in 1602, for practising without a license, in which they were both cast.'—G. The 'fool,' then, of 218 must be Tobias Matthews.

223. court-hand. The style of handwriting in use in the English law courts from the sixteenth century to the reign of George II. The statute abolishing it (4 Geo. II, c. 26) reads in part: 'Be it enacted . . . that . . . all proceedings whatsoever in any Courts of Justice . . . shall be written in such a common legible Hand and Character, as the Acts of Parliament are usually engrossed in . . . and not in any Hand commonly called Court Hand, and in Words at length and not abbreviated.' This describes by negation the crabbed, abbreviated court-hand.

225. Gifford says: 'In 1609, Sir Robert Shirley [an Englishman in the service of the Shah of Persia] sent a messenger or chiaus (as our old writers call him,) to this country, as his agent, . . . to transact some preparatory business. Sir Robert followed him, at
his leisure, as ambassador . . . but before he reached England, his agent had *chiaused* the Turkish and Persian merchants here of 4,000l . . . This is "The Turk was here" in Dapper's time. This explains the allusion very satisfactorily, but no reference to this tale is forthcoming, except Gifford's note. Where he got the information is unknown. If he is correct, this would account for the etymology also. *N. E. D.* regards G.'s tale with suspicion. *D. N. B.* does not mention it in the lives of either Robert Shirley or his brother Anthony, both of whom were in the Persian service. Some such story as Gifford's was current, it is apparent from Dapper's remarks.

241. i.e. a horse draw you in a cart to Tyburn to be hanged.

245. *Clim-o'-the-Cloughs, or Claribels*, 'i.e. no ranting heroes of old ballads and romances. Clim of the Clough was a celebrated archer often mentioned in the histories of Robin Hood.'—G.

The other Clym of the Clough
An archer good ynough.

*Ballad of Adam Bell, Percy Reliq.,* I. 156.

A clough is a ravine with steep sides, or possibly sometimes, † a cliff. Halliwell, *Dict.*, says in Lancashire it means a wood. I cannot say to which of these senses the worthy archer is indebted for his name. Gifford says: 'Nashe uses the word for a roaring bully, a drunkard.' I cannot find any reference to it in Grosart's *Glossarial List*, Nashe, *Works*, VI.

*Claribel*. In Spenser's *Faerie Queene*, IV. ix, one of four knights who had a fray about the false Florimel. That this is the reference, I am not sure.

246–7. *flue-and-fiftie*, 'it appears, was the highest number to stand on at the old game of Primero. If a *flush* accompanied this, the hand was irresistible, and swept the table; the holder, therefore, might well look big on it.'—G. It is not known how Primero was played. Each player held four cards and a *flush* was the highest hand. Trincalo in *Albumazar*, III. v, p. 363, IV Dodsley, vol. XI, says:

*Prime*

Deal quickly, play, discard, I set ten shillings and sixpence. You see't? my rest, five-and-fifty. Boy, more cards.

*Prime* is another name for *Primero*. Nares, *Gloss.*, has a long
article under Primero. Gifford's interpretation of the force of the passage here is probably correct, tho his statements as to primero may be inaccurate.

249 ff. This enumeration of the merits of Dapper is delightful.

255. The 1616 reading Xenophon replaced the quarto Testament, probably because of the increasing strictness about the 'abuse of God's name in plays.' The quarto reading is seemingly more appropriate. Cf. note to 336.

260. Subtle evidently wears a velvet cap with his robes.

268. Assumpsit. A law term just in place before Dapper, the lawyer's clerk.

279. Familiar. Cf. note on Arg. 11.

282-3. Dapper wanted at first a familiar to help him win raffles for cups and horse races, apparently. Perhaps a raffle for a horse as a prize.

290. 'This is excellent; the avarice of Dapper begins to operate; and his desires expand in consequence of what he had been permitted to overhear: the keen observation and art of Jonson are eminently conspicuous in every part of this wonderful drama.'—G.

299. Meaning, I suppose, that he will be so prominent at theordinarys (where gambling was rife) that he will never have to pay, but will have his entertainment free. Cf. III. 357 ff.

305. Queene of Fairy. A somewhat indefinite personage. The fairies belong to the mythology of the Germanic, perhaps Keltic, peoples, and are not very different from mortals. Shakspere calls the queen of fairies Titania in the Midsummer Night's Dream. This is the first use of the name. In Romeo and Juliet, Mercutio speaks of Queen Mab. Mab was the fairy midwife, and here again Shakspere was the first to call her Queen. Lilly seems to identify the spirits seen by 'speculators' (skryers) in their crystals with the fairies, tho he mentions among the names of the spirits so seen Raphael, Gabriel, and Uriel (Life and Times, p. 151). He says (p. 150): 'Ellen Evans, daughter of my tutor Evans, her call unto the crystal was this: O Micol, O tu Micol, regina pigmeorum veni, &c. Since I have related of the Queen of Fairies, I shall acquaint you, that it is not for every one, or every person that these angelical creatures will appear unto.' Again (p. 153), 'There was, in the late times of troubles, one Mortlack, who pretended unto
Speculations, had a crystal, a call of Queen Mab, one of the Queen of Fairies'; cf. also *Ency. Brit.* Mab is queen of Fairies in Jonson's masque, *The Satyr*, 1603 (G.-C. VI, 443):

This is Mab, the mistress Fairy,
That doth nightly rob the dairy,
And can hurt or help the cherning,
As she please, without discerning.


308. dead Holland, living Isaac. Gifford thinks this is an allusion to the two chemists and alchemists, Isaac and John Isaac Hollandus. They are supposed to be father and son, or else brothers. Gifford must be wrong, for they are assigned to the first quarter of the sixteenth century. Paracelsus quotes from them before 1550. Cf. Schmieder, pp. 210 ff., and Boerhaave's *Chemistry*, introductory sketch of its history. Neither of them could have been alive in 1610. Besides, why should luck at gambling be associated with their names? As Whalley suggests, they are more probably names of some well-known gamblers of the time.

311. 'i.e. strip them to the cloke; the last thing which "a gallant" parted with, as it served to conceal the loss of the rest. Cartwright, a devoted follower of Jonson, has imitated, or rather caricatured much of this dialogue in *The Ordinary*. '—G. Wm. Cartwright, *Works*, collected, 1651.

318. happy. A Latinism, i.e. *beatus*, i.e. rich.

319. The incongruity, that Subtle who can give this spirit to Dapper, whereby he should win so much money, should give it to him in the hope of gain, is very great. Why does not Subtle use the spirit himself, if he wants money? But if men stopped to think in this way, many excellent swindles would have failed.

326. *Beleue* it, *no such matter*. The same phrase is put in Trincalo's mouth, *Albumazar*, V. ix, p. 417, IV Dodsley, XI. Trincalo is an even thicker-headed fool than Dapper. I doubt if an allusion to Dapper is intended in Trincalo's speech.

327. The superstition that a person born with a caul over his head would be lucky, is very old. 'It is deemed lucky to be born with a caul, or membrane, over the face. This is an ancient and general superstition. In France, it is proverbial: *être né coiffé*
is an expression signifying that a person is extremely fortunate. This caul is esteemed an infallible preservative against drowning; and under that idea, is frequently advertised for sale in our public papers, and purchased by seamen. It is related that midwives used to sell this membrane to advocates, as an especial means of making them elloquent: and one Protus was accused by the clergy of Constantinople with having offended in this article. According to Chrysostom, the midwives frequently sold it for magical uses. A person possessed of a caul may know the state of health of the party who was born with it: if alive and well, it is firm and crisp; if dead or sick, relaxed and flaccid.'—Grose, *Provincial Glossary*, p. 292.


336. *I-fae's no oath*. 'An allusion, perhaps, to the petty *salvos* by which the Puritans contrived to evade the charge of swearing: unless it be rather aimed at the strictness with which the Masters of the Revels affected to revise the language of the stage. That some revision was but too necessary, is abundantly clear; but these tasteless and officious tyrants acted with little discrimination, and were always more ready to prove their authority than their judgment. The most hateful of them, Sir Henry Herbert, in his examination of the *Wits* of D'avenant, had marked, it appears, a number of harmless interjections, which might have subjected the poet to some punishment: but the good natured Charles interfered, and Sir Henry has thus recorded his spleen and disappointment. "The kinge is pleased to take *faith, death, slight*, &c., for asseverations, and no oathes... to which I doe humbly submit as my master's judgment; but under favour do conceive them to be oathes, and enter them here, to declare my submission and opinion."'—G.

344. *fumigated*. Fumigation or 'suffumigation' was sometimes resorted to in crystal-gazing when the spirits would not appear. Cf. Lilly, p. 145.

357. Apparently the Queen of Fairy is here conceived of as subject to death. They are generally conceived of as of like passions as mortals, but exempt from death and of superhuman powers.

369. *buz*. 'From a singular passage in [John] Selden relating
to the punishment of witchcraft, it would seem that *buz* was a kind of cabalistical word, used by the impostors of those days in their invocations. "If one should profess, that by turning his hat *thrice, and crying buz!* he could take away a man's life, (though in truth he could do no such thing,) yet this was a just law made by the state, that whosoever should turn his hat thrice and cry *buz!* with an intention to take away a man's life, shall be put to death." Vol. III, p. 2077.—G.

374. *cleane linnen.* The fairies are constantly represented as great enemies to uncleanliness. In Jonson's masque, *The Satyr,* 1603 (G-C. VI, 443):

She [Mab] that pinches country wenches,  
If they rub not clean their benches,  
And with sharper nails remembers  
When they rake not up their embers:  
But if so they chance to feast her,  
In a shoe she drops a tester.

Scene iii. 375. *Good wines.* Addressed to some women Scene iii. waiting in another room.

379. Free of the Grocers, i.e. invested with all the rights and privileges of the grocers' guild or company. On them and their hall, cf. Wh.-C., and further, Herbert, *History of the 12 great companies.*

389. mens planets. "... as in the begetting or procreation of children, they take some likelihood of their Parents, so being borne vnder one of the Planets, they borrowe of them their forme, shape, valour, mindes, and actions: for by the happie aspect of *Jupiter Mynos* became a king."—Greene, *Planetomachia, Works,* V, 23.

391. 'Subtle is facetious, and plays upon the word angel, which he takes for a coin, and poor Abel for an attendant spirit.'—G.

398. Tobacco adulterated with sack-lees and oil must have been worse than the French government monopoly tobacco of to-day.

404-5. 'It should be observed that the houses of druggists (tobacconists) were not merely furnished with tobacco, but with conveniences for smoaking it. Every well frequented shop was an academy of this "noble art," where professors regularly attended to initiate the country aspirant. Abel's shop is very graphically described, and seems to be one of the most fashionable kind.
The *maple block* was for shredding the tobacco leaf, the *silver tongs* for holding the coal, and the *fire of juniper* for the customers to light their pipes. Juniper is not lightly mentioned; "when once kindled," Fuller says, "it is hardly quenched": and Upton observes, from Cardan, that "a coal of juniper, if covered with its own ashes, will retain its fire a whole year."—G.

406. 'Goldsmiths, in Jonson's age, were not only bankers, but brokers and money-lenders. Abel was a good "honest fellow," and no usurer.'—G. 'The last eight pages of the earliest *London Directory* (1677) are taken up with "an addition of all the Goldsmiths that keep running cashes."'—C., i.e. that were bankers.

410-11. i.e. Drugger will next year wear the livery of his company. He is now 'free of the Grocers' (379), next year he will be one of the liverymen. Each one of the great companies of trades (mysteries) had a distinctive livery. To-day the liverymen of these companies still elect the Lord Mayor and some other officers of London.

call'd to the *scarlet*, i.e. made sheriff.

414. Not quite clear to my mind. Drugger is apparently to decline office and pay the fine for not accepting it, so that better fortune may come to him some other way. Perhaps *preserve his youth* means here *remain smooth-faced*. The implication is that a man could not be sheriff without having a beard. Of that I find nothing.

418. *metaposcopie* (*metaposcopy*) is a branch of physiognomy, i.e. reading character from the appearance of the parts of the body. Physiognomy is largely expounded in Lydgate, *Secrees* 2465-2723. Girolamo Cardan, the most famous physician of his time (1501-76), was famous for this sort of 'science.' Cf. his works. Cf. also *Physiognomie* in Migne, *Dict. des Sciences Occultes.*

422-3. 'Our poet's authority is Cardan: *Sunt etiam in nobis vestigia quaedam futurorum eventuum in unguibus, atque etiam in dentibus... sed pro manus natura, et digitorum in quibus fiunt, et colorum, et mutatione eorum.—De Subtil. i, 18.*'—W.


432. *Nab.* 'Nab, (in the canting tongue) is a head, and Nab-cheate, is a hat or a cap,...* Dekker, *Lanthorne and Candle-light*, *Works*, III, 195.
439-40. 'Angeli secundi coeli regnantes die Mercurii, quos
advocari oportet a quatuor mundi partibus:

Ad orientem:
Mathlai, Tarmiel, Baraborat
Ad septentrionem:
Thiel, Rael, Velel.'

Pietro d'Apono in Elementa Magica.

Cf. Migne, Dict. des Sciences Occultes, sub Pierre d'Apone, for
an account of him. The full title to the work cited is there given in
French: 'Les œuvres magiques de Henri Corneille Agrippa, par
Pierre d'Aban, latin et français, avec des secrets occultes, in-24,
réimprimé à Liége, 1788... On dit dans cette livre que Pierre
d'Aban était disciple d'Agrippa. La partie principale est intitulée;
Heptaméron, ou les Éléments Magiques.' I have been unable to
gain access to the work. Gifford quotes the Latin above, remark-
ing that 'Nothing in Jonson is done at random.'

443. load-stone. The same idea is found in Beaumont and
Fletcher's Fair Maid of the Inn: 'In England you have several
adamants to draw in spures and rapiers.'—Ed. Dyce, vol. X, p. 35.

445. seeme. 'They'll think it convenient to follow.'—W.
'Deem it seemly to follow.'—C. Probably this is the right idea.
It may, however, be an analogy to the Latin videri, to be seen, or
to seem, i.e. they'll be seen to follow.

469. ill-dayes. The almanacs of this time contained lists of
the days favorable for buying and selling, says Gifford, but the
reference here is to the day personally unlucky for Drugger to buy
and sell. These were evidently not marked in the almanac, else
he would not wish Subtle to mark his 'ill-dayes.' For instances of
lucky and unlucky days of various people, cf. Jno. Aubrey, Miscel-
nanies, pp. 1 ff.

476. Cf. note to 94.

Scene iv. 492. shift. Face is to change his captain's uniform Scene
for the clothes of Subtle's laboratory assistant, the 'Lungs.'

502. plaguy-houses, i.e. houses in which they had the plague.

503. more-fields. 'A moor or fen without the walls of the
city to the north, first drained in 1527; laid out into walks for the
first time in 1606, and first built upon late in the reign of Charles II
... famous for its musters and pleasant walks; for its laundresses
and bleachers; for its cudgel players and popular amusements; for
its madhouse, better known as Bethlehem Hospital [Bet'lem, V. 147]; and for its bookstalls and ballad-sellers.'—Wh.-C. Greene, Works, X, 126 ff., tells a story of a maid going to dry clothes in Moorfields and how she was cozened by a courber, i.e. a thief who works through windows with a hook. Moorfields is now swallowed up in Finsbury Square and adjacent localities.

504. pomander-bracelets. Cf. Gloss. and compare the forcing of children to-day to carry lumps of asafetida in their pockets, by their fond (in Elizabethan sense) mammas.

510. It was in line with alchemical theory to say that art could help nature.

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[ACT II]

Act II. Scene i. Mammon. For a glowing tribute to the characterization of Mammon, see C. Lamb, Specimens, 1st ed., p. 333. Compare with Mammon's outburst of joy here, the similar expression of the duped priest in Chaucer (G. 1341-9):

This sotted preest, who was gladder than he?
Was never brid gladder agayn the day,
Ne nightingale, in the sesoun of May,
Nas never noon that luste bet to singe;
Ne lady lustier in carolinge
Or for to speke of love and wommanhede,
Ne knight in armes to doon an hardy dede
To stonde in grace of his lady dere,
Than had this preest this sory craft to lere.

2. Peru. Pizarro conquered Peru in 1532. Its name was now a symbol for boundless wealth. The emperor of the Incas was said to have collected some $17,500,000 of gold for Pizarro into one room at one time.

4. Ophir. Cf. 1 Kings ix. 28; et alibi.

9. hollow die. Alluding to the gamester's method of cheating at dice by having the dice 'leaded,' i.e. hollowed out and filled with lead on the side which is desired to fall downward. Loaded dice were called 'fullams.' See in the Publications of the Percy Society, A manifest Detection of the most vyle and detestable Use of Dice Play. The various sorts of false dice are there described in detail.

10-14. Alluding to the 'commodity' swindle, on which cf. note to III. 385. The 'liuery-punke' is apparently one retained by the man who wishes to cheat by the 'commodity' swindle. By her wiles the young heir, who is too wary to sign (i.e. seal) the mortgages in cold blood, is wrought to do so at night under stress of passion.
17. Madame Augusta. 'The mistress of a brothel; and probably the same whom he elsewhere calls Madame Cæsarean' [V. 325-6, where he mentions also Mistris Amo].—W. 'From what follows, I should rather suppose her to be the mistress of an ordinary, or gambling-house.'—G. Of course Surly is a gamester, but nevertheless 'the sons of hazard' are often to be found in popina. Further, 'madam' has continued to be the regular appellation for the mistress of a brothel. I incline, therefore, to Whalley's view. Cunningham groundlessly supposes that Surly is not a gambler.

18. The sonnes of sword, and hazzard. These are, I suppose, gambling captains, such as Face pretends to be.

22. Vice-royes, i. e. you shall be as kings.

33. Lothbury. A street on the north side of the Bank of England (now), 'inhabited chiefly by founders, that cast candlesticks, chafing dishes, spice mortars, and such like copper works.'—Stow, p. 287, quoted by G.

'The wish of Sir Epicure Mammon has been carried out, and the copper of Lothbury converted into gold, for the candlestick-makers have left their old locality, the Bank of England occupies one entire side of it, and on the other are the London and Westminster and other wealthy and eminent banks.'—Wh.-C.

35. Deuonshire and Cornwaile. Both counties have copper and tin mines.

36. Indies. Another synonym for golden wealth. Cf. 'Peru,' 2.


52. If there is any special significance in the period of four weeks, I do not know it.

55. 'Thy youth is renewed like the eagle.' Psalms ciii. 5.

57-8. The patriarchs, from Adam to Noah, were held to have had knowledge of alchemy and other mysteries. Their ages, as recorded in Genesis, are so great as to suggest the possession of the philosophers' stone.

62. Pickt-hatch. 'A famous receptacle of prostitutes and pickpockets: it is mentioned with other places of equal notoriety, in our author's 12th Epigram:

"... Squires

"That haunt Pict-hatch, Marsh Lambeth, and Whitefryers," and is generally supposed to have been in Turnmill, or as Stow calls it, Tremill-street, near Clerkenwell Greene;' . . .—G. (vol. I, T
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Dekker, Belman of London, 1608, Works, III, p. 152, mentions Westminster, Holborn, Clerkenwell, 'White Friers;' and The Spittle, as chief places of resort for prostitutes. T. Nashe mentions the customary fee: 'Halfe a crowne or little more, (or some-times lesse,) is the sette pryce of a strumpets soule.' Works, IV, 226, Christs Tears over Jerusalem.

64. 'Our poet seems here to allude to the theological distinction of natura naturans, and natura naturata. The former appellation is given to the Creator, who hath imparted existence to all beings; and by the latter term the creatures are distinguished, as having received their nature and properties from the power of another. Whal.'—G. i.e. the stone is endowed with such nature that it is a cure for all infection.

69. Dr. Francis Anthony, a famous patent medicine man of this time, thought he had in his aurum potabile a panacea for all diseases, including the plague. Cf. note on aurum potabile, III. 41.

71. The theaters were always closed during the prevalence of the plague. The players will personally thank Mammon for curing the plague, because that will restore them to their occupation. Cf. Introd., Date, p. 14.

76. water-worke. Jonson probably refers to the brick water-house with an engine worked by horses, built by Bevis Bulmer, 1594, to supply Cheapside and Fleet Street with water from the Thames. It was at Broken Wharf, No. 42 (q.v. in Wh.-C.). The construction of the New River, a sort of aqueduct supplying London with water, was going on at the time of The Alchemist, but was not finished until 1613. It was built by Sir Hugh Myddelton. For further information, see D. N. B. under his name. Cf. note, III. 419.

81. These seem rather singular names to be found in a list of alchemists. The later writers on alchemy, however, claimed Adam, Moses, and Miriam as masters in the art. A treatise on the Chimie de Moïse occurs in Berthelot, Collection des anciens al-chimistes grecs, vol. II. The claim of the alchemists that Moses and the prophets were of their cult is combated in 'Der von Mose und denen Propheten ubel urtheilende Alchymist wird fur-gestellet in einer Schrift gemässen Erweisung; Das Moses und einige Propheten, wie auch David, Salomon, Hiob, Esra und
dergleichen, keine Adepti Lapidis Philosophorum gewesen sind. In gleichen das die Lehre und Alchymistisch Vorgeben, von Verwandlung der geringeren Metalle in Gold, eine lautere Phantasie und schädliche Einbildung sey . . . Chemnitz, bey Conrad Stöffelen, 1706.'

Whereof said Maria Sister of Aron, 
Lyfe is short, and Science is full long.
Norton, Ordinal, p. 87.

"Fabricius," Upton tells us, "in his valuable account of ancient books, has given a collection of the writers on chemistry. In this collection Moses, Miriam (his sister) and Solomon are cited. So likewise is Adam. Zozimus [Zos-?] Panoplita cites the prophet Moses, ἐν χρυσεωρτι σωράχα."


The Worke of Richard Carpenter, T.C.B., p. 277, speaking of making the stone, says:

Now ys thys a wonder thyng:
I coude never suche on a spye;
Save that I finde howe on Marie:

The wyche was suster to Moysez.

85. Did Adam write, sir, in high-Dutch? "Joannes Goropius Becanus, a man very learned . . . fell into such a conceit, that he letted not to maintain the Teutonic tongue to be the first and most ancient language of the world; yea, the same that Adam spake in Paradise." Verstegan, p. 207. "If," as good master Eliot observes, in his Orthoepia Gallica, 1593, "the commicall Aristophanes were alive, he should here have a good argument to write a commedie.

To this, also, Butler alludes:

"Whether the devil tempted her
By a High Dutch interpreter," &c.'—G.

Richard Verstegan or Rowlands was an antiquary of the times of Elizabeth and James I.

88. Irish wood. 'Fuller mentions this fact with regard to the roof of Westminster-hall, and Ned Ward in his London Spy, p. 190, pt. viii, says: "No spiders, nor any such sort of nauseous or offensive insects, will ever breed or hang about it."'—C.
89. 'From Suidas; τὸ μυθολογούμενον χρυσόν δέρος βίβλον ἦν ἐν δίρμασι γεγραμμένον περίχων ὅπως δὲι διὰ χειμέας χρυσὸν ἐργάσεσθαι. 
   Vid. Suid, in voc. δέρος. The poet with great humour, in the following verses, ridicules the attempt of writers, who, having fixed on a favorite hypothesis, explain all the antient mythology in its support; and suppose it involved in all the fictions and fables of the poets.'—W. For a similar explanation of Hellenic myths as astrological symbolisms, see Greene, The Apologie of Astronomie in Planetomachia, Works, V, 21. Note especially the explanation of Icarus. The matter is further illustrated by the following titles: Creiling, J. C., Dissertatio academica de auro vellere aut possibilitate transmutationis metallorum; ... Tubingae ... 1737. 'Das Gueldene Vliess oder das allerhochste, edelste, kunstreichste Kleinod, und der urälteste Schatz der Weisen ... Nürnberg, 1737.'
   'Cornelius Agrrippa maketh mention of some Philosophers that held the skinne of the sheepe that bare the golden fleece, to be nothing but a booke of Alcumy written vpon it,...'—T. Nashe, Lenten Stuffe, Works, V, 300. The association of mythology and alchemy has been exhaustively discussed by the French Abbé Pernety in his Mytho-Hermetic Dictionary, and in his Egyptian and Greek Fables Unveiled.

99. The alembic is properly the cap or top of the distilling apparatus. (Cf. Gloss.) Hence called a helmet.

102. Love's shower. Allusion to Danae, of course.

   Orcus and Ades, and the dreaded name
   Of Demogorgon; ...

   Demogorgon is also referred to in Spenser, F. Q., I. v. 22 and IV. ii. 47.

Scene ii. Scene ii. 106.

The midle colour as Philosophers write,
   Is Red Colour betweene Black and White:
   Nethlesse trust me certainly,
   Red is last in work of Alkimy.

   Norton, Ordinal, T. C. B., p. 56.

112. Zephyrus. Face is so called, I suppose, because he is a Lungs, i. e. blows the fire.

123. Complexion. Chaucer mentions the effect of alchemy on
the complexion three times in the *Chanouns Yemannes Tale* and *Prolog*. Says the host:

Why artow so discoloured of thy face? — G. 664.

and the yeoman:

And wher my colour was bothe fresh and reed,
Now is it wan and of a leden hewe; — G. 727–8.

And again:

For reednesse have I noon, right wel I knowe,
In my visage; for fumes dyverse
Of metals, which ye han herd me reheare,
Consumed and wasted han my reednesse.—G. 1097–1100.

127. **beech.** What is the virtue of beech coal, I do not know, but it is insisted on. Cf. Chaucer, G. 7162 (quoted in note to I. 94) and G. 928, where the explosion of the crucible was

By-cause our fyr-ne was nat maad of beech,
That is the cause, and other noon, so theech.

The need of beech coal is mentioned in Lyly’s *Gallathea*. Cf. also *Introd.*, p. 31.

128. **bleard-eyes.** Also alluded to by Chaucer (G. 730):

And of my swink yet blered is myn ye,

and by G. Ripley, *Compound, T. C. B.*, p. 153:

But many be mevyd to worke after ther fantasy

Such brekyth Potts and Glassys day by day:
Enpoysonyng themselfs, and losyng of theyr syghts
Wyth Odors and smoks and wakeynge up by nyghts.


Philosophres speken so mistily
In this craft, that men can nat come therby,
For any wit that men han now a-dayes.
They mowe wel chitren, as doon thise jayes.

G. 1394–7.

‘So said Chaucer; and the case is not much mended since his time: All these uncouth terms allude to the various colours which the materials assume in their progress towards perfection. The *crow* and the *green lion* seem to be of singular value, as the adept is frequently congratulated on their appearance. The white or the
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The plumed swan, is also of choice estimation, and ranks, in degree, only below the yellow, and the red, the \textit{sanguis agni}, which... is the last stage of the process. The exultation of Mammon, therefore, is highly natural.—G. Ripley, \textit{Compound}, \textit{T. C. B.}, p. 188, says:

Pale, and Black, wyth falce Citryne, unparfyt Whyte & Red, Pekoks fethers in color gay, the Raynbow whych shall overgoe The Spottyd Panther wyth the Lyon greene, the Crowys byll bloe as lede;

These shall appere before the parfyt Whyte, & many other moe Colors, and after the parfyt Whyt, Grey, and falce Citrine also: And after all thyss shall appere the blod Red invaryable, Then hast thou a Medcyn of the thyrd order of hys owne kynde Multyplycable.

The \textit{greene lyon} is a famous beast among the alchemists and very elusive. In this passage it probably means simply the color green. It is sometimes applied to vitriol. \textit{\textquoteright} \textit{Leo viridis, ist Hermetis Ertz,}, Glass, und \textit{vitriol}, und das Blut vom Schwefel / der erste mercuri aurii, durch den \textit{lunarischen} Körper verendert ... die gröne ist das vollkommen an den Stein / und kan leicht zu Gold werden. Alle wachsende Ding sind grün, also auch unser \textit{lapis}, daher wirdt er genennon \textit{Germen}, ein Gewächss / der \textit{lapis} kan nicht bereitet werden / ohn grünen flüssig \textit{duenech}, vor der weisse ist er grün.'—Ruland.

This is surely misty enough, but tends toward the belief that actual greenness is referred to. Reference to it is frequent in Ashmole's \textit{Theatrum Chemicum Britannicum}. Ripley, p.190, says:

Also I wrought in Sulphur and in Vitriall, Whych folys doe call the \textit{Grene Lyon}.

Again, p. 125, he speaks of a 'Body,'

... which usually

Namyd by \textit{Phylosophers} the Lyon Greene,

He ys the meane the Soon and Moone betweene:...

\textit{Bloomefield's Blossomes}, pp. 312–3, speaking of the materials to work with, says:

Beware therefore of too many, and hold thee to one thing. This one thing is nothing else but the Lyon greene,

Which some Fooles imagine to be \textit{Vitrioll Romaine},

It is not that thing which \textit{Philosophers} meaned.

The author goes on to mention other names applied to the 'greene
lyon': Salamander, Mettaline Menstruall, Substance exuberate, 
Mercury of Mettaline essence, Limus deserti, the Eagle flying from 
the North, Toade.

But few or none at all doe name it in his kinde, 
It is a privy Quintessence; keepe it well in minde.

I confess I do not see much else to keep in mind. At p. 278 of 
Ashmole's book is The Hunting of the Greene Lyon. One can 
hardly hope to find out anything about the noble beast from this 
treatise, however.

130. The crow is black. Cf. 'crowes head,' 278.
131. peacock's tail.

Betwixt Black and Whyte sartayne, 
The Pekokes fethers wyll appeare plaine. 

Cf. also Ripley, Compound, Epistle to King Edward IV, Ashmole, 
p. 115, and Ashmole passim. 'The matter of the work at that 
moment when the colours in the tail of the peacock manifest on 
the surface.'—Waite, Lex. Alch.

133. Piety was a regular qualification for alchemy. Cf. 201 ff.

137. seraglia. I do not know whether this word was current, 
ending in a instead of o at this time. N. E. D. will settle that.

141. Cf. Dekker, Jests to make you merrie (II, 305), where some 
of the means used by those who lack the elixir are named: 'If he 
haue beene as lecherous as a mountaine goate, and to keepe his 
effeminacy in repaire, and make his desires perpetuall, hath beene 
at cost to maintaine his monethly bathes, fomentations, electuaries, 
and to cherish his loynes in high art, hath had his Culluses of 
dissolved pearle, and bruisd amber, eringoes, cock-sparrowes, braines 
of larks, lambstones, all the earths chiefest vyands, to replenish his 
pleasures, and pamper vp his rancknesse in this monu[men]t 
[minute, I think is meant], by me his messenger, hee is remembered, 
all is vanity.'

145. 'Mammon's idea of "blowing up his beds," is taken from 
Heliogabalus, who introduced cushions filled with wind, at some of 
his ridiculous entertainments.'—G.

147-8. 'An allusion to Suetonius "Cubicula plurifariam disposita 
tabellis ac sigillis lascivissimarum picturarum et figurarum adorn-
vit; librisque Elephantidis instruxit." Tib. c. 43.'—G.

'Il dut quitter Rome pour avoir mis seize sonnets au bas de seize figures obscènes, dessinées par Jules Romain et gravées par Marc-Antoine Raimondi de Bologne. Ces sonnets, excessivement rares, ont été imprimés sous le titre: *Sonetti lussuriosi di Pietro Aretino*, in-12; sans lieu ni date, 23 pages . . . Vrai protée littéraire, l'Arétin savait prendre toutes les formes pour augmenter sa fortune et sa renommée. En même temps qu'il écrivait à Venise des œuvres obscènes qui faisaient rire aux éclats les disciples d'Épicure et les prêtres de la Vénus impudique, il composait des livres de piété qui faisaient pleurer les dévôtes.—*Nowelle Biographie Universelle*, vol. III . . . Paris, 1853. Aretine's name seems to have been a current symbol for smuttiness at this time.

Cf. Greene, *The Blacke Bookes Messenger*, XI, 25, speaking of ways swindlers have of making themselves interesting to their prey, 'If he bee lasciuitously addicted, they haue Aretine's Tables at their fingers endes, to feed him on with new kind of filthiness: they wil come in with Rous the french painter, and what vnusual vaine in bawdery hee had: . . .'

149–50. 'This species of lust, which the iniquitous Mammon is contriving, was really practised by one Hostius in the time of Nero; an account of whose impurities we have in the first book of Seneca's *Natural Questions*: *Hoc loco volo tibi narrare fabellam, ut intelligas quam nullum instrumentum irritandae voluptatis libido contemnal, et ingeniosa sit ad incitandum furorem suum*. And afterwards he says, *Non quantum peccabat videre contentius, specula sibi, per quae flagitia sua dividereet, disponeretque circumdedi*. Whal.'—G.

152. succube. [L. from *subcubo*—lie under, meaning a lecher or strumpet.] A female demon fabled to have sexual connection with men in their sleep. 'Succuba," says Cooper, 1587, is "An harlote livyng with another woman's husbande."'—C. The word is intended to partake of both meanings here. Sir Mammon applies it to the partners of his lust, choosing 'succuba' in preference to other words because of its application to the demons, and thereby lending something superhuman to the lust pictured.

Migne, *Dict. des Sciences Occultes*, says: 'SUCUBES, démons qui prennent les figures des femmes. On trouve dans quelques écrits, dit le rabbin Elias, que, pendant cent trente ans, Adam fut visité par des diablesses, qui accouchèrent de démons, d'esprits, de lamies, de
spectres, de lémures, et de fantômes. Sous le règne de Roger, roi de Sicile, un jeune homme, se baignant au clair de la lune, avec plusieurs autres personnes, crut voir quelqu'un qui se noyait, courut à son secours, et ayant retiré de l'eau une femme, en devint épris, l’épousa et en eut un enfant. Dans la suite, elle disparut avec son enfant, sans qu’on en ait depuis entendu parler, ce qui a fait croire que cette femme était un démon succube.’ For a further more marvelous incident, cf. Migne, under Abrahel. Cf. also Balzac’s story, Le succubus. His conception of a succubus seems to agree with Mammon’s.

152–3. mists, etc. ‘Our poet is truly classical in all his instances of luxury and extravagance. It was a custom with the Romans on festival occasions, to have a mixture of wine, and saffron and other odours, which was diffused about the room where the assembly met. And Suetonius informs us, that when Nero made his entry into Rome, after his return from Greece, the streets were sprinkled with this mixture. It was chiefly used in the theatres, where it was conveyed to the top and then sprinkled on the heads of the spectators, as we learn both from Pliny, (Nat. Hist. Lib. 21. c. 17.) and from Lucan, Lib. 9. v. 808 & seq. That this piece of luxury was not a very early invention, even among the Romans themselves, appears from Propertius and Ovid; who in commending the frugality of their ancestors, mention their want of this delicacy as an instance of it.’—W. Mammon’s voluptuous images are mostly classical. They can be followed further in Aristophanes’s Ἐκκλησιάστασις.

160. Cp. Volpone’s attempts on the honor of Celia in Volpone, by means kindred to ‘sending rool.’ Corvino consents to be Volpone’s cuckold in the hope of becoming Volpone’s heir.

162. They will doe it best. ‘From Juvenal:

Improbitas ipsos audet tentare parentes;
Tanta in muneribus fiducia!—Sat. x.’—G.

163. Best of all others. A Greek construction. Strictly speaking it is illogical, ‘but this use of τῶν ἀλλων after a superlative is common enough from Homer down. . . . Tacitus imitates the Greek usage. Cf. Agricola, 34, hi ceterorum Britannorum fugacissimi.’—Note to Eratosthenes, § 94, in M. H. Morgan, Eight Orations of Lysias, Boston, 1895. Mr. Morgan further compares Milton, P. L., IV. 323–4:
Adam the goodliest man of men since born
His sons; the fairest of her daughters Eve.

164. pure, and gravest, i. e. purest and gravest. A common
London, 1891, § 398.

166. burgesses. Probably here in the old sense of members of
Parliament. When Jonson visited Scotland he was made a Burgess
and Guildbrother of the city of Edinburgh. *Burgess* here, of course,

167. Who these poets may be I do not know. In *Musarum Deliciæ* or the *Muses Recreation*, L. 1656, are several poems on
*Musarum Deliciæ* is by Sir John Mennes and James Smith, D.D.
Gifford says the incident referred to at pp. 82–7 occurred in 1607.
This ballad was probably written before 1610 and is likely to be
the one referred to by Jonson, tho the authors of *Musarum Deliciæ* were too young to have written it at that time. It is
among the Harleian MSS. and is also printed in the *State Poems.*
(Page references above are to reprint by John Camden Hotten
[1874], *Facetiae*, &c.) It is known that Mennes and Smith did
not write all that appeared under their names.

179. tongues of carpes. 'These have been always accounted
delicious. Even honest Walton licks his lips at the mention of
them. 'The tongues of carps (he says) are noted to be *choice* and
costly meat, especially to them that buy them: but Gesner* says,
carps have no tongue like other fish, but a piece of flesh-like fish in
their mouth, like to a tongue, and should be called a palate: but it
is certain it is *choicely good.*' Fuller gives the same account of
them.'—G.

181. Apicius diet. 'This is from the historian Ælius Lam-
pridius, in the life of Heliogabalus: *Comedit sapius ad imitationem
apicii calcanea camelorum, & cristas vivis gallinaceis demptas, linguas
pavonum & lusciniarum: quod qui ederet ab epilepsia tutus dicetur.*
Most of Sir Epicure's dainties are mentioned in Lampridius.'—W.
The most noticeable thing about this list of dainties which Jonson
has compiled from the accounts of ancient gluttony, is that most of
its dishes are sufficient to nauseate an average modern stomach
with their names alone.
182–3. 'The spoons of Jonson's time (and I have seen many of them) had frequently ornamented heads; usually small figures of amber, pearl, or silver washed with gold. Sir Epicure improves on this fashionable luxury.'—G.

184. calvered. Cooked in a certain way. A receipt given by Nares is as follows: 'It is to be cut in slices, and salted with wine and water and salt, then boiled up in a white-wine vinegar and set by to cool.' He adds, 'It now [1822] means, in the fish trade, only crimped salmon,' i.e. with the flesh hacked and made firm before rigor mortis sets in. The history of the word and its exact meaning are unknown. Calvered fish is frequently referred to as a delicacy. Generally it is salmon, but not always. I am inclined to think that calver has to do with the roe, and that a calvered fish is one with a roe. Cf. caviare (sometimes spelled caviale). The English dialectical use of calver for a pregnant cow (cf. Dial. Dict.) may be a relic of the same general meaning; tho more likely developed from calf. Gifford refers to an account of calvering in I. Walton, Compleat Angler, p. 449, edit. 1808, with the remark, 'Calvering, at present, is a far more simple process than that formerly in use.'

186. beards of barbels. 'This too, is from [Ælius] Lampridius. Barbas sane mullorum tantas jubeat exhiberi, ut pro nasturhiis, apiastris, et facelaribus et fenogræco exhiberet plenis fabataris et discis. Mullus, which Jonson and others translate "barbel," is a sur-mullet.'—G.

187–8. Qui meminit, calidae sapiat quid vulva popinae,
               Juvenal, Sat. xi. 8r.

Translated by Wm. Congreve:

     For scarce a slave but has to dinner now
     The well dressed paps of a fat pregnant sow.

Note that the italicized words are Jonson's also. T. Smollett in Peregrine Pickle, chap. 44, gives a list of ancient delicacies of this sort.

191. be a knight. 'Covertly reflecting, as I believe, on the number of knights (many of them more unfit for the honour than sir Epicure's cook) who were made at the accession of James.'—G. It will be remembered that Jonson went to prison for his part in Eastward Hoe, 1605, which satirized these new knights.

193. taffeta-sarsnet. Taffeta is a silk or linen fabric. Sarsnet
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(sarcenet) is a fine thin silk stuff, plain or twilled, especially valued for its softness. Taffeta-sarsnet is evidently a fine soft silk stuff. It may refer to a definite weave. I can find no information on the point. Sarsnet was a favorite material for linings. The following quotation shows that taffeta and sarsnet were used together: 'Loose jerkins of tawny taffety cut and lined with yellow sarsnet;'...—Goldwell, quoted in Arber's *Eng. Garner*, I, 478. It may be Jonson intends this meaning. Or again ( tho improbable) his learning may have led him to recollect the etymology of sarsnet and thus mean taffeta of the Saracen sort. Sir Anthony Weldon, in describing James I, says: 'His skin was as soft as taffeta sarsnet, which felt so, because he never washt his hands, only rub'd his fingers ends slightly.'—*The Defence of Conny-catching*, describing a gay costume of about 1578, says: 'His ordinary dublets were Taffeta cut in the sommer upon a wrought shirt, and his cloake faced with veluet.'—Greene, *Works*, XI, 97.

201-3. Piety and purity are much insisted on in the works of the alchemists. Jonson's exposition of their thoughts here is complete and accurate. It is an especially felicitous thing in that he brings about the catastrophe to Mammon's hopes through Mammon's lack of purity. Cf. *introd.*, pp. 40, 76. Cf. notes to IV. 14, 493.

Live clene in sotile, to God doe none offence:  
Exalt thee not but rather keepe thee Lowe,  
Ells wyll thy God in thee no Wysdome sowe.  

Next after his Saints, our Lord doth him call  
Which hath this Arte to honour him withall.  

The advantage of this profession of holy living to swindlers is evident, for by it they increased the confidence of their dupes. Norton sums up the qualifications of the alchemist:

For here appeareth what men may it reach:  
That is to remember only the trewe,  
And he that is constant in minde to pursue,  
And is not Ambitious, to borrow hath no neede,  
And can be Patient, not hasty for to speede;  
And that in God he set fully his trust,  
And that in Cunning [i.e. learning] he fixed all his lust;
And with all this he leade a rightful lyfe,
Falshoode subduinge, support no sinfull strife:
Such Men be apt this Science to attaine.

 Ordinal, p. 23.

And he that wyll come thereby,
Must be meeke, and full of mercy:
Both in spyrit and in Countenannce,
Full of Chereti and good Governaunce;
And evermore full of almes deede,
Symple and pwerly hys lyf to leade:
Wyth Prayers, Pennaunces, and Piety,
And ever to God a lover be.

Pearce the Black Monke upon the Elixir, T. C. B., p. 272.

204. It was never for mony sold ne bought,
By any Man which for it hath sought.

207. Just how fasting should effect bareness of knee and baldness of slipper, I am ignorant.

Scene iii. 215.

They are so given to Avarice,
That of a Million, hardly three
Were ere Ordaind for Alchimy.
Norton, Ordinal, T. C. B., p. 3.

Again, p. 23:

Who lucre coveteth this Science shall not finde.

Again:

For Covetous Men yt fyndyth never,
Though they seek yt once and ever.

Pearce the Black Monke, T. C. B., p. 271.

220. hast.

And albeit yee finde him that will ye teach,

. . . the Devil will labour you to lett;
In three wises to let he woll waite,
With Haste, with Despaire, and with Deceipte:

All Auctors writing of this Arte,
Saye haste is of the Devils parte:

. . . who most hasteth he trewly shalbe slowe;

. . . a hasty Man shall never faile of woe.

Norton, Ordinal, p. 30.
222. Wrought with greate Cost, with long laysir and space.


240. For like as by meanes of a treble Spirit,
The Soule of Man is to his Body knit,
Of which three Spirits one is called Vitall,
The second is called the Spirit Naturall,
The third Spirit is Spirit Animall,
And where they dwell now lerne ye shall:
The Spirit Vitall in the Hert doth dwell,
The Spirit Naturall as old Auctors tell
To dwell in the Liver is thereof faine,
But Spirit Animall dwelleth in the Braine:
And as long as these Spirits three
Continue in Man in there prosperitie:
So long the Soule without all strife
Woll dwell with the Body in prosperous life,
But when theis Spirits in Man maie not abide,
The Soule forthwith departeth at that tide:
For the sutill Soule pure and immortall,
With the grosse Body maie never dwell withall,
He is so heavie, and She so light and cleane,
Were not the sutilnesse of this Spirit meane.

Therefore in our worke as Auctors teach us,
There must be Corpus Anima & Spiritus.

Norton, pp. 81-2.

Such is the triple soul. The elixir is, of course, referred to here.
See also engraving, Ashmole, p. 350.

242. Ulen spiegel, or Howleglas, Owl Glass, Holyglass, Holliglas, as the name is variously rendered. He was the hero of an early German jest-book, a knavish peasant who retaliates on the haughty citizens. The book is of social rather than literary interest. Other German practical joke heroes are Kalenberger, Rausch, Markolf, and Grobianus. The latter makes a special point of boorishness and obscenity, defying every precept of civil decorum and suave usage. For a discussion of these jest-books and their influence in England, cf. C. H. Herford, Studies in the Literary Relations between England and Germany in the Sixteenth Century, Cambridge, 1886. In Scotland Holliglas became an opprobrious name. In England he became one of the jesters along with Scogin, Skelton, Robin Goodfellow, Robin Hood, &c. Wm. Copeland's Howleglass was published between 1548 and 1560, on the basis of

1 i.e. intermediate, medium.
the Antwerp edition (1520–30). Jonson makes frequent reference to the character: Poetaster, III. ii.; Sad Shepherd, II. i., where it is applied by Lorel, the clown, to Maudlin, the witch. In The Fortunate Isles, Howleglass is a character. The name occurs also in The Devil is an Asse. Eulenspiegel is a character in Beethoven’s F major quartet, op. 135.

246. on D. Several different furnaces are supposed to be operating in the laboratory in the next room. These are distinguished from each other by letters, D., E., &c.

247–8. Infuse vinegar, To draw ... his tincture. Paracelsus gives a receipt for the crocus of the metals, or the tincture. ('Crocus is the name for the red or yellow powder derived from calcining certain metals.—N. E. D.) 'Take old Urine poured away from its deposit, several cups of it, in which dissolve three handfuls of ground Salt.' After boiling, straining, adding vitriol and sal ammoniac, skimming, imbibing filings, and pulverizing, the resultant dust is reverberated over a fire until it changes to the 'hues of most brilliant violet.' From this you can easily, with spirits of wine or distilled acetum (cf. 247, vinegar), draw off the tincture, and when it is extracted by separation of the elements 'you will collect what remains at the bottom of the glass, by means whereof you will be able to produce wondrous effects, both within and without the body.'—Paracelsus, tr. Waite, vol. I, p. 199.

252. canting, i.e. thieves' jargon, for which cf. the treatises by Harman, Dekker, Greene. See Introd., pp. 50 ff.

254. 'Of the philosopher's wheel, which is frequently mentioned by Ripley, I can only say that the more I study, the less I understand of it; the reader must, therefore, content himself with knowing that it betokened a very hopeful state of the process though not so forward a one as the crow's head.'—G. I am inclined to think that it refers to a series of processes, a chain, a circle, or wheel of processes through which the matter passes. Ripley mentions it several times in his Recapitulation to Compound of Alchemy. After summarizing part of the process:

5. Then to wyn to thy desyre thou needst not be in dowte,
   For the Whele of our Phylosophy thou hast turnyd abowe.

6. But yet ageyne turne abowte two tymys thy whele,
   In which be comprehending all the Secretts of our Phylosophy,
In Chapters 12 made playne to the if thou conseve them well;
And all the secretts by and by of our lower As[fr]onomye,
How thou Calcin thy bodys, parfit, dissolve, deuide & putrefie.
Ashmole, p. 187.

And again, p. 188, after tracing the process until the white elixir has been attained,

Have thou recourse to thy Whele I councell the unto,
And stody tyll thou understond eche Chapter by and by.

And again, p. 133:
The Wheele of Elements thou canst turne about,
Trewly consevyng our Wrytyngs wythowt dowte.
Thys done, go backward, turnyng thy Wheele againe,
And into thy Water then turne thy Fyre anon;
And Ayre into Erth, . . .

The process referred to in this passage seems to be the shifting of the four elements, earth, water, fire, and air, and converting them one into the other.

It is fairly clear in these passages that the philosophers' wheel is the series of operations described in the book, or perhaps the book itself, as the describer of these operations. At the beginning of his Compound, Ripley has a diagram, composed of a series of concentric circles, each bearing an inscription. At the center are Terra, Ignis, Aer, Aqua. This diagram contains all the secrets of the treatise great and small,' according to its own inscription. I am much inclined to think that Ripley refers to the secrets of alchemy as inscribed in this circular diagram, when he mentions the 'philosophers' wheel.'


Of our Menstrue by labour exuberate
And wyth hyt may be made Sulphure of nature
If it † be well and kyndly acuate;
Ripley, Compound, Ashmole, p. 126.

Sulphur of nature is another name for philosophical sulphur, also called Sulphur Zarnel, also Sulphur Vive. It is one of the profound mysteries of alchemy. It is identical with the red sulphur of the philosophers. Cf. Waite, Lexicon of Alch. in his translation of Paracelsus. I suppose all this amounts to saying that sulphur vive and its synonyms designate a stage where the principle of changeability has been extracted from the crude matter. This is
the stage, of course, that they never reached. Success is always easy when you have got your sulphur vive. Cf. *Introd.*, pp. 20 ff.

269 ff. Gifford notes that these lines have been imitated by W. Cartwright in *The Ordinary*, II. iii:

**Caster.** I'll send some 40000 unto Paul's,
Build a cathedral next in Banbury,
Give organs to each parish in the kingdom.

269. For Philosophers of tyme old,
The secret of Imbibition never out tould;...


On this and the following page *Imbibition* is discussed at some length.

276. **Athanor.** Cf. quotation in note to I. 83. Here used for reverberation. It is ordinarily a digesting furnace. Cf. 255.

277. **ground black.** 'Draco ist Mercurius, auch der schwärzt am boden.'—Ruland. Cf. 130 and note. This blackness is the sign of putrefaction. Cf. Ripley, *Compound*, the fifth gate, *Of Putrefaction*; Ashmole, p. 150.

278. **crowes-head.** Cf. 130. In his chapter on calcination (Ashmole, pp. 133–4), Ripley (*Compound*) speaks of the crow's head as tho it appeared during or as a result of calcination:

For there thow hast one token trew,
Whych fyrst in blacknes to thee wyll shew.

20. The hede of the Crow that tokyn call we,
And sum men call hyt the Crows byll;
Sum call hyt the Ashes of *Hermes* Tre,
And thus they name hyt after theyer wyll,
Our Tode of the Erth whych etyth hys fyll:
Sum name hyt by whych it ys mortyfycat
The Spyryt of the Erth wyth venome intoxycate.

21. But hyt hath Names I say to the infynyte,
For after each thyng that Blacke ys to syght;
Namyd hyt ys tyll the tyme that hyt wexeth Whyte,
For after blacknesse when yt wexeth bryght,
Then hath hyt names of more delyght.

283. **nipp’d to digestion.** Apparently meaning that the opening in the bolt's head (cf. *Gloss.*) was luted and pinched together, i.e. carefully closed up to undergo digestion.

**digestion** is discussed by Norton, *Ordinal*, pp. 61–3.

289. **sign’d with Hermes seale**, i.e. hermetically sealed.
290. this ferret is ranke as any pole-cat, i.e. Subtle, the ferret, hunting Sir Mammon, is as evident as the larger and more odorous polecat, i.e. his schemes are very evident. The ferret is a variety of the polecat. Cf. allusion to rabbit-catching with a net, 280–1. Surly continues his figures. Cf. bolted, 298.

293. white shirt on, i.e. is white.

295. ash-fire. Ash this time, not beech.

298. bolted. Completes Surly’s rabbit-catching figure of 281 and 290, i.e. Are you at length driven by the ‘ferret’ into the snare laid for you?

305. O most crafty Subtle!

309–10. Oyle of Lune and water wyth labour grett,
I made Calcynyng yt with salt precipyate,
And by hyt selfe with vyolent hett
Gryndyng with Vynegar tyll I was fatygate.
Ripley, T. C. B., p. 191.

He says this was a wrong method of procedure. ‘Calcynyng yt’ means, I think, ‘by calcination.’

312. They have the stone and are increasing its potency by further process.

314. solution is Ripley’s second gate, Ashmole, pp. 135 ff.

315. Congelation is Ripley’s ‘sixt gate,’ pp. 161 ff.


338. The hatching of eggs in a furnace is no longer a miracle, tho it was still unknown to Cunningham in 1875. Incubators are a part of the regular outfit of all extensive poultry-raising establishments. N. E. D. has a quotation, 1857, to the effect that incubators hatch well but the chickens die. The scorned impossibilities of our ancestors are our commonplaces.

348. bred gold. The organic analogy. For the argument through this passage, see Introd., Theory, pp. 20 ff.

350. remote matter, i.e. prima materia. Father Tyme having given him a key, the author of Bloomefield’s Blossomes, Ashmole, p. 307, says:

What is the first Lock named tell me then
I pray thee, said I, and what shall I it call?
It is said he the Seacret of all wise Men;
Chaos in the bodyes called the first Originall:
Prima materia, our Mercury, our Menstrual: Our Vitrioll, our Sulphur, our Lunary most of price.


‘Q. What is the true and first matter of all metals?
A. The first matter . . . is dual in its essence . . .; one, nevertheless, cannot create a metal without the concurrence of the other. The first and the palmary essence is an aerial humidity, blended with a warm air, in the form of a fatty water, which adheres to all substances indiscriminately, whether they are pure or impure.

Q. How has this humidity been named by Philosophers?
A. Mercury.

Q. By what is it governed?
A. By the rays of the Sun and Moon.

Q. What is the second matter?
A. The warmth of the earth—otherwise, that dry heat which is termed Sulphur by the Philosophers; &c., &c.

Ruland has a long article on Materia Prima.

363-4. Some say that of Sulphur and Mercury all Bodyes minerall are made,
Ingendered in the Erth with divers Colours cladd:
By the vertue of Decoccion before Preperacion,
To the lykenes of every body Mynerall in ther fashion. Pater Sapientiae, Ashmole, p. 197.

'By mercury and sulphur the alchemists did not mean the two kinds of matter that we are accustomed to designate by these names. The terms were given to two principles supposed to be present in metals; the principle of malleability and lustre was called mercury or quicksilver, and the principle of changeability was called sulphur. The malleability and lustre of different metals, and also their greater or less readiness to change, were supposed to depend on the quantities, and on the degrees of purity and of fixation, of these principles present in the metals. The mercury and sulphur of the alchemists were intellectual abstractions clothed in material garments, which fitted very loosely, and were constantly being put off and on.'—Muir, Alch. Ess. and Chem. El., p. 12. Cf. further Introd., pp. 20 ff.

372-5. But manners there be of thys *Conjunction* three,
The fyrst ys callyd by *Philosophers Dyptative*,
Betwyxt the Agent and the Patyent which must be
Male and Female, *Mercury* and *Sulphure Vive*;
Matter and forme, thyn and thyke to thrive.

*Our Stone* is made of one simple thing,
That in him hath both *Soule* and *Lyle*,
He is Two and One in kinde
Married together as Man and Wife:
*Our Sulphur* is our *Masculine*,
*Our Mercury* is our *Femenine*:


381 ff. Spontaneous generation was then believed. Cf. *Introd.*, p. 20.


389. Surly is completely unable to answer Subtle's arguments, and has to resort to railing.

392 ff. These lists of terms are a marked feature of the satire of Chaucer, Lyly, and Jonson. Indeed the alchemical books so bristle with them that it could not be otherwise. Cf. *Introd.*, pp. 68, 73, 83.

Many of the treatises speak scornfully of the wide range of substances used by some of the alchemists. Generally they say that such as use all sorts of materials do not know alchemy. Sir George Ripley, in his *Admonition*, appended to his *Compound of Alchemy*, Ashmole, pp. 189-91, enumerates the substances which he had used in vain experiments before he attained the secret: spirits, ferments, salts, iron, steele, waters corrosive, waters ardent, egg-shells calcined, sulphur, vitriol, arsneike, orpement, sal armonyake, sal alembroke, sal attinckarr, sal tarter, sal geme, sal peter, sal sode, quicksilver, mercury precipitate, urine, eggs, here [i.e. hair], blood, scales of iron, æs ust, crokefer, saturn, marchasyte, lythage [litharge?], antemony, oyle of Lune, vinegar, spyces, marble, sulphur, tarter, egges white, oyle of snyale, wine, milk, oyles, runnett, slime of stars, celydony, secundynes. 'Thus I rostyd and boylyd as one of *Gieber's Cooks,* he says;
For I was dyscevyd wyth many falce Books

But all such Expeyments avaylyd me nought;...

There is another list in Ripley, pp. 115-6. In Norton, *Ordinal*, p. 39, there is a list of the matters used by Tonsile, an unsuccessful alchemist, whom Norton undertakes to instruct. Another string of useless substances occurs in Ashmole, pp. 271 ff., *Pearce the Black Monke*. These lists among them contain Jonson's list, almost entire.

394. †lac virginis. (Cf. Gloss.) Defined by *N. E. D.* as a cosmetic, which is evidently not the meaning in 272 and probably not the meaning in 394. Both *N. E. D.* and *The Stanford Dict. of Anglicized Words and Phrases* are wrong in citing from Norton, *Ordinal*, chap. 5 (in Ashmole, p. 77) the following passage as an occurrence of *lac virginis* = cosmetic. Norton begins, p. 76:

Manie Liquors be requisit
To our *Stone* for his appetite.

Then, after citing the opinions of various philosophers as to the proper liquors to use, he says:

Some *Philosophers* said that ye shulde take
Milke for the Liquor *Elixir* to make:
And another sort said after their intent,
No Liquor so good for the Complement,
As Water of *Litharge* which would not misse,
With Water of *Azot* to make *lac virginis*:

*Lac virginis* is evidently either the stone itself or a stage in its manufacture. Its meaning to-day, according to the *Syd. Soc. Lex.*, is 'The white precipitate formed by adding water to an alcoholic solution of benzoin.' It here has its alchemical significance.

1 *Lac virginis* ist *aqua Mercuri*. [*Aqua Mercurii* ist der *lapis* zerlassen mit seinem eignen Wasser dass in dem Stein fix ist und läufft weiss wie Wasser—Rul.] der Drachenschwartz waschet und *coagulirt* ohn[ö] aller Hand werck; ist *Mercurius Philosophorum, succus Lunariae & Solariae*, aus Catholischer Erd und Wasser.'—Rul. Which I understand to mean, 'Lac virginis is water of mercury. It is the mercury of the philosophers which washes and coagulates the dragon's tail by its own action. It is the juice of the solar element (gold) and the lunar element (silver). It comes out of the elements earth and water (not common earth
and water, but earth and water generally understood.) What 'Drachenschwanz' refers to I know not. 'Dragon' sometimes means mercury, and 'dragon's tail' means in astronomy and astrology the descending node of the moon's orbit with the ecliptic. Neither of these helps. However, we have seen clearly enough that lac virginis is (1) the mercury of the philosophers (cf. azoch), (2) water of mercury.

It also means acetum philosophorum, which is thus defined by Ruland: 'id est, lac virginis, siue aqua mercurialis, qua metalla soluuntur, hydor [ϕωρ] sophorum,' i. e. lac virginis is (3) the solvent for metals. In the Aureum Vellus, oder güldin Schatz und Kunst-Kammer ... Hamburg, 1708, Tractatus III, 3, d, p. 232, is entitled Aqua mercurialis philosophorum and is immediately followed by (e) p. 232, Mercurius vitae communis, and (f) p. 233, Lac Virginis. Cf. also for its purely alchemical meaning, note on magnesia, 398.

396. Your sal. There was published at Paris, 1621, Traité du vray sel, secret des philosophes et de l'esprit général du monde.

398. Litharge and Magnesia are the two materials of the stone, according to Norton, Ordinal, pp. 41-3:

> Theis two kindes shall doe all your service,
> One of thes kindes . . . . . .
> ... a subtill Earth, browne, roddy, and not bright:
> And when it is separate and brought to his appearage,
> Then we name it our grounde Litharge.
> First it is browne, roddy, and after some deale white,
> And then is called our chosen Markasite:

Cf. Glossary, Marchesite.

... now I will trewlie teach
What is Magnetia to say in our speache:
Magos is Greeke, Mirabile in Latine it ys,
Æs is Money, ycos Science, A is God ywise

Now here you may know what is Magnetia,
Res æris in qua latet scientia divinaque mira.

Cf. also Ripley, p. 135, and Chaucer, G. 1455.

399. toade, i.e. the Bufo of 655. The toad is prominent in sorcery. I do not know what he has to do with alchemy.

crow. Cf. 278 and note.

dragon. 'Draco ist Mercurius'—Ruland. Cf. note to 277


Beato, G: Azoth, seu Aureliae Occultae Philosophorum, materiam primam et decontatum illum Lapidem Philosophorum, filiiis Hermetis solide explicantes. 4to, Francofurti, 1613.

Azoch is a word of great significance and a great mystery.

heautarit. Meaning unknown. I can find no reference to this word outside this passage. Gifford professes himself ignorant of its meaning. It may be a nonsense word formed on the analogy of words in it like Chibrit in same line. There are, however, several other possible origins:

1. It may be a compound of έαυτός or its equivalent άντις with—
A. Lat. Aris, Aridis = Gk. ἀπίς, a word used by Galen according to Harper’s Lexicon, meaning dragon root or green dragon. This gives the form (with change of final sonant to surd), but no clear meaning. B. ἀπίς, ἀπίδος, a carpenter’s tool, probably an auger or drill. (A) and (B) are perhaps the same word not clearly understood by the lexicographers. C. Some non-Greek word, e.g. English Arid, dry.

2. Or it may be a compound of English Haut, high, which is sometimes spelled Heaut, as occasionally in Heautboys (cf. N.E.D. Hauteboy). Compounded with Arid, e.g., this would suggest the height of dryness, &c.

3. More doubtfully, it may have some connection with the word Altar, sometimes spelled Hautere.

4. There is a word Antarit, mercury (cf. Argent-vive in Gloss.), in Ruland. Supposing the u of heautarit to be a misprint for n, the word might be a different spelling of Antarit.

These conjectures are of course of little value. Their very improbability is but one more illustration of the length to which we are driven when we try to explain alchemy in definite terms. Nevertheless I have recorded them, for I am fain to believe that
Jonson had some definite meaning in mind. His vast reading supplied him with abundance of such matter, and I question his inventing it, tho that is possible.

402. red man, ... white woman. 'Most philosophers have compared the confection of the Magistery 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, &c.'—Waite, *Lex. Alch., sub Man and Wife*. They are frequently referred to in Ashmole. Significant is *The Hermetick Romance: or the Chymical Wedding Written in High Dutch by C. Rosencreutz. Translated by E. Foxcroft*, [London] 1690.

404–6. Ripley, p. 153, speaks of some who have 'sought in Soote, Dung, Uryne' to no purpose, and at p. 133, of

Blood, Eggs, Here, Uryn, and Wyne,

and again, p. 190,

I provyd Uryns, Eggs, Here, and Blod.

405. merds. Bernard of Trèves imagined that the alkahest was to be gotten from human excrement, and spent two years experimenting on it. Whether this penchant of the alchemists suggested to Swift the long-bearded and hospitable philosopher of Laputa's academy, I know not. Chaucer, G. 806–7, has:

Unslekked lym, chalk, and gleyre of an ey,
Poudres diverse, asshes, dong, pisse, and cley,

and 8r2:

Cley maad with hors or mannes heer, ...

409 ff. On the sacred secrecy demanded of the initiate in alchemy, the treatises have much to say. T. Charnock, *Breviary of Philosophy*, Ashmole, p. 299, tells how an old man taught him, making him, however, give an oath on the sacrament for neither gold, silver, love of kin, nor preferment, to

... disclose the seacret that I shall you teach
Neither by writing nor by no swift speech;
But only to him which you be sure
Hath ever searched after the seacrets of Nature.

The same old man

Talked an hour with me in the *Philosophers* speeche.
Norton, after telling that various philosophers had told this or that part, for

Every each of them disclosed but a parte:

There ceseed Bacon, and so doe other such,
For very dread least they shulde shew too much

says that so he will

... teach the truth to us

As far forth as I dare for Gods Commandement.—p. 45.

Cf. also p. 10. Again, p. 8:

All Masters that write of this Soleme werke
They made their Bokes to many Men full derke,
In Poyses, Parables, and in Metaphors alsoe,
Which to Shollers [scholars] causeth peine and woe:

and p. 14:

Their cloudy clauses dulled many Men:
For this Science must ever secret be,

since an evil man with the secret might upset 'all Christian Peace.'
The masters did not write to teach but to reveal themselves one to another. So they disclosed each but a little and were fearful lest they might write too much (T. C. B., p. 40). Cf. also Introd., p. 63, quotation from Hunting of the Green Lyon.

413. The hieroglyphs, I suppose.

420. Observe the introduction of Dol here to prepare the way for Mammon to desire her, and so become 'sinful' and lose the stone.

427. Norton speaks of the trouble caused alchemists by unfaithful servants (Ordinal, p. 34).

433. I warrant thee, i.e. from the effects of Subtle's anger.


440. Paracelsian, i.e. follower of Paracelsus in using mineral remedies, as against the followers of Galen (the regular physicians of the time) who used vegetable remedies. Nashe speaks contemptuously of the Paracelsians: 'if he be of any sect, he is a mettle-bruing Paracelsian, hauing not past one or two Probatums for all diseases' (Works, III, 251). Nashe is speaking of quacks. I have quoted the whole passage (Introd., p. 42). For these schools of medicine see John C. Dalton, Galen and Paracelsus in N. Y. Medical Journal, May, 1873; reprinted N. Y. 1873, pp. 29, 80.
Gifford gives in his note on the passage an amusing sketch of Paracelsus, full of prejudice and incomprehension of that great man, nevertheless well worth reading. It is too long to quote. Cf. Biographical Dictionaries, his works, and R. Browning’s Paracelsus. Browning does justice to his character.

446. Alluding to 237.

448. Braughtons workes. Hugh Broughton (1549–1612), a divine and rabbinical scholar. ‘His attainments, however, in this language only served to make him ridiculous, for he fell upon a mode of explaining it perfectly incomprehensible to himself as well as to others. He was of a very pugnacious humour, and wasted many years of his life, in a most violent dispute with the archbishop of Canterbury, and a Jew rabbi, about the sense of sheol and hades. The rabbi, Howell says, was of the tribe of Aaron, and of such repute for sanctity at Amsterdam, (where he saw him,) that “when the other Jews met him, they fell down and kissed his feet.” \textit{Let.} vii. This did not, however, secure him from the coarse revilings of Broughton, whose insolence and pride were beyond all bounds. The reader may be amused with a specimen or two of his opinion of himself. “The Jews desired to have me sent to all the synagogues in Constantinople, if it were but to see my angelicall countenance.” “French, Dutch, Papist, Protestant, call for me, being a man approved over the world.” “If the queen (Elizabeth) will not preferre me for my pains, I will leave the land,” &c.

‘All this, with much more, is to be found in an “answer to Master Broughton’s letters to the lord archbishop of Canterbury;” in which he is constantly spoken of as one grown mad with unprofitable study, and self-conceit. At all events, the study of him was well calculated to make others mad.’—G.

Gifford is not fair to Broughton. He did much good work. Cf. \textit{D. N. B.} for a just article. In 1588 appeared his \textit{Concent of Scripture}, in which he attempted to settle Scripture chronology. He believed in the absolute inspiration of the text of the Bible, even to the Hebrew vowel-points. He is referred to in \textit{Epicoene}, II. i (vol. III, p. 208, G.-C.).

‘Sir P. Is not his language rare?

\textit{Per.} But [i.e. except] alchemy,

I never heard the like; or Broughton’s books.’
He is mentioned again in *The Alchemist*, IV. 477. Cf. note there.

463. **most affablest.** The double superlative is a too common usage to require comment.

466. **vegetall.** The meaning of this word is not wholly satisfactory. Cf. *Gloss*.

473. Surly is loth to be gulled, yet like every one, except Love-Wit, he is. Just why Jonson made them all rogues is a problem. It would seem more satisfactory if Surly, the opposing force, were honorable. It suited Jonson, however, to make the characters such that our only sorrow is that Love-Wit and Face get off with the booty.

477. Mammon's colossal lying here is a fit thing to follow his towering dreams of luxury and lust in the first part of this act.

493. In Ashmole, pp. 348-9, in an anonymous poem on 'lunary,' there is at the head of the page a drawing of the plant:

Her ys an Erbe men calls *Lunayrie,*
I blesset mowte hys maker bee.
Asterion he ys, I callet alle so,
And other namys many and mo;
He ys an Erbe of grete myght, &c.

According to Schmieder, p. 504, Delisle (*ca.* 1700-1725), prepared his white tincture from lunaria major and lunaria minor. Delisle was supposed to have succeeded in making silver with this white tincture. Waite, *Short Lex. Alch.*, says it is an ingredient of love potions. Lunary has a place in the fabulous botany of euphuism. '*[Virgins'] thoughts [are] like the leaves of lunary, which the further they grow from the sun, the sooner they are scorched with his beames.'—Lyly, *Gallathea*, III. i, p. 240.

494. **primero.** An old game of cards, whose rules are not perfectly understood. Each player had four cards dealt to him, one by one. Cf. note to I. 246-7, and cf. Nares, *Gloss*.

495. *gleeke.* 'A game at cards, played by three persons with 44 cards, each hand having 12, and 8 being left for the stock.'—Nares, *Gloss*, q. v. for more detail.

*lutum sapientis*, i.e. philosopher's lute. See *lute* in *Gloss*.

496. **menstruum simplex,** i.e. simple dissolvent.

497-8. With less danger of being salivated by these chemicals, according to Up. and G. According to C., 'with less danger of
catching the venereal disease or the itch, mercury being in the
good old times [are they past?] the approved remedy for the
one disease, and brimstone for the other.' It all depends as to
whether Surly is thinking of the alchemical department, or the
bawdy department of Subtle's business.

499. 'The Temple Church was the church of the Knights
Templars, and consists of two parts, the Round Church and the
Choir. The Round Church (transition Norman work) was built
in the year 1185, as an inscription in Saxon characters, formerly
on the stonework over the little door next the cloister, recorded,
and dedicated by Heraclius, Patriarch of Jerusalem; the Choir
(pure Early English) was finished in 1240.'—Wh.-C. 'The
Temple' is a district lying between Fleet Street and the Thames
to-day. Churches were general places of resort and meeting.
Cf. note to Pauls, I. 93.

505. converse, with punning reference to converse, i.e. con-
versation, i.e. sexual intercourse, an obsolete use of the word.

507 ff. Spoken aside, of course, meaning he will come in the
apparent person of another, the Spaniard, and for the purpose of
exposing the trickery of Face, a purpose additional or second to
Face's own purpose.

517. By means of a third person, i.e. the Spanish disguise,
I will prove that he (Face) is concerned with Subtle's house.

530. Bantam. No reference to the diminutive fowls known
under that name to-day. Bantam is a city in the north of Java,
one a rich and flourishing place. In the fifteenth century it was
the capital of a powerful Mohammedan empire of the same name.
The Portuguese first interfered with Bantam. In 1595 the Dutch
made their first settlement. An English factory was established
in 1603. So King of Bantam was no idle word in Face's mouth.
Doubtless, too, like Peru and the Indies mentioned before, it con-
noted mysterious dreams of wealth and luxury. Congreve in Love
for Love makes Sir Sampson Legend refer to 'the present Majesty
of Bantam.' C. thinks the reference a reminiscence of The
Alchemist.

536. bite thine eare. Cf. Lady Percy,
   In faith, I'll break thy little finger, Harry.
   1 Henry IV, II. iii.
This sort of love manifestation is as old as sex. Cf. ‘I will bite thee by the ear for that jest,’ *Romeo and Juliet*, II. iv. 81.

‘The flow of spirits and exultation of Mammon at the near prospect of gratifying two of his predominant passions (lust and avarice) are exquisitely delineated.’—G.

540. Can a pun be intended on ermine?

Scene iv. 549. Statelich. ‘Dutch and should be written Scene iv. staaltyk.’—G. True it is, as G. remarks, that we have Dutch introduced in many Elizabethan plays. A noteworthy example is Dekker’s *Shoemaker’s Holiday*. However, I do not see why German *stattlich* does not serve as well here as Dutch *staaltyk*.

553. Sanguine. Persons having blood (*sanguis*) as the predominant humor of the body were said to be of sanguine temperament. Cf. *Gloss., humor*. Dol apparently has this temperament. We may then postulate her a blonde, with light or red hair, and red cheeks.

559. We should expect ‘in the Temple-church,’ *there* having its older meaning of *where*. Regarded as a complete sentence the line seems out of place, so I regard it as a case of suppression of the preposition. Jonson habitually condenses to the limit of comprehensibility.

560. gudgeons. Credulous persons who will believe anything; apparently derived from the habits of the gudgeon, a small fresh-water fish. Greene in *James IV* speaks of it as a bait for pickerel.

564. Either, ‘He said he would send what-d’ye-call-’em, the sanctified elder,’ or, ‘He said he would send. It’s what-d’ye-call-’em, the sanctified elder.’ Jonson’s punctuation supports the latter interpretation.

568. Ma-dame, i.e. my lady, in allusion to her being lord ‘Whatshums’ sister,’ probably.

572. The enforced conformation to the Church of England had driven many of the most zealous Puritans abroad. Geneva, Amsterdam, and Frankfort were centers for them. The Puritans who landed at Plymouth Rock in 1620, it will be remembered, were ‘of the exiled saints’ of Amsterdam.

574. to make him admire me. ‘“Nothing (says Upton) can be finer imagined than this change of Subtle’s behaviour. Fools always admire what they least understand; and character is
the least they are acquainted with. To the voluptuous and wicked Mammon, Subtle appears holiness and humility itself; to the ignorant and devout Ananias, he appears all learning and science; to which every other consideration must submit: and all this, very agreeably to the rules of decorum, to excite the admiration and wonder of those various kinds of fools." Whal.'—G.

Scene v. Scene v. 579. The ground . . . Terra damnata. The sediment, I suppose.

581. a faithfull Brother. 'So the Puritans styled themselves: Subtle affects to misunderstand the expression, and to take him for a believer in alchemy.'—G.

582. A Lullianist. A follower of Raymond Lully (1235–1315), Spanish courtier, missionary, alchemist, and inventor of the machine for logic, by which you could try all possible aspects of a given proposition mechanically. His name was of great repute among the alchemists. A considerable number of alchemical books are assigned to him. It is not sure, however, that he ever had anything to do with alchemy. His missionary activity in Africa and his logic machine are the things in his life we are sure of. One of the fabulous stories about him represents him to have visited England and made a vast amount of gold for King Edward (which Edward?), on the king’s promise to help him against the infidels. He was reputed to have the elixir vitae, and thus have immortality in his grasp. The one thing certain and vital about him is the greatness of his fame throughout the latter middle ages. There is an extended article on him in the French Academy’s Hist. of French Literature.

a Ripley. A follower of George Ripley, frequently called Sir George Ripley, died about 1490. Ripley was the first to popularize the works attributed to R. Lully, which were translated into Latin, 1445, and had great influence on the alchemical revival in England, 1440–80. 1471 is the date of his The Compound of Alchemy, which shows traces of Platonic influence. It was first printed in 1591. He is frequently confused with George Ripley, a Carmelite friar of Boston, who died about 1400. Cf. Introd., pp. 63 ff., and D. N. B.

584. The principal agent, whether heat, moisture, cold, or dryness, in the work in hand is to be found out in four ways, says Norton, Ordinal, pp. 63 ff., 'By Colour, Odour, Sapor and Liquore.' Of
sapors (tastes) he goes on to say there are nine (p. 73). Unctuous, ‘sharpe,’ salt, bitter, and ‘doulcet’ are engendered by heat;

... the Sapor Sower,
And so is Sowerish tast called Sapor Pontick,
And lesse Sower allso called Sapor Stiptick,
Also is Weerish tast called Unsavoury,
With Cold ingendred effectually. (T. C. B., p. 74.)

In the Deutsches Theatrum Chemicum is a treatise: Chrysogonus de Puris: Das pontische oder Mercurialwasser der Weisen aus philosophischen Schriften denen Söhnen der Kunst ordentlich vorgestellt.

587. Knipper-doling. Bernhard Knipperdolling (or Knipperdollinck), religious fanatic, born in Münster near the end of the fifteenth century, adopted Anabaptist doctrines, was associated with Matthias Johann Boccold or Bockelson (called John of Leyden) and other fanatics in the celebrated socialistic crusade proclaimed in Münster in 1534. Knipperdolling was elected burgomaster, and later stadtholder, John of Leyden being proclaimed king. Equality of property and community of wives were among their cardinal doctrines. Martin Luther denounced them. Knipperdolling was put to death after frightful tortures, Jan. 23, 1536. Among the facsimiles of drawings by Inigo Jones in the life of Jones by P. Cunningham, in publications of the Shakspere Society, London, 1848, plate 7 is inscribed 'Kniperdoling.' It is of a bearded man, with high-crowned broad-rimmed hat, laced legs, and a general effect of rudeness.

588. Spagirica (said to be made up by Paracelsus from οὖναο, stretch out, rend, and διγείπω, collect together) gives, English spagiric, which means pertaining to alchemy or chemistry as taught by Paracelsus and his school; or, following Paracelsus in regarding inorganic chemistry as the basis of medical knowledge; chemical; alchemical.

Ruland says: ‘Spagiria sive ars spagirica est quae purum ab impuro segregare docet vt reiectis fecibus virtus remanens operetur. Die Kunst des distillirens und shedens, die das gut vom bösen scheidet.’ He goes on to define the practitioner of spagyric art: ‘Spagirus dicitur quicunque nouit discernere, verum a falso, a bono sequstrate malum, impurum a puro separare, & abiliere binarium seruata vnitate.’ Waite, Lex. Alch., is to similar effect: ‘Spagyric Science is that which teaches the division and resolu-
tion of bodies, with the separation of their principles, either by natural or violent means. Its object is the alteration, purification, and perfection of bodies, that is to say, their generation and their medicine. It is attained by solution; success is impossible if their construction and principles are ignored, because these serve for dissolution. The heterogeneous and accidental parts are separated with a view to the intimate reunion of the homogeneous portions. Spagyric Philosophy, properly so called, is the same as Hermetic Philosophy.'

It is needless to add that 'spagirica' is enumerated here because of its size and impressive sound, the better to confuse Ananias. The rest of the words in the passage ably second this purpose.

590. C. thinks this is the origin of 'Heathen Greek' as a phrase.

591. All's heathen, but the Hebrew. 'There is much admirable humour in making this zealous botcher disclaim all knowledge of, and all esteem for, the language of the New Testament. In this, however, the poet has not advanced one step beyond the truth. Some of Luther's followers (the Knipperdolings and Bockholdts of the time) are thus represented by Erasmus: "Hic tui discipuli palam docebant disciplinas humanas esse venenum pietatis; non esse discendas linguas nisi Hebraicam." Indeed, the anabaptists of Munster seriously proposed "to burn every book but the Old Testament." This is not forgotten by bishop Corbet, in his Distracted Puritan:

"In the holy tongue of Canaan
I placed my chiefest pleasure;
Till I prick'd my foot
With an Hebrew root,
That I bled beyond all measure."

Cleveland has a similar allusion, in his Puritan:

"With some small Hebrew, but no Greek,
To find out words, when stuff's to seek," etc.

This predilection for "the language of Canaan" continued till the Restoration. To judge from the common discourse, the sermons, and controversial writings of the Puritans during the Usurpation, it might almost be concluded that no such book as the New Testament was in existence; since their language, though inter-
larded with Scripture phrases, even to profaneness, scarcely ever
borrows a word from it.'—G.

593. Philosopher, of course, means alchemical philosopher, natural philosopher.

i'the language. 'The wordes of art,' the cant or technical language of any trade or craft. Greene, *Wks.* X, 36, gives a table of the 'words of Art' or cant of thieves. Here, of course, the technical jargon of alchemy.

594. vexations, and the martyrizations. Grandiose terms figuratively applied to the processes which metals undergo in the laboratory, in line with the general tendency to personify alchemical substances and processes. Paracelsus has a treatise entitled *Coelum Philosophorum or Book of Vexations*, Waite's tr., vol. I, p. 1.

599. Viuification. Cf. note to 'fermentation,' I. 151.

602. seven sphæares. Ptolemaic astronomy, of course.

604. Gold loses its malleability when alloyed with a small percentage of antimony.

611–14. The four primary elements, heat, cold, moisture, and dryness, of which heat and cold are active, moisture and dryness passive (Norton, *Ordinal*, pp. 54–5).

616–18. These things seem self-evident.

617. Coagulation is noe forme substantiall,
But onlie passion of things materiall.

622. Saints. Note the reversion to Scriptural phraseology in the Puritan cant. Cf. notes on first ten lines of Act III. Jonson's use of italics in these passages is suggestive. Of course, seventeenth century italics come largely by chance, yet in this case they seem to mark, as cant terms of the Puritans, many interesting words of otherwise good repute.

626. Mammon is the orphan, of course.

640 ff. The indications of the exact amount of money won by the three 'confederate knaves and bawds and whores' are very definite at this point and elsewhere (cf. V. 292 ff.). £120, a sum far greater than now.

644. Heidelberg. Thought of as a center of alchemical operations.

645. pin-dust, i.e. small particles of metal produced in the
manufacture of pins. Here, fine metallic dust. The manufacture of pins was first introduced into England in 1626.

654. Piger Henricus. Literally, lazy Henry. *Furnus acediae siue incuriae, vbi vno igne, & paruo labore diuersi furni fouentr. Nomen trahit a pigritia, inde & a German. Ein fauler Heintze vel piger Henricus appellantur.*—Ruland. The *furnus Acediae* (ἀκεδία) and the *Athanor* (q.v. in Gloss.) are the two compound furnaces (*furni compositi*) used by the alchemists and known to Ruland.

655. Sericon, and Bufo. *Both the red and the black tincture.*

—G. *†Bufo. [a. L. būfo, lit. a toad.] “The black tincture of the alchemists”* (Gifford).—*N. E. D.* Quotation of this passage follows. *Sericon*: [origin obscure.] In alchemy, a red tincture; contrasted with *bufo*, black tincture. The words were used to terrify the uninitiated.—*Cent. Dict.* Same quotation follows.

Gifford’s note goes on: *‘These terms are adopted to confound and terrify the simple deacon.’* Evidently, neither *N. E. D.* nor the *Cent.* had any further knowledge than Gifford’s note. Ruland does not notice either word. Foster, *Med. Dict.*, gives under *bufo*: ‘2. Of the alchemists, the philosopher’s stone;’ and refers to B. Castellus, *Lexicon Medicum graecolatinum*. I can find no reference to any such thing as the ‘black tincture’ in the books of alchemy, or dictionaries thereof, which I have examined. *Sericon* is mentioned (Ashmole, p. 428) as one of the materials that make the mastery. If this be a misprint for *sericon*, here would be an occurrence of the word. The passage, however, does not help to explain it. *Sericon* appears to be the Greek word ἑρυκών, a silken robe, or simply, silk. I doubt Gifford’s explanation, but can furnish no other.

656-7. The use the Puritans hope to make of the stone is detailed in III. i, ii. These lines sound rather strange in the light of the events of 1642-60.

Scene vi. 666. Baiards. Bayard is the legendary horse given by Charlemagne to the four sons of Aymon. He possessed magic powers. Boiardo introduces him in *Orlando Innamorato*, Ariosto in *Orlando Furioso*, and Tasso in *Rinaldo*. The allusion here is to the old proverb ‘As bold as blind Bayard,’ which occurs in Chaucer (*Chanouns Yemannes Tale*, G. 1413-14):

Ye been as bolde as is Bayard the blinde,  
That blundreth forth, and peril casteth noon.
684. Dee. An evident allusion to Dr. John Dee. For an account of him see Introd., pp. 44 ff., and for a more extended one, D. N. B. 'In the print before one of his books, he appears wrapped up in a rough shaggy gown: to this Jonson alludes.'—G.

686. 'Jonson in his English Grammar [Chap. IV], says "R is the dog's letter, and hurreth in the sound."'—C.

695. But nineteenth. She was, therefore, born in 1591. Cf. Introd., Date, pp. 12 ff.

697. a coop. N. E. D., citing this passage only, defines '†acop—on the top; on high.' Gifford, Halliwell, and Wright make it 'conical.' Cunningham suggests 'crested like a bird's cap or crest.' The reference is undoubtedly to Dame Pliant's being out of fashion, probably (taking N. E. D.'s definition) in that she wore a hood on top of her head, while the fashion was to wear them variously tilted. The 'French hood' was a form of hood worn by women from the time of Henry VIII to Charles I. It had the front bands depressed over the forehead and raised in loops or folds over the temples. We have no very definite information about it. Planché, Cyclopedia of Costume, Dict., p. 298, shows cuts of it in various modifications. Probably Dame Pliant has not the latest modification. But Thornbury, Shak.'s Eng., I, 245, says that in Shakspere's time ladies wore hats; countrywomen wore unadorned hoods. Cf. V. 68, and note.

701–2. Cf. Kastril and his sister with 'a country gentleman, that brings his wife vp to learne the fashion, see the Tombs at Westminster, the Lyons in the Tower, or to take physicke; ...'—Dekker, Guls Horne-booke, II, 255.

719. thy water. C. suggests that this is a love philter.

Act III. Scene i. The satire on the Puritans, taken up first II. v, continued here III. i and ii, and with short touches in IV and V, is very bitter. Too bitter, I think, to be wholly true of them as a class. The Puritan ideals were so foreign and hateful to Ben Jonson, and so repugnant to the thoughts of the classicist and poet of the stage, that he could not but savagely gibe at them. The stage in general was a point of attack with the Puritans. Naturally the stage retaliated cordially, and had the best of the argument until the argument became one of force. The theaters were closed by Act of Parliament in 1642. The Bishops and the Anti-Christian hierarchy (II. 656–7) were tem-
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porarily 'uprooted.' Jonson attacks the Puritans with especial rancor in Bartholomew Fair. The drama of the time abounded in references to them.

Saints (1), Separation (2), heathen (5), Canaan (6), Beast (8); the italics mark Puritan cant. Note the words so marked throughout the speeches of the Puritans. The Scripture vocabulary of the Puritans is a fair point of attack. Cf. notes to II. 591, 622. I find it hard to realize how closely it is a recurrence to the language of the Bible, and of the early church as represented in the Bible. It is cant pure and simple to us to-day, and merely because we do not talk that way. A man cannot call himself a 'saint' nowadays without arousing unseemly mirth. Saint seems to have acquired a different sense to-day from that of the words it translates in the Hebrew and Greek, or at least a different connotation. These mostly have the idea of separation.

2. Separation. I suppose the Puritans took the word from the law of the Nazarite in the 6th chapter of Numbers.

6. language of Canaan. Isaiah xix. 18.

8. marke of the Beast. Rev. xvi. 2, xix. 20. Doubtless Ananias alludes here to Subtle's velvet cap, which reminded him of the papal tiara perchance, the Pope and the Church of Rome generally having the honor to be identified with 'the Beast.' Careful comparison of this passage with a concordance will show how 'they of the separation' managed to talk Hebraic English, if not the only non-heathen language, Hebrew.

10. All learning was useless, according to some of the fanatics, as Knipperdolling, II. 587.

14–16. The standard argument of the Jesuits.

17 ff. Certainly a plausible argument. It is an illustration of Puritan hypocrisy.


38. The non-conforming ministers who were no longer allowed to preach in England.

39. Jonson doubtless believed this line; certainly he hoped it was true.

41. Aurum potabile. Sarcastically applied here to bribery, of course. R. Greene has a similar quip. In A Disputation Betweene a Hee Conny-catcher and a Shee Conny-catcher, he speaks of being saved from the pillory with a little Vnguantum Aureum.
Wks. X, 222. The term was a common one in alchemy, generally applied to the elixir. Note further these titles: Glauber, J. R.: *De auri tinctura sive auro potabile vero; was solche sey und wie dieselbe von einem falschen und sophistischen Auro potabili zu unterscheiden und zu erkennen. Auch wie solche auf spagirische weise zugerichtet und bereitet werde; und wozu solche in Medicina könne gebraucht werden;* Amsterdam, 1646, pp. 39. Erasti Thomae: *De Auro Potabili,* 8°, Basil, 1578. *Discours des Vertus de l'Or Potable,* 12°, Paris, 1575.

Dr. Francis Anthony was making a great stir in London at this time with his panacea for all ills of the human frame. The physicians attacked him because his aurum potabile was made by a secret formula. He published a defence, *Medicinae chymicae et veri potabilis auri assertio, ex lucubrationibus Fra. Anthonii Londinensis in medicina doctoris.* Cambridge, 1610. In the 7th chapter, among the diseases it will cure, he enumerates the plague (cf. II. 69). Anthony’s receipt is to be found at p. 71, *Collectanea Chymica,* London, 1684.

The *Book of Quintessence,* p. 6, tells how to make a cure-all from gold. Heat a piece of gold and throw it into some ‘burning water’ (alcohol apparently), taking care not to let the water waste in steam. Repeat this fifty times, taking a fresh vessel of water when necessary. Mix the waters left. The virtue of ‘burning water’ is to draw out all the properties of gold. Then mix this water with ‘Quinte Essence.’ This gilt water will make you well and young again. ‘And thus ye haue oure heuene, and the sunne in him fixid, to the conservacioun of mannys nature’ (p. 7).

This beautifully clear and simple receipt for the Elixir of Life is marred only by the fact that the book [E. E. T. S.] a few pages earlier says that ‘burning water’ and quintessence are the same. *Aurum potabile* is referred to by Ripley, *Compound,* p. 127.

Scene ii. 52. *Furnus acedie.* Cf. note to II. 654.

*Turris circulatorius.* ‘Circulatorium, est vas vitreum, vbi infusus liquor ascendendo & descendendo quasi in circulo ratatur [rotatur].’—Ruland.

80. *incumbestible stuffe.* Several references to this occur in Ashmole; Ripley, p. 139:

Ryght so of our precyose Stone yf thou be wytty,
Oyle incombusteble and Water thou shalt draw,...
...thou to Whytnes shalt bryng thy Gold,

Callyd Magnesya afore as I have told;
And our Whyle Sulfur wythowte combustebylyte,
Whych fro the fyer away wyll never fie:...

Bloomefield's Blossomes, p. 317:

Out of this misty Chaos, the Philosophers expert
Doe a substance draw called a Quintessence.

An Oyle or such like called Incombustible.

Anonymous, p. 366:

An Incombustible Oyle is this our Stone
In power farr passing others all.

According to Waite, Short Lex. Alch., sub OIL OF THE PHILOSOPHERS: 'Incombustible oil is the mastery at the end, so called because of its fixation.'

85. oyle of Talek. Explained by Gifford erroneously as the mineral talc from which a cosmetic was made, called oil of talc, referred to by Jonson, Forest, No. 8. It is the oil of the philosophers, a name applied to the matter when of an oleaginous color and viscosity; equivalent to white elixir.

92. Christ-tide. The Puritans scrupulously avoided the use of the 'Popish' word mass. Similarly they refused to use saints' names for streets; St. Anne's Street became Anne Street.

104. ha, and hum. 'Humming and hawing' has remained a phrase with us; of no musical application, however.

I not denie. The English language cannot say this to-day. It has yielded to that tendency to senseless repetition which appears in the French negative, in 'Qu'est-ce que,' and the like, and we must say, 'Do not deny.'

119 ff. The common charges against the Puritans. Doubtless somewhat exaggerated in the following note of Whalley: 'The Puritans of our author's days affected all these, and other scruples of equal consequence; and would have reformed the dresses of the age, as well as the constitution and language of the kingdom, by scripture precedents, and scripture expressions. In the dominion of grace all was to be pure simplicity. There cannot be an exacter copy of the principles and practice of the fanatics in that
time, than what is given us in this scene; the pamphlets and writings of that period, as well as the troubles that followed in the next reign, corroborate all that Jonson has here said. Whal.'—G.

126 ff. Nashe complains of the dunce preachers who only wish to use the bare Scripture, and not get up their sermons oratorically. He says Scripture ought not to be the body, but the ornament of their discourses (Christ's Teares over Jerusalem, IV, Introd., xvi).

136. A large number of ears were so shortened in the pillory between 1610 and 1642.

138. Prynne's Histriomastix, 1632, is a choice specimen of this 'railing against playes.'


154—6. tradition. It is not felt in the same sense by Subtle and by Ananias. The Puritans, as indeed do the evangelical churches in general to-day, held the Bible to be the only rule of faith and practise. Traditions were recognized by the Jews and by the Roman Church as of some value. Hence they were Popish and anathema. The contrast between Ananias's denseness of mind here and his pastor's statement, 162—3, that he has by revelation a competent knowledge of the truth, is delightful. It was argued that the apostles were simple and ignorant men and got their knowledge by revelation. There was, therefore, no reason why Christians should seek any other light than that to be got by prayerful study of the Bible. I have heard that doctrine preached within the last ten years.

159. ouer-come. 'This is very artfully managed. The zeal of Ananias is completely aroused, and it is therefore no longer safe to oppose it. Subtle has watched the precise moment, and his affected forbearance and change of language are timed with admirable adroitness, and profound knowledge of human nature. The sly and satiric humour of the next speech is above all praise. Though more than two centuries have elapsed since it was made, it has not lost a jot of its pertinency and value.'—G.


178. citronise. 'Citrinatione is bothe a coolor and parte of the philosophers stoune. For, as hathe Tractatus Avicennae... in... 7 chapter "Citrininatio est, quæ fit inter album et rubrum; et non dicitur Coolor perfectus," whiche Citrinatione, as sayethe
Arnoldus de nova villa, li. i. ca. 5. "nilih aliud est quam completa digestio." For the worke of the philosophers stooone, followinge the worke of nature, hathe lyke coolor in the same degree.'—F. Thynne, Animadversions upon Spegh'ts 1598 ed. of Chaucer, Chaucer Soc'y., 2nd ser. 13, p. 38. He goes on to say, on the authority of Arnoldus, that citrination is 'the coolor proveinge the philosophers stooone broughte almoste to the heigh[t]e of his perfectione.'

187-9. ignis ardens, i.e. the hottest fire.

Fimus equinus, lit. horse-dung, spoken of as equi clibanum, I. 83; the heat of horse-dung, a moist heat, of the bath (Balneum Mariae), and of ashes (cineris).

' Ignis quatuor gradus artificibus sunt attendendi, ... Primus gradus est lentissimus, instar teporis ignauiusculi, vocaturque calor balnei mitis, aut fimi, vel digestionis, circulatorius, &c. Qui ad tactum ita desribitur, vt eum digitus hominis teneri semper ferre possit, ... Secundus gradus est intensor, adeo vt iam euidenter seriat tactum, neque tamen vim afferat organo. Appellant calorem cinerum, ... Tertius gradus est ... ignis arenæ, ... Quartus ... Nominant ignem reuerberii.'—Ruland.

199. no Magistrate. 'The Puritans rejected all human forms of government as carnal ordinances; and were for establishing a plan of policy, in which the scripture only was to be the civil code.'—W.

200. 'Counterfeiting of foreign coin was first made high treason, by the first, of Queen Mary, sess. 2, chap. 6.'—W. 'Coining' remained a capital offence for more than 150 years after this. In 1786, June 21, Phoebe Harris was hung to a stake and burned for coining silver. Cf. Curiosities of Street Literature: London, Reeves & Turner, 1871, p. 177.

204. 'This Ananias is a pleasant fellow. He quarrels with Christmas and other innocent terms in common use, and yet is eager to vouch for the legality of false coining! The Puritan of Butler [Hudibras], with all his excellence, is but a copy of the one before us.'—G.

Scene iii. 213. the round, i.e. 'The porch or circular parts of the Temple church, where Surly was to meet him.'—G.

219. black Boy. Perhaps taken from Horace (Sat., I. 4. 85):

... hic niger est, hunc tu, Romane, caveto.

Cf. Every Man in his Humor, I. i, p. 38, vol. II, G.-C.
224. Cf. note to IV. 665.

229-30. **cinque-Port . . . Douer pire.** The Cinque-ports were a group of sea-ports on the south-east coast of England, originally numbering five, which had especial privileges.

The sense of Face's figurative speech is that Dol is the specially privileged port of entry where they are to land their cargo of plunder; i.e. the Spaniard. Following the same idea, he next conceives of her as their particular pier in the port of Dover (which was one of the Cinque-ports) on which the goods were to be unloaded. Paraphrased: 'Our stronghold, our port of entry, our pier therein.' Cf. *Albumazar* (IV Dodsley, XI, 313): 'I see Dover Pier, a man now landing.'

235. **John Leydens.** Puritans so called, I suppose, from the number of them who found refuge in Leyden.

244. **say lord Generall, how fares our campe?** These identical words occur in *The Spanish Tragedy*, I. i (or ii, if the Prolog be reckoned a scene). Jonson delights to gird at 'Jeronimo.' Cf. *Bartholomew Fair*, Induction.

245 ff. Dramatic irony such as Sophocles indulges in the early part of *Oidipous Tyrannos*. Face exults over their prosperity and the gain they are to make on the Spaniard, while the Spaniard is to put an end to their games. The use of dramatic irony in a comic scene of this character seems to have a peculiarly satiric effect.

257. **the great frost.** An allusion to the great frost of 1608.

For an interesting description of this frost cf., in Arber's *English Garner*, vol. I, pp. 77-100, a tract entitled:

THE | GREAT FROST. | Cold doings in London, except it be at the | LOTTERY. | With News out of the Country. | *A familiar talk between a Countryman and* | a Citizen touching this terrible Frost, and the Great | Lottery, and the effects of them. | Colophon: LONDON. | Printed for Henry | Gosson, and are to be sold at | his shop at London-Bridge. | 1608. It begins thus:

A Table of the most special matters of note contained in this short Discourse.

1. A description of the Thames being frozen over.
2. The dangers that hath happened to some persons passing upon the Thames.
3. The harms that this frost hath done to the City.
4. The misery that the country people are driven into by the means of this frost.
5. The frosts in other Kings' times compared with this.
I quote further (p. 83):

... You shall understand that the Thames began to put on his 'freeze-coat,' which he yet wears, about the week before Christmas; and hath kept it on till now this latter end of January [1608]: how long time soever besides to come none but GOD knows.

Coun. Did it never thaw in these many weeks?

Cit. Only three days, or four at the most; and that but weakly to dissolve so great a hardness... the Thames growing more and more hard-hearted; wild youths and boys were the first merchant-venturers that set out to discover these cold islands of ice upon the river. And the first path that was beaten forth to pass to the Bank Side, without going over [London] Bridge or by boat, was about Cold Harbour and in those places near the Bridge: for the tides still piling up the flakes of ice one upon another in those parts of the Thames; it was held the best and safest travelling into our new found Freeze-Land by those creeks.

The tract goes on to tell how the Thames was converted into a place of general resort and festivity. The last great frost preceding this is here said to have been in the winter of 1564–5.

258. bees... with a bason. The practise of beating on a metal basin to attract bees is frequently referred to in ancient literature. Cf. Vergil, Georgics, 4. 64, 151; Ovid, Fasti, 3. 742; et alibi.

260. Gods-guift. An allusion to the Greek meaning of Dol's name, Dorothy (Δωροθεία). So Milton alludes to Uriel as 'gloriously bright.' P. L., III. 856.

264. stinkards. The colloquial force of this obsolete word still survives in 'stinker.'

265. Would. We should expect should. Is Jonson making Face speak inaccurately, or does he mean that according to their natures they would not be seen?

273 ff. An amusing testimony to Face's faith in Subtle's spirits. The joy these three take in villainy is one of their great recommendations.

280. kisse like a scallop. 'An allusion to a little poem attributed to the emperor Gallienus:

... non murmura vestra columbæ,

Brachia non hederae, non vinctant oscula conchæ.'—G.

282. Verdugo is a Spanish word meaning shoot of a tree, whip, executioner. The third meaning is probably the one here. Both W. and G. say that Verdugo is the name of a noble Spanish family, and quote from Fletcher's Tamer Tamed. I can find no
reference to any person of that name. I am inclined to think that Señor Hangman never existed.

language, i.e. cannot speak English.

Scene iv. 307. as he likes, i.e. if he likes the doctor, she shall Scene iv.

come.

309-10. sorry ... By fifteene hundred, a yeere, i.e. he has £1500 a year more than any other Kastril. His fortune is £3000 a year (II. 724 and III. 348).

317. angrie Boyes. 'These are called the terrible boys, in the Silent Woman, act 2. Sc. 4. [Sc. i, in Gifford, p. 349, G.-C.], the roriers and vapourers of that time, who were very numerous.'—W. Their commonest appellation is 'Roaring Boys.' Cf. N. E. D., Boy 6: 'Riotous fellows of the time of Elizabeth and James I.' They were 'a set of young bucks who delighted to commit outrages and get into quarrels,' says Nares, quoting from Wilson's Life of James I: 'divers sects of vicious persons, going under the title of roaring boys, bravadoes, roysters, &c., commit many insolencies: the streets swarm, night and day, with bloody quarrels, private duels fomented &c.' The same sort are the Mohawks of the eighteenth century, described in the Spectator and in The Mohawks, a novel by M. E. Braddon. For satire on this and other allied affectations, cf. T. Dekker, Guls Horn-booke. Subtle is professing to teach Kastril what Dekker here satirizes. Kastril is a 'would-be sport.'

tabacco. 'It has already been mentioned [cf. I. 404], that Abel's shop was frequented by the adept, as well as the tyro, in the mystery of "taking tobacco." Here the latter was duly qualified for his appearance at ordinaries, taverns, and other places of fashionable resort. Here he practised the "gulan ebulito, the euripus, the whiffe," and many other modes of suppressing or emitting smoak with the requisite grace, under cavalier Shift, and other eminent masters, whose names have not reached the present times ... carent quia vate sacro.'—G. Cf. Dekker: 'If there be any strength in thee, thou beggarly Monarche of Indians, and setter-vp of rotten lungd chimneysweepers, (Tobacco) I beg it at thy smoaky hands: make me thine adopted heire, that, inheriting the vertues of thy whiffes, I may distribute them amongst all nations, and make the phantastick Englishmen (aboue the rest) more cunning in the distinction of thy Rowle Trinidadado, Leafe,
and Pudding, then the whitest tooth'd Blackamoore in all Asia. After thy pipe, shal ten thousands be taught to daunce, if thou wilt but discouer to me the sweetnesse of thy snuffes, with the manner of spawling, slauering, spetting and drueling in all places, and before all persons.'—Guls Horn-booke, Wks. II, 207–8.

320 ff. Duello. See also IV. 196 ff., and note. Cf. Jonson's masque, Mercury vindicated from the Alchemists, 1615, where he describes the composition of 'a master of the Duel, a carrier of the differenties. To him went spirit of ale, a good quantite, with the amalgama of sugar and nutmegs, oyle of othes, sulphure of quarrell, strong waters, valour precipitate, vapor'd o're the helme with tobacco, and the rosin of Mars with a drachm o' the businesse, for that's the word of tincture, the businesse. Let me alone with the businesse. I will carrie the businesse. I doe understand the businesse. I doe finde an affront i' the businesse.'

This scientific punctilio is an affectation often alluded to in the literature of the time. Kastril would be such a man as Jonson describes in the masque just quoted or as Shakspere presents us in Tybalt, Romeo and Juliet, II. iv. 20–30: 'He fights as you sing prick-song, keeps time, distance and proportion,' etc. And again, III. i. 109. Cf. also Cyrano's duel as he composes a ballade in Rostand's Cyrano de Bergerac.

334. in diameter, 'i. e. the lie direct; the others are the lie circumstantial. See As you Like it, where the several degrees are humorously recounted. The same subject is alluded to by Fletcher in words exactly similar to our author's:

"... Has he given the lie
In circle or oblique, or semicircle,
Or direct parallel? you must challenge him."
Queen of Corinth, A. 4. sc. i.

The ridicule upon this absurdity of duelling is finely maintained, as occasion presented, by the great triumvirate of dramatic poets, Shakspere, Jonson, and Fletcher.'—W.

'It only remains to refer the reader, who may wish for further information on this subject, to a very pertinent note by Warburton on the following speech of Touchstone, As you Like it, A. 5. sc. 4. "O sir, we quarrel in print by the book,' &c. The book alluded to there, as well as here, is a formal treatise on Honour and Honourable Quarrels, by Vincentio Saviolo; (a more precise Caranza;) and
the copious extracts, which the commentator has judiciously selected, comprise all that is necessary to render the well-meant satire of our old dramatists fully intelligible.'—G.

The Caransa here referred to is mentioned by Bobadill, *Every Man in his Humor*, I. iv. Cf. note to *whiffe*, V. 478, where walking by the book is mentioned. Jonson again refers to the subject in *The Devil is an Asse*. The height to which dueling went is illustrated by the case of Lord Sanquir. 1612, June 29, Lord Sanquir, a Scotch nobleman, having lost an eye in fencing with Turner, a fencing master, and having had Turner murdered in revenge, was hanged in front of Westminster Hall.


380. Vacation, i.e. when court is not sitting. On the importance in London life of the terms of court, cf. note to I. 139.

385 ff. These lines allude to the 'commodity' swindle, very common at the time and very frequently referred to in the literature of the day. The borrower was compelled to take part or all of the loan in merchandise, and realize what he could by the resale of this. The goods generally were of some especially unsalable nature. In *The Defense of Conny-catching*, Greene, Wks. XI, p. 53 (1592), is told how a man borrowed £100, getting £40 in silver and £60 in lute strings and hobby horses. Dekker, *Lanthorn and Candlelight*, 1609, Wks. III, 228 ff., speaks 'Of Fereting. The manner of vndooing Gentlemen by taking vp of commodities.' T. Middleton in his comedy *Michaelmas Term* gives a thorough exposure of the method of operation of the dishonest practitioners of this art. Quomodo, the money-lender, there sends one of his servants to buy back the commodity at far less than it cost the victim, and so 'squeezes out' an enormous extra profit. Cf. II. 10-14, and note.

396 ff. On the connection of conjurers with love affairs, see discussion of Dr. Simon Forman (*Introduct.*, pp. 97 ff.), and look into his connection with the scandal about Robert Carr (Kerr), Earl of Salisbury, and Lady Francis Howard (Essex), which came to light at the trial for the murder of Sir Thomas Overbury in 1615.
402. **it breeds melancholy.** '...tho men that habounde in blak coler; that is, malencoly, ben occupied a thousand part with mo thoughtis than ben men of ony other complexioun / Forwhi. that humour of blak coler is so noyous, that if it a-bounde and a-sende vp to the heed, it troublith alle the myghtis of the byryn, engendrynge noyous ymagynacions, bryngynge yn horrible thoughtis bothe wakyngye and slepinge; and siche maner of men ben born vndir the constillacioun of satyrne, the wickide planete / Forsothe, to siche men deuelis wole gladly appere, & minister to hem her priuy temptaciouns withinne the cours of her thoughtis; ... These maner of men that ben thus turmentid, as weel by passioun of malencoly as of deuelis, ofte tymes falle in dispeir, and at the laste sle hem silf / the perficht cure of alle these is oure 5 essencie auri et perelarum,' (i.e. quintessence of gold and pearl).—*Book of Quintessence* (E. E. T. S.), p. 17.

414. **Sea-coale-lane.** 'Seacoal Lane, a lane 180 yds. in length, between Snow Hill (north) and Fleet Lane (south), no longer existing. A medical writer of the year 1564 says that twice in his memory the plague had begun in St. Sepulchre's parish, ... the parish outside Newgate, "by reason of many fruiterers, poor people, and stinking lanes, as Turnagain Lane ... Sea-coal Lane, and such other places."'—Traill, III, 560.

419. Cf. note to II. 76. The reference here is doubtless to the same waterworks of Bevis Bulmer. By an auction of shares July 8, 1874, 'I see that the privileges of Bevis Bulmer's London Bridge Waterworks were guaranteed for 500 years, of which 208 are still to run, and that until their expiry Middleton's New River Company have to pay £2 10s. per annum on each of Bulmer's shares.'—C.

440. nobles. 'If the reader will be at the pains to reckon this account, he will find master Dapper deserves the praise of justice which Face gives him. Twenty nobles, at six shillings and eight-pence each, amount to the sum of six pounds thirteen shillings and four-pence, which sum the other pieces make. The Harry's sovereign was a half sovereign only, and valued at ten shillings. Face wanted the other noble in Maries, because the money was coined in the several successive reigns of Henry, Edward, Elizabeth, and James; so that Mary's being left out made a chasm in the account. Whal.'—G.

The Harry's sovereign (i.e. of Henry VII or Henry VIII) must
be reckoned a half-sovereign, of course, or the tale will not come out. Why I do not see. The sovereign was first coined by Henry VII and weighed 240 gr. It was gradually reduced through the four succeeding reigns, but I do not find the name applied to any piece of the value of 10s. In fact, the half-sovereign of 10s. was coined at the same time as the sovereign.

442. Philip, and Maries. These had the heads of the king and queen facing each other. Philip was nominally associated with Mary in the throne of England.

Scene v. 448 ff. Note that Subtle, as priest of Fairy, falls into Scene v. rime.

476. Ti, ti. ‘The fairies speak the same language in Randolph’s Amyntas. I suppose that it is merely a hint to the performers to mutter some strange, and inarticulate jargon.’—G.

491. Undoubtedly true. This play is rich in double meanings of this sort.

496. his suit, ‘i. e. Face’s: his servant’s dress.’—G.

498. C. quotes Cotgrave: ‘Merge, A name for divers waterfowle that use to duckle much; as the Puffin, Cormorant, Didapper, &c.’ (ed. 1632), and thinks puffin is here an allusion to Dapper. But the didapper and the puffin are not the same bird. Their common characteristic is a fondness for diving.

507. The delight they take in hoodwinking Dapper, and making him as ridiculous as possible, is second only to the expeditious skill with which they get his money.

Act IV. Scene i. 4. Mammon is too exalted to care for anything less than gold.

9. Note the careful preparation for the catastrophe.

14. scrupulous. ‘I have already noticed the sanctity, real or pretended, of the workers in Alchemy. Norton [Ordinal, p. 94] tells them, that

“... while thei worke thei must needes eschewe,  
All ribaudry, els thei shall finde this trewe,  
That such mishap shall thei befall,  
Thei shal destroy part of their Works or all;”

And he declaims violently against the admission of any female into the presence of the other sex while thus employed. This explains the caution of Subtle, the alarm of Face, and lays, besides, a probable and artful preparation for the impending catastrophe.
'Erasmus has treated the subject of Alchemy with much pleasantry, though with no part of the deep knowledge of Jonson: he has not forgotten, however, to make his adepts affect an unusual strain of piety. "Admonebat alcumista, rem felicius (they had hitherto failed) successuram, si Virgini matri, quae, ut scis, Paraliis colitur, mitteret aliquot aureos dono: artem enim esse sacram, nec absque numinum favore rem prosperè geri." Alcum. Their ill success is attributed, in some measure, to their using an improper kind of coal. "Caussabatur erratum in emendis carbonibus: quernos enim emerat, cum abiegnis esset opus," &c. Ibid. A note on this dialogue, in the Elzevir edition, proves that Jonson's satire was, at least, well timed. "Sunt adhuc (apud Britannos) qui in alcumistica parum sobrii sint, quamquam lex capitalis apposita est."—G.

The Alchemist is found in The Whole Familiar Colloquies of D. Erasmus, tr. by N. Bailey, London, 1877 (tr. first published in 1733).

23. moderne. 'This is of itself a sort of happiness on a small scale.'—C. Cunningham loses the point. Face intends a pun on moderne=† common, and moderne=modern, up-to-date; with Dol's name Common. Happiness = fitness, i.e. there is a sort of common, up-to-date, à la mode fitness about Dol Common's being a great lady. It is peculiarly a modern pleasure. Jonson probably had in mind the ultimate derivation of L. modernus (Eng. modern) from modus rather than its immediate derivation from the temporal modo.

36. A well-made equivocation, as Face remarks in the next line.

56. 'It is observed (Bulwer says) that all of the house of Austria have a sweet fulnesse of the lower lip. The Austrian lip being at this day therefore by good right, in high esteeme, Artificial Changeling, p. 173.'—G. The author referred to is John Bulwer, physician, and the book, Anthropometamorphosis: Man Transform'd; or the Artificial Changeling. Historically presented in the mad and crud Gallantry, foolish Bravery, ridiculous Beauty, filthy Finenesse, and loathsome Loveliness of Most Nations, fashioning & alluring their Bodies from the Mold intended by Nature. . . . London, 1650.

'The Austrian lip is mentioned by Shirley:
"... Your lip is Austrian,
And you do well to bite it."—Hyde Park.

Swift gives the Austrian lip to the potent emperor of Lilliput. The Valois nose is the rising, or Roman nose.'—G.

57. Irish costar-monger. 'It would seem from many passages in our old writers, that the petty dealers in fruit were, in their days, as in ours, principally Irish. Thus Dekker; "In England, sir ... troth I ever laugh when I think on't ... why, sir, there all costar-mongers are Irish.'—Honest Whore, A. i, sc. i, Part ii.'—G.

83-4. mathematiques, And distillation, 'i.e. astrology and chemistry.'—G.

85-6. An allusion to the fundamental philosophy of alchemy, the doctrine of essences, on which see Introd., Theory, pp. 20 ff.

90. Kelley. Edward Kelley, the partner of John Dee and for many years his 'skryer.' For an account of him, cf. Introd., pp. 45 ff., and further D. N. B. The emperor with whom he dealt was Rudolph II of Germany. Kelley was a bold and energetic man, and acquired extensive reputation. Cf. Dekker: '... rich Midasse, that had more skill in alchimy then Kelly with the Phylosophers stone; (for all that he could lay his fingers on, turned into beaten gold).'-Guls Horn-booke, Wks. II, 203.

105. diamant; 110. adamant. A pun: 'in chaines of a diamant.'

112. happiest. Probably an allusion, at least, to the Latin identification of happy and rich (beatus).

122. maistrie. The tr makes a syllable, maistrie thus being trisyllabic. This is really the vowel r (r) as found in Sanskrit, tho not commonly thought of as such.

131. Friers, i.e. Blackfriars, where the scene of the play is located. Cf. L 17, and note.

145. For a very vivid reconstruction of 'Nero's Poppæa' and her surroundings, see H. Sienkiewicz, Quo Vadis. Mammon is eloquent here beyond measure. It is a powerful imagination that could conceive of Dol so decked with jewels and so radiating power and light that the stars pale before her as before the sun.

148-9. seize You, and your stone. No idle fear. Incidents of this character are common in the stories of the alchemists. Raymond Lully is said to have been kept in the Tower by Edward II. This is doubtless a myth. Waite, Lives, relates the story of
Alexander Seton (cf. Introd., pp. 47 ff.), a successful alchemist, who was imprisoned by Christian II, the Elector of Saxony, and tortured nearly to death because he would not reveal the secret. Edward Kelley (cf. Introd., pp. 45 ff.) was likewise imprisoned by Emperor Rudolph of Germany and lost his life in an attempt to escape. Nothing is commoner in alchemical writings than cautions of secrecy. This of course stood to the advantage of impostors. Lyly in Gallathea, II. iii, makes satirical reference to it. An alchemist enters:

'Raffe. This is a beggar.

Peter [the alchemist's boy, who does not believe in alchemy]. 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 bee constrained to bewray their secrets.' Cf. further Introduction.

156 ff. 'It seemed almost impossible to add anything to the boundless profusion of vicious luxuries already enumerated in the second act: here, however, they are poured forth as lavishly, as if none had been introduced before. The judgment is absolutely overwhelmed by the torrent of magnificent images, with which Mammon confounds the incredulity of Surly, and inflames the supposed ambition of Dol. There is a towering bravery in his sensuality which sets him above all power of imitation.'—G.

Cf. also the exuberance of temptation with which Celia is assailed in Volpone, III. vi. 'No poet that can be named, (no, not even Milton,) ever brought to his subject a mind so richly furnished as this great dramatist,' says Gifford. Milton and Gray are strong competitors, but I incline to G.'s view.

Scene ii. Scene ii. 181–2. suite, i.e. his Captain's uniform. He has to go and change while Subtle gets the first kiss.

188. terræ Fili. Besides meaning 'Boy of land,' as Subtle translates it, it also means a person of obscure birth or of low origin.

196 ff. Grammar, Logick, &c. These terms are from the technical vocabulary of scholastic logic and philosophy. They serve here merely as jargon to confound Kastril. I have not added their meaning as they are not pertinent. Most of them can be found in the dictionaries. Face had previously brought to bear geometrical terms, III. 328 ff. Cf. note to III. 320.
217. **Myrobalane.** The word occurs several times in R. Greene’s *Works*. It apparently has mythical qualities, and belongs to the pomology of euphuism. ‘I haue eaten Spanishe Mirabolanes, and yet am nothing the more metamorphosed.’—*A Notable Discovery of Coosnage*, X, 6. Its blossoms are said to be most infectious, yet its fruit very precious.—*Mamillia*, II, 200. ‘Perilous in the bud & pretious in the fruite.’—*Mamillia*, II, 229.

The Africke Dates, *mirabolans* of Spaine, Conserues and Suckets from Tiberias, ...

_Friar Bacon and Friar Bungay*, XIII, 68.

Greene generally calls them Spanish. The mirobalan ‘is frequently mentioned by our old dramatists, and seems to have been in high estimation as a sweetmeat.’—G.

218 ff. *rivus frontis*, *linea Fortunae*, *monte Veneris*, &c. ‘The lady’s fortune is told out of Cardan’s *Metoposcopy*, where the “rivus frontis,” &c., are very strongly marked.’—G.

The first edition of this book is ‘*La Metoposcopy de Cardan* (trad. de latin), compris en 13 livres, avec 800 figures de la face humaine, ensemble le Traité des signes ou marques naturelles du corps, trad. du grec de Melampus, p. Cl.-Mart. de Laurendiere; Paris, Th. Joly, 1658, in-fol. Le texte grec est joint à la traduction française; il y a aussi une édition latine du même livre qui parut en même temps que la précédente.’—*Nouvelle Biographie Générale*, ...

Paris, 1855. I have had access only to the Lyons edition of 1663, ed. C. Spon, which does not contain the *Metoposcopy*. Girolamo Cardano, an Italian physician, was born 1501, died 1576.

234. **Some fustian booke**, i.e. some book full of bombast or technical jargon, high-sounding and incomprehensible.

239–40. Another allusion to terms of scholastic learning which Subtle has already applied to quarreling (196 ff.).

Scene iii. 267. **Don Ion.** Don John of Austria, commander of the Christian forces at the battle of Lepanto, 1571. His name was well known as a type of the best Spaniard. Greene, *Works*, X, 211, alludes to him: ‘as if he were the proudest Souldado that euer bare armes against Don John of Austria, . . .’ ‘It appears from *Cynthia’s Revels* [IV. i, vol. II, p. 275, G.-C.] that the “battle of Lepanto” formed the subject of tapestry-work in Jonson’s time; and we may be pretty confident that *Don John* of Austria, the fortunate hero of the day, was pourtrayed in it with features of
the most formidable grandeur. To some staring representation of this kind Subtle probably alludes.'—G.

268. Comma after manos should be deleted. Sennores would be written to-day señores. The quarto variant is better here. à vuestras mercedes has gone out of common use. 'Gentlemen, I kiss your hands.'

271–2. i.e. He looks like a head laid on a platter and carried in by a short cloak (instead of a man), walking on wooden supports (instead of legs).

273–4. Surly's head looks to Face like a piece of pork rolled up to imitate a human head, and cut down a little beneath the ears (i.e. where the ears ought to be) and wriggled with a knife to make it look like the folds (sets) of a ruff.


278. Madrid. Madril, the quarto spelling, is a frequent contemporary spelling.

279. 'Thanks.'

280. The enormous ruffs of the Spaniards are a frequent subject of jest in contemporary literature.

281. 'Gad, sirs, a very pretty house.'

287. 'I understand.'

294. Sennora. The word should have no accent. 'If you please, may I see the lady?'

308–9. 'I understand that the lady is so beautiful that I am as anxious to see her as (I am) for the good fortune in my life,' i.e. I care as much about seeing her as about meeting with good fortune.

310 ff. This is the one thing that jars our sympathy with the triumvirate (passing the fact that it is one-third fæmina). As it is, we are almost sorry that they do not triumph.

325. tanta. This is incorrect. It should be tanto. 'Why, sirs, is there so much delay?'

326. Cf. 257.

327. 'Is it possible that you are making sport of my love?'

338. honrada's. Error for honradas. It may be intentional, the word being so spoken as to have the weight of an English possessive case. 'By this honored beard' (lit. plural).
339. Tiengo. Probably a mistake. The regular form is *tengo*; *tiengo* is found only as a Leonese form in a thirteenth-century document. 'I fear, gentlemen, that you are playing me a foul trick.'

'All these speeches, though sufficiently pertinent, have greatly the air of being taken from some grammar. In this scene Jonson seems to have had the *Paenulus* of Plautus in view. Hanno, like Surly, speaks a language not understood by the rest, and is played upon by Milphio (the Face of the piece) till his patience is exhausted, and he breaks out, as he says, in Latin, "to confound the rogue."'—G.

Scene iv. 358. '[... your Knights are Apes to the Lords, [... Scene iv. your Inne-a-court-man is Zany to the Knights, [...]']—T. Dekker, *Guis Horn-booke*, Wks. II, p. 251.

360-1. Spanish Stoupe, i.e. stoop, a manner of bodily carriage, just what I do not know; perhaps a bow. Cf. the more recent 'Grecian bend.' Spanish fashions were dominant in England during the reign of James I. King James wished for close relations between England and Spain, but the people did not. Hence Spaniards and their ways were popular at court, but not among the people. Dame Pliant's remark, 'Neuer, sin' eighty-eight could I abide'hem' (380), was the general English opinion. Cf. note to 380.

369. scheme. A figure or horoscope, I suppose.

380. The natural popular opinion since the Armada of 1588. Witness the *Twelve Articles of the state of Spaine*, from the title-page of Greene's *The Spanish Masquerado*. 'Wherin ... is discovered ... the pride and insolencie of the Spanish estate ... The Cardinals sollicite all.

The Souldiours eat all.
The People paie all.
The Monkes and Friers consume all.
And the deuill at length wil cary away all.' (vol. V.)

Cf. note to 360-1.

383. Rush, i.e. the rushes with which floors were strewed in 1610.

385. Fishwives have a very bad repute. Their favorite tongue, Billingsgate, is especially notorious.
398. th’Exchange. The Royal Exchange, built by Sir Thomas Gresham, opened by Queen Elizabeth, January 23, 1571. It was full of shops and was a place of general resort, tho principally devoted to large mercantile transactions. The New Exchange was opened April 11, 1609, but did not gain favor for some time. It is, therefore, improbable that Jonson here refers to it.

399. Bet’lem. Bethlehem Royal Hospital for the insane. It was at this time one of the sights of London. Anybody could go in and see the lunatics for a small fee. Jonson mentions it in connection with the Exchange and the china-houses in Epicome, IV. ii (G.-C. III, p. 21), as here. The name was more extendedly applied. The imprint of Dekker’s Strange Horse-race (vol. III) is ‘London, Printed for Joseph Hunt, and are to bee sold at his Shop in Bedlem, neere Moore-field Gate, 1613.’ The hospital still exists, but not on the original site. It was founded about 1247 as a religious house.

China-houses. These were places where china ware was placed on exhibition. The trade with the East had not been long opened, and the china and lacquered ware which came from China and Japan were objects of general curiosity. Hence the enumeration of the china-houses here among the places to be frequented by ‘The Spanish Countess.’ It is singular that the thought never seems to occur to them that the Spaniard might be expected to take his bride back to Spain. The china-houses were generally private houses, and were largely utilized as houses of assignation.

404-5. ‘What’s the matter, sirs, that they don’t come? This delay is killing me!’

408-9. ‘By all the gods, the most accomplished beauty that I have seen in my life.’

412. law-French. A kind of crazy French was in use in the English courts for centuries after the Norman conquest.

414-15. ‘The sun has lost his light (in comparison) with the splendor which this lady wears, (so) help me God!’

420. ‘Why doesn’t she come to me?’

422. ‘God’s love, what is the matter that she delays?’

427-8. ‘My lady, my person is very unworthy to attain to so great beauty.’

427. esta. The current form is accented thus: está.

428. Alle gar. Should be written A llegar.
entremus. Regular form is entremos. 'Lady, if convenient, we will go in.'

434. Giue Dol the word, 'i.e. to begin her fit of raving.'—G.

443. erection of her figure. A pun is intended; 'by her looks,' and the astrological sense.


Antigonus. Killed in battle of Ipsus, 301 B.C. They with Seleukos (Seleue') and Ptolemy (Ptolomoe) were the four principal generals of Alexander the Great, who divided his empire at his death, and spent most of their time fighting among themselves. Alexander's empire, the Babylonian, Persian, and Roman empires, play great part in the interpretation of Daniel, Ezekiel, Revelation, and similar parts of the Bible. For similar interpretations to-day see the publications of the Seventh Day Adventists.

455. The four chains are periods of time; cf. Broughton's exposition of Daniel his Chaldaie Visions, London, 1596, on p. signatured Hij (verso).

457. he, i.e. Broughton.


Iavan: Son of Japheth, doubtless regarded as ancestor of the Greeks here. The tongues of Eber and of Javan, then, are Hebrew and Greek.

463-4. Broughton maintained that even the vowel-points in Hebrew were inspired, and laid great stress on them.

473. fift Monarchy. Assyria, Persia, Greece, and Rome were the other four. The 'Fifth Monarchy men' were a sect of millenarians of the time of Cromwell.

476. Thogarma. Togarma is mentioned in Ezekiel xxxviii. 6.

477. Out of Broughton. See note on him, II. 448. G. says that this passage is 'literally out of his Conect of Scripture.' This is largely true, but Jonson has garbled the matter for comic effect. Broughton's books are no more ridiculous than the prophecies of Daniel themselves. I record such sources as I can find in the Conent: 'And 6 yere more Alexander doth what he will. Then he dyeth, ... Perdiccas and Antigonus twoo of the foure chiefe were in tyme killed by Ptolemy Lagi and Seleucus Nicator, ... The two standyng Seleucus and Pto. make the twoo Legges & fourth Beaft:'—
On page signatured [E₂] (cf. 446–9); Among the titles of columns of print immediately following this are ‘GOG-North,’ ‘South, Egypt.’ On the next page these same columns are entitled respectively ‘Gog-Ironleg’ and ‘South, Ironleg.’ On [E₄] they are ‘Gog-horned’ and ‘Egypt-horned,’ on the verso ‘Gog-clayleg’ and ‘Egypt-clayleg,’ on E₂ ‘Gog-Dust’ and ‘Egypt-Dust’ (cf. 450–4); ‘These helps be starrs in the Story.—Dedication (cf. 456); ‘For this worke I endeauoured, to call antient Ebrewes and Grekes, to further the building of Justice and peace, to come from Salem and Athens, to these endes of the Earth, the possession of Christe: to speake in Englands the tongue of Eber and Iauan.’—Dedication (cf. 458 ff.). Besides the Conset (London, 1590), he wrote two other books of special interest in this connection: Daniel his Chaldaie Visions and his Ebrew: both translated after the original: and expounded... London, 1596: and, A Revelation of the Holy Apocalyps, 1610. In these two books, especially the one on Daniel, most of Dol's raving of justice and peace, to come from Salem and Athens, to these ends of the Earth, the possession of Christe: to speake in England the tongue of Eber and Iaun.'—Dedication (cf. 458 ff.). Besides the Conset (London, 1590), he wrote two other books of special interest in this connection: Daniel his Chaldaie Visions and his Ebrew: both translated after the original: and expounded... London, 1596: and, A Revelation of the Holy Apocalyps, 1610. In these two books, especially the one on Daniel, most of Dol's raving can be found in detached phrases. It is one of Daniel's later prophecies that is the subject of consideration. Helena, Cittim (Chittim), the Talmud, Abaddon, and the three Rabbis (for Cimchi [Kimchi] see also Conset F₂) are all mentioned here. I quote a couple of his headings from the Daniel. ‘¶ Of the two legses, ioyned to the belly and sides cha. 2. the two kingdomes which remayned of Alexander's Princes: which make the fourth beast with ten hornes’ (cf. 449). And again (signature, L. recto): ‘Of the mixture of Iron and Clay, how the two parted kingdome, the two legses; Dan. 2. ioyned in mans seede, and Mariages, cleauneth together as Iron and Clay: a daughter of the South king being given to the Northern.’ Out of such matter Jonson pieced together the ridiculous lines of the text.

I add some verses on Broughton's death (quoted by G. from 'Life of Bernard Gilpin,' at whose expense B. was educated. Lives of him by G. Carleton, 1629, and W. Gilpin, 1753).

What meant that monstrous man, whom Babel's king
Did in a troubled slumber once behold,
Like huge Goliah, slain by David's sling,
Whose dreadful head and curled locks were gold,
With breasts and mighty arms of silver mould;
Whose swelling belly and large sides were brass,
Whose legs were iron, feet of mingled mass,
Of which one part was clay, the other iron was?
What meant the lion, plum'd in eagle's wings,
What meant the bear, that in his horrid jaw
Three ribs of some devoured carcass brings:
What meant the leopard which Belshazzar saw,
With dreadful mouth, and with a murdering paw;
And with that all devouring horned beast
With iron teeth, and with his horrid crest:
All this, and much besides by Broughton was exprest.

480. Cittim is Italy, according to Broughton.

482. Rabbi David Kimchi, or Kamchi, lived 1160-1232 in Narbonne, France. A Jewish grammarian, lexicographer, and exegete.

Onkelos. One of the principal targumists, or translators of the Hebrew Bible into Chaldee. He was a fellow-scholar of Paul at the feet of Gamaliel.

483. fæces, i.e. dead matter.


493. Trewly such Places where Lechery is used Must for this Arte be utterly refused.


Cf. also notes on II. 201-3, and IV. 14.

507-8. ... this Science was never taught to Man;
But he were proved perfectly with space,
Whether he were able to receyve this Grace:

_Ibid._ 13-14.

522. Enpoysonyng themselfs, and losyng of theyr syghts
Wyth Odors and smoks and wakeyng up by nyghts.

... Their Eyes be bleriyd, & theyr Chekys both lene & bloe:

Ripley, _Compound_, p. 133.

539. Bethlehem Hospital for the insane. Cf. note to 399.

540. such as ha'their wits. Face wisely suggests that, in comparison with Mammon, the inmates of the insane asylum might be said to have their wits.

556. your case, i.e. his uniform as Lungs. His operations with Dame Pliant are conducted in his other capacity of Capt. Face.

Scene vi. 569. circumstance. All the editions, from 1640 _Scene_ to G. inclusive, make this a plural. The word is evidently used _vi._ here in the sense given by _N. E. D._, I, 2. I suspect that the
word is plural in sense here (from Ben Jonson's feeling of the Latin origin of it), tho it may be a singular, as

Neither in time, matter or other circumstance.

Measure for Measure, IV. ii. 109.

578. Of all the putty-heads that ever were created, Mrs. Pliant is the worst. I cannot believe in her.

583. Donzell. Nashe, Lenten Stuffe, V, 194, uses this word, as here, satirically.

586. Upsee Dutch. 'Your eye looks as tho you had been as drunk as a Dutchman' is about the sense. Upsee-English and Upsee-Freeze also occur. The connotation is of heavy drinking in each case, whether it be in the Dutch, English, or Friesian manner.

'This expression is very common in our old dramatists, and enough, and more than enough, has been written upon it to little purpose. A thick and heady kind of beer, the common beverage of the Low Countries, was much drank in England about this time; and familiarly known by the name of opzee (over sea). As it was of a stupifying nature, to be upsee Dutch was synonymous with being in a state of perfect inebriation, dull, lifeless, &c. Upsee Freeze (Friesland beer) is a phrase of similar import, and occurs very frequently in the writers of Jonson's age. To drink upsee Dutch or upsee Freeze was to drink swinishly, like a Dutchman, &c. A strong kind of malt liquor, made here in imitation of the Friesland or Oversea beer, was called upsee English. Friesland has not yet lost its reputation on the continent for the manufacturing of this muddy intoxicating stuff.'—G.

I fear G.'s opzee is not the explanation, but cf. an etymological dictionary. On this synonym for hard drinking, cf. T. Dekker's Guls Horn-booke, II, 266: 'Awake, thou noblest drunkerd Bacchus, thou must likewise stand to me (if at least thou canst for reeling), teach me (you sovereign skinker) how to take the Germanies upsy freze, the Danish Rowsa, the Switzers stoop of Rhenish, the Italians Parmizant, the Englishmans healthes, his hoopes, cans, halfecans, Gloues, Frolicks, and flapdragons, together with the most notorious qualities of the truest tispots, as when to cast, when to quarrell, when to fight, and where to sleepe; hide not a drop of thy moist mystery from me, . . .'

592. Time is to cart a bawd,
     Time is to whip a whore,
     Time is to hang a thief,
     And time is for much more.
     Song in the Famous Historie of Fryer Bacon.


But cf. I. 167, where Dol speaks of the possibility of her riding, which would seem to confuse the due punishment of bawd and whore.

596. broker. Generally means a pawnbroker, a class of men not in high repute to-day. They were generally thought of as receivers of stolen goods. They were of very bad reputation, and 'broker' was not a complimentary word to address to a man in Ben Jonson's time, and indeed I think the name is still not much in favor popularly. Witness: 'A houndsditch man, sir. One of the devils neere Kinsmen, a broker.'—Every Man in his Humor, III. v. Cf. further R. Greene, Works, XI, 78-9.

600-1. Frank Quicksilver tells how to make copper look like silver, and similar tricks, in Eastward Hoe, by Chapman, Marston, and Jonson, 1605, IV. i.

610-11. cures Plague, piles, and poxe, by the Ephe-merides. Simon Forman, the celebrated quack, who died in 1611, when summoned by the College of Physicians in May, 1593, for practising without a license, boasted that 'he used no other help to know diseases than the Ephemerides.' For more of him, cf. Introd., pp. 97 ff.

617. answere by the eares. Probably not referring to putting Subtle in the pillory. Probably Surly seizes him by the ears at this point.

Scene vii. Garrick, in his acting version of The Alchemist, Scene gave this scene of Kastril driving out Surly to Drugger, which part he took.

638. i. e. set on by another conjurer.

643. out of companie, i. e. alone.

647-8. Apparently Surly must have had 840 'two-penny'orths' of tobacco. A vigorous exaggeration.

651. Hydra of villanie. 'The Greek proverb is Λέπνα κακών.'—
Up. Lerna is, of course, the name of the marsh or lake where Herakles killed the Hydra. The many-headedness of the gang of swindlers opposed to Surly here, is so evident as to call for this particular figure. Surly sees himself losing through the multiplication of his enemies.

657. **Amadis de Gaule.** The hero of the oldest cycle of romances of the heroes of chivalry. The oldest version is in Spanish. The introduction of his name here, coupled with that of the hero of the great satire on chivalry, fitly keeps up the bizarre nature of Kastril's conversation.

663. **Tim.** Kastril, in keeping with his absolute lack of intelligence and desire to be a roaring 'sport,' heaps up abuse here without much care as to what it means. He calls Surly successively slave, son of a whore, liar, pimp, trig, otter, shad, whit, and tim. The applicability of the last four I cannot see, tho the meaning of otter and shad is clear enough as words. The exact sense of *whit* (if it have any) I do not know. It may be equivalent to (1) 'you particle,' 'you infinitesimal'; (2) 'you white,' i.e. coward; or (3) it may have some idea of limp toughness, derived from whitleather (*cf.* *paxwax*). For *Tim* I can find no meaning at all. The words 'Tim-Sarah, a sledge touching the ground in front, with wheels behind,' and 'Tim-Whisky, a light one-horse chaise without a head,' given by Wright, would suggest that *tim* is some kind of a vehicle. There is further a Greek word, *rwma*, a blow, which might give the form, but no sense. Very likely Jonson is making a climax of absurdity here by emphasizing 'a very *tim,*' after leading up to it by a progressive series of epithets growing steadily more nonsensical until the last has absolutely no meaning at all.

665. **Spanish slops.** *Cf.* Dekker, *Guils Horn-booke*, II, 210: 'There was then [i.e. in the time of Adam & Eve] neither the Spanish slop, nor the Skippers Galligaskin: the Switzers blistered Cod-piece, nor the Danish sleeue sagging down like a Welch wallet, the Italians closs strosser, nor the French standing collar: your treble-quadruple *Dedalian* ruffes, nor your stiffenecked *rebatoes* (that have more arches for pride to row under, than can stand vnder foue London Bridges) durst not then set themselves out in print: ...' *cf.* III. 224.

670. **uncleane birds, in seuyenty-seuen.** I do not know
what the allusion is. 'There was a great comet in 1577, and it was the year of the terrible mortality at the Oxford assizes.'—C. Gifford thinks it may refer 'to the number of Spanish troops which poured into the Netherlands about that time, under D'Alva.' But D'Alva left the Netherlands in 1573. The unclean birds are more like to be vultures, &c., in some popular superstition. *Unclean* carries a suggestion of scriptural origin like *scorpions* (cf. V. 353 and note).

687. if *I can helpe* it, i.e. if I can promote it.

688. *Hieronymo's*. The hero of T. Kyd's *Spanish Tragedy*. Jonson always refers to it under this name (*Jeronimo*), and often satirizes it. Cf. note, III. 244.


732-3. Cf. I. r81 ff. The *liberties* were generally the slums of the city.

736. *Be silent: not a word*. 'Face has many traits of Tranio, the pleasantest character in the pleasantest comedy of Plautus, the *Mostellaria*. Besides many hints for short speeches, Jonson seems to have taken from this (his favorite) author the idea of the next scene, in which Face, like Tranio, endeavours to prevent his master from entering the house, by a forged story.'—G.

742. *Ratcliffe*. 'A manor and hamlet in the parish of Stepney, between Shadwell and Limehouse.'—Wh.-C. It was and is especially a place of sailors and marine affairs.

Act V. Scene i. 6. *Pimlico*. 'Near Hoxton [Hogsden], a great *summer* resort in the early part of the seventeenth century, famed for its cakes, custards and Derby ale.'—Wh.-C. Its name is still preserved in 'Pimlico Walk' by Hoxton Church. It is not the same as the modern aristocratic quarter of London known as Pimlico. In 1609, a year before the production of *The Alchemist*, was published *Pymlico or Runne Red-cap, 'tis a mad world at Hogsden*. Thomas Dekker alludes to it thus: 'no, no, there is no good doings in these days [i.e. in time of plague] but amongst *Lawyers*, amongst *Vintners*, in Bawdy houses, and at *Pimlico*.'—*Workes for Armorours*, 1609, IV, 97. Cf. also 66.

11. Of teaching *i'the nose*, i.e. of being a Puritan exhorter.

14. *Bafiouns, or Puppets*, i.e. for an exhibition of apes, or a puppet-show. These were common amusements of the time. Dekker, *Jests to make you merrie*, II, 317, refers to these popular shows: 'he thought like *Bankes* his horse, or the *Baboons*, or
captaine Pold with his motion, shee would haue shouwne him some strange & monstrous sight, . . . ’ Jonson begins his 97th Epigram, On the New Motion, thus:

See you yond’ Motion? Not the old Fa-ding [a licentious dance], Nor Captayne Pon, nor yet the Eltham-thing.

The ‘New Motion’ is a finely dressed fop.

21. all this ging. ‘The “curiosities” which he enumerates are not imaginary ones; they were actually exhibited in London, and specific mention of all of them respectively, might easily be produced from the writers of those times. There is much pleasant satire on this head in the City Match and the Knight of the burning Pestle.’—G.

34. These neighbors have a family likeness to Dogberry, Verges, and the watch in Much Ado about Nothing.

37. strangled an houre, &c., ‘(though Love-Wit perversely catches at the literal sense to perplex his informants) has no reference to duration of time, but means simply suffocated, and therefore, unable to utter articulate sounds. A similar mode of expression occurs in Measure for Measure: “Shew your sheep-biting face, and be hanged an hour.”’—G.

41. downward: This seems to be a slang negation like ‘over the left,’ which is current to-day.

Scene ii. Scene ii. 65. Hogs-den. Hoxton, a district in the parish of St. Leonard’s, mostly open fields at this time and a great resort of the citizens of London on holidays. In Hogsden Fields Ben Jonson is supposed to have killed Gabriel Spencer, an actor of Henslowe’s company. Cf. 410.


Eye-bright. The popular name of the plant Euphrasia officinalis, formerly thought a remedy for weak eyes. The meaning here is doubtful. N. E. D. has this entry under B: ‘+2. ? “A kind of ale in Elizabeth’s time” (Latham). Obs.’ The only quotation cited for this meaning is this passage. G. thinks it may be ‘a sort of malt liquor, in which the herb of this name was infused.’ N. E. D. has a quotation under B, i. b, which supports this: ‘1616 Surfl. & Markh. Country Farme 43 Drinke euerie morning a small draught of Eye-bright wine.’ There is the further possibility that Eye-bright is the name of a person. Gifford says, ‘Pimlico is
sometimes spoken of as a person and may not improbably have been the master of a house once famous for ale of a particular description. So, indeed, may Eyebright, . . .

68. one in a French-hood. Dame Pliant, of course, who ‘weares A hood: but’t stands a cop.’ Cf. II. 697, and note.

70. veluet gowne. Subtle.

89. Note how clearly Neighbor 3 is differentiated from the others, and in how few words.

92 ff. From Plautus, Mostellaria:

Sed quisnam hic sese tam cito recipit domum?
Metuo ne de hac re quippines hic inaudiverit.
Accedam atque appellabo: heu, quam timeo miser!
Nihil est miserius quam animus hominis conscius.

'There is a passage among the fragments of Menander, which sufficiently explains the situation of Face.

'O συνεστοπῶν αὐτῶ τι, κἂν ἤθραυστατος,
'Ἡ σύνεσις αὐτῶν δειλότατον εἶναι παιεί.'—G.

Scene iii. 97. The happy word, be rich. Cf. II. 7.

109–10. lungs, nor lights. Note the double pun.

114. a new Face. Another case of that ironical unconscious truth-telling in which this play abounds.

115. What signe was’t at?, i.e. what tavern, probably.

123. Moonstruck madness is a very ancient superstition:

It is the very error of the moon;
She comes more nearer earth than she was wont
And makes men mad.—Shakspere, Othello, V. ii. 109 ff.

128. marshall. Alluded to II. 509; cf. Don Provost, I. 170, and note.

134. Surly and Mammon, of course. Yet Surly is spoken of as too fat to be a Spaniard, IV. 275. His Spanish dress would give him an appearance of greater size.

143. punque, deuice. Probably the comma should be deleted. Gifford treats it so. Deuice then would be ‘complete,’ ‘entire.’ This would be supported by the analogy to point-device, ‘completely equipped, exact, exactly,’ and the phrases at device, to device. Cf. N. E. D., device, †12. Up. quotes Jonson’s Tale of a Tub:

. . . and if the dapper priest
Be but as cunning, point in his devise,
As I was in my lie.
This last may not be point-device. Neither am I sure that the comma of the first folio is an error. It would not be out of character for the idiotic Kastril to call his sister 'a contrivance.' The balance of probability, however, inclines to 'arrant whore' as the meaning.


148. S. Kather'nes. Perhaps referring to 'St. Katherine's by the Tower, a royal hospital, college, or free chapel, founded in 1148 by Matilda, wife of King Stephen.'—Wh.-C. This still exists on another site as Royal Hospital of St. Katherine. I can, however, find no reference to its being occupied by the insane.

177. This marriage of Love-Wit to Pliant is a most incomprehensible thing to the twentieth-century mind.

Scene iv. 191. It appears to have escaped Jonson's notice that Face has shaved off his beard at the end of Act IV, 'to appeare smooth Jeremie.' He has had no opportunity to get a new false beard apparently. But a point like this was easily taken for granted, much more easily, in fact, than the confusion of place of action which sometimes occurs.

214-5. This has the true oracular tone of the best Delphic utterances.


220. seu'night. Sometimes written sennight.


226. Dagger. This disreputable tavern is mentioned, I. 191. Cf. note there.

227. heauen, and hell. Taverns 'within or adjoining Westminster Hall, mentioned together [with Purgatory] in a grant of wardenship by Henry VII, 1485, to Antony Kene.'—Wh.-C. Pepys dined at Heaven, January 28, 1660. When Pride 'purged' the Parliament on December 6, 1648, the forty-one he excepted were shut up for the night in a tavern called Hell, kept by a Mr. Duke. Cf. T. Carlyle, Cromwell, vol. I, p. 399. Like the Dagger, their repute was not very savory. Heaven had the better reputation.

Mumchance is a game of pure chance. It is described by R. Greene, *Conny-catching*, XI, 21–2 (cf. *Introdr.*, pp. 51 ff.). *The Defence of Conny-catching* mentions a number of ‘suche games as Conni-catchers vse.’—In *Wks.* of R. Greene, XI. ‘At Dequoy, Mum-chaunce, Catch-dolt, Oure-le-bourse, Non est possible, Dutch Noddie, or Irish one and thirtie, none durst euer make compare with me for excellence;’ p. 44.

†tray-trip is an old game of dice, in which winning probably depended on the three (i.e. the trey = †tray).

229. **God make you rich.** G. says this is the name of some game. I am able to find nothing about it. If this is the right meaning, the period after ‘tray-trip’ should give way to a comma.

231. **Gleeke and primero** were the best games, because played by the court. C. cites *Sydney Correspondence*, II, p. 154, to the effect that Dec. 28, 1599, Queen Elizabeth was playing primero with Buckhurst, Sir Robert Cecil, and Lord North. On these games cf. note, I. 246–7. They are Surly’s games, II. 494.

248–9. Face’s liberal promises ring hollow. He is evidently throwing out sops to keep up the faith of his confederates, but such a sop ought to arouse suspicion. It would, too, but that Subtle and Dol suppose him to be marrying Pliant himself, and suppose his remark is due to that and his intention to conceal that from Dol.

252. **Hieronimo’s cloake, and hat.** Cf. III. 244; IV. 688; and notes. These were standard stage-properties of the most popular play of the time.

260. **Ratcliffe.** Cf. IV. 742, and note. Love-Wit’s house in *The Friers* (Blackfriars) is near the Thames evidently.

261. **Brainford**, i.e. Brentford, a town some 6 or 8 miles away in Middlesex, mentioned by T. Dekker, *Belman of London*, as a haunt of swindlers of the Barnard law (a sort of conny-catching), *Wks.* III, 130; and again *Jests to make you merrie*, 1607, *Wks.* II, 322, speaking of the ‘reachers,’ a kind of sneak-thieves, ‘they will haue you a house to dwell at about Endfield, Brainford, or any place within 6. 7. or 8. miles of London.’ The name of Brentford is immortalized in Buckingham’s burlesque, *The Rehearsal*, in ‘the two kings of Brentford.’

273. **the pigeons.** ‘The three Pigeous at Brentford, . . .’—G. This inn was kept by John Lowin, the actor (in this play; cf. list at Z
end of text, p. 240), after the closure of the theatres in 1642, until
his death, 1659.

285 ff. Subtle’s righteous indignation is most amusing, consider-
ing his previous efforts to get the widow.

298. single money, i.e. small money or change. ‘There came
an other and bought a knife and should haue single money againe.’
—Greene, Wks. X, 117.

299–300. On these ‘horary questions’ cf. note to Arg. 10.

300. Ward. Ward was a famous pirate. He is mentioned by
Donne (Elegy XV. 23–4. Cf. note Chambers’ ed.):

... and whether Ward
The traffic of the island seas had marr’d.

Howell calls him ‘the most infamous and fatal man that ever
Christendom bred.’ There is a tragedy by Robert Daborne,
A Christian turned Turk, or The tragical lives and deaths of the two
famous pirates, Ward and Dansiker: London, 1612. Fleay (I, 75)
says: ‘This was probably acted early in 1610 (by the Revels
children), being founded on a prose account of the same matter
(S. R. 24th Oct., 1609) “by Andrew Barker,” master of a ship,
who was taken by the confederates of Ward and by them some
time detained prisoner.’ This ‘Andrew Barker’s’ tale probably
was in Jonson’s mind in speaking here of the woman who wanted
to know if her husband were with Ward. ‘The following extract
from Dekker’s If this be not a good Play the Divell is in it (Works,
III, 352) shows the light in which Ward was regarded:

"Pluto. Their names! Is Ward and Dantziker then come?

Omn. Yes, Dantziker is come.

Pluto. Where’s the Dutch Schellum? where’s Hell’s factor, he!

Raf. Charon has bound him for a thousand yeeres
To tug at oare: he scoured the Seas so well
Charon will make him ferriman of Hell.

Pluto. Where’s Ward?

Rush. The merchants are not pill’d or pull’d enough,
They are yet but shaven, when they’re fleade he’ll come,
And bring to hell fat booties of rich thieves,
A crew of swearers and drinkers, the best that lives.

Omn. Ward is not ripe for damming yet.”’—C.

311. Face might have added, ‘and be a thief, too.’
313. I sent for him. Bravado. He did not send for him, but he proposes to put the best face on the matter that he can.

320. the dock. W. and G. apparently did not understand the word. It is the ordinary modern use, 'the place in a criminal court where a prisoner is placed during the trial.' Cf. N.E.D. It was highly desirable to escape conviction, for punishments were very heavy. Hence Dol's wish that she had but time to beat him. She literally could not afford time for that pleasant retributive diversion.

The punishment for vagabonds was 'to be greeuouslie whipped and burned through the gristle of the right eare, with an hot iron of the compasse of an inch about'; a second conviction was death. Among vagabonds are reckoned 'coosiners,' 'practisers of physiognomie and palmistrie,' tellers of fortunes (William Harrison, Description of England prefixed to Holinshed's Chronicles, ed. 1586). Thieves were generally hanged. 'And so the Prigger went to heauen in a string, as many of [his] facultie had done before.'—Greene, Conny-catching, Wks. X, 82. A Prigger is a horse-stealer. T. Dekker discusses the punishments of the 'canting crew.'—Wks. III, 89.

325-6. mistris Amo... madame Cæsarean. Apparently mistresses of brothels. Perhaps a reference to the second of these is intended in Epigram 133, On the Famous voyage (near the end):

And MADAME CÆSAR, great PROSERPINA,
Is now from home...

At II. 17 is mentioned Madame Augusta. Cf. note there. The quarto reads here Imperiall for Cæsarean. Imperia (1485-cir. 1511) 'cortisana Romana, ... digna tanto nomine...,' as her tomb says. Cf. La Grande Encyclopédie, Larouse's Dictionnaire, Burckhardt's It. Renaissance, II, 166 (Eng. tr.). Greene uses this name for a famous courtezan: 'Venice, why it is nothing, for they haue intelligence from it euery houre, & at euery worde will come in with Strado Curtizano, and tell you such miracles of Madam Padilia and Romana Imperia, that you will bee mad tyll you bee out of England.'—The Black Booke's Messenger, Wks. XI, 25. Cf. Balzac, Contes Drolatiques: La belle Impériâ mariée, et al.

330-2. In primitive barbarous civilizations, the threat to kill oneself and haunt one's enemy after death was (and is, as in China to-day) a potent defence for the weaker. Cf. J. Lippert, Kultur-geschichte... Stuttgart, 1886. It is interesting to observe the old idea recurring here in a comic way.
332. 'While you're sleeping and eating' (?).

Scene v. Scene v. 337. for fayling, i.e. to guard against failing. The expression was not uncommon. It occurs in Ralph Roister Doister.

339. Yes, my braine. This reminds us of Brainworm, the leading character of Jonson's earlier comedy, Every Man in his Humor.

346. See the story in the book of the Apocrypha so called.

353. Caterpillers. Caterpillars was a general term of opprobrium, but especially applied to the criminal classes that prey upon the commonwealth. Greene uses it so. Cf. at the end of a chapter of his Conny-catching, Wks. X, 97: '... the Justices: who I hope will looke into the loose life of bad, base and dishonest caterpillers.' I suppose this use of the term is of Scripture origin, but it is not peculiarly a Puritan term, as are scorpions, &c.

356. Good zeale, lie still. Zeal was a mighty word in the Puritan vocabulary. I have already had occasion to refer (III. 142) to its personification by name in Bartholomew Fair, in the person of Zeal-of-the-land Busy. The feelings of the best Puritans as to zeal appear in an eloquent passage in Milton's Apology for Smectymnuus (towards the end):

'... for in times of opposition, when either against new heresies arising, or old corruptions to be reformed, this cool unpassionate mildness of positive wisdom is not enough to damp and astonish the proud resistance of carnal and false doctors, then (that I may have leave to soar awhile as the poets use) Zeal, whose substance is ethereal, arming in complete diamond, ascends his fiery chariot, drawn with two blazing meteors, figured like beasts, but of a higher breed than any the zodiac yields, resembling two of those four which Ezekiel and St. John saw; the one visaged like a lion, to express power, high authority, and indignation; the other of countenance like a man, to cast derision and scorn upon perverse and fraudulent seducers: with these the invincible warrior, Zeal, shaking loosely the slack reins, drives over the heads of scarlet prelates, and such as are insolent to maintain traditions, bruising their stiff necks under his flaming wheels.'

The ideal of Ananias and of Milton is the same, but how different the expression of the poet and 'the botcher,' the learned and the ignorant zeal.

‘And have our roof, ... And ceiling free From that cheap candle bawdery’ [i.e. filth, candle-smoke marks].

387. want of putting forward. ‘Lovewit appears to be of the same opinion as Butler:

“Honour is like a widow won
By brisk assault and pushing on,
By boldly entering in, and urging,
Not slow approaches like a virgin.” — C.

408 ff. ‘Norton amuses himself, in a similar manner, with the magnificent schemes of a country curate, the Mammon of his times.’ — G. Gifford proceeds to misquote (a not uncommon thing for him). It is for bridging Thames:

Wherefore he would set up in hight,
That Bridge for a wonderfull sight,
With Pinacles guilt shining as goulde,
A glorious thing for men to beholde.

At the laste he thought to make the light,
For that Bridge to shine by nighte,
With Carbuncle Stones, to Make men wonder,
With dube reflexion above and under.


411-12. younkers, And tits, and tom-boyes. I suspect and ... and is a Latinism (*et ... et*) and = both ... and. ‘The youngsters both girl and boy.’ Tom-boy, however, has its modern meaning of rude girl sometimes. In the following passage both *tit* and tom-boy seem to mean strumpet.

This is thy work, woman,
The setting of your simpering sweetness, you filly,
You tit, you tomboy.

B. and Fl., *Knight of Malta*, II. 1.

413. A proceeding not far out of the line of some of the religious extravagances of the time.

432. That haue the seale, i.e. that are sealed as God’s people. See Rev. ix. 4, 2 Cor. i. 22, and many other places.

444. Tribulation is a pastor at Amsterdam. This, as has been mentioned before, was a place of general resort for the Puritans.

449. Harry Nicholas. The name is probably used here as a
synonym for a crazy religious fanatic. Henry Nicholas (fl. 1502–80) was a native of Münster in Westphalia, and passed his life there, at Amsterdam, and at Emden. He is supposed to have visited England. He founded (taking his doctrines mainly from David Joris or George, who died 1556) the Family of Love, a religious body, whose doctrine was the practice of Christian love toward one another. Their church polity was modeled on that of the Roman Catholic Church. Their morality and kindliness were real. Nicholas supposed himself to be inspired, and wrote many books of the revelations intrusted to him. The sect took enough root in England to be proceeded against by Queen Elizabeth (Proclamation, Oct. 3, 1580).

450. 'Good sir, goe,' &c., is of course what Face addresses to the parson.

463. I can find no Westchester in England.

467. It should be remembered here that Kastril means a sort of falcon or hawk. The terms of falconry are therefore aptly addressed to him. Such a suggestion of a pun always was acceptable to an Elizabethan audience.

478. Whiffe. Perhaps a current slang word in relation to gulls. Cf. Dekker: 'Hee therefore that would strieue to fashion his leggs to his silke stockins, and his proud gate to his broad garters, let him whiffe downe these observations; for, if he once get to walke by the booke (and I see no reason but he may, as well as fight by the booke) Powles may be proud of him, . . .'-Guls Horn-booke, II, 230.

491. 'twas decorum, i.e. I have not violated the propriety, the decorum, of my character.

495. countrey. Eng. law term, applied to a jury. In twelfth to fourteenth centuries, questions in dispute were referred to a sworn jury chosen from the neighborhood (i.e. the country). The liti-gants were said to put themselves 'upon their country.' The phrase is retained to-day, when accused criminals still formally submit to trial 'by God and their country' (which country the jury represent).

Page 240. The principall comœdians, &c. These names belong to Shakspere's company, known as The King's Company ('The Kings Maiesties Servants') from 1603–42. For details of the careers of these actors cf. D. N. B. and books on the London stage of this time.
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Printed again 1634, 4to; and again 1668, 4to.


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II. Charnock, Thomas: Aenigmas, p. 303.
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Appendix III, A Short Lexicon of Alchemy.

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Especially valuable for the letters not yet reached by N. E. D.
GLOSSARY

This Glossary aims to include all words now obsolete or archaic, as well as obsolete or archaic senses of words still current in other senses. An attempt is made to mark such obsolete words and meanings: † before a word means that the word is obsolete; ‡ before a definition means that the word is obsolete in the sense indicated. These markings follow N. E. D., and where that is wanting the Century Dict. Besides this it is intended to include technical terms of alchemy, astrology, or chemistry, which, even if still current, have an exact meaning only for the special student. Many of the names of substances and processes used in alchemy have a transcendental significance, beside the literal meaning. I have indicated the specific meanings, and where possible given some idea of the transcendental meaning as well, though this latter will more often be found in the Notes. The scope of the Glossary has been somewhat liberally interpreted, and where the currency of a word has seemed doubtful it has been admitted.

At least one reference for the occurrence of each word is cited; sometimes more. A word followed by one citation is not on that account to be understood as occurring but once. Full titles of books referred to by the author's name only will be found in the Bibliography. Books there marked § are of special use for the Glossary.

The following signs are used:

† = obsolete.
|| = word never fully naturalized in English.
a. = archaic.
dial. = dialectic.

Words in small capitals are the dictionary forms of the words cited.

Etymologies are enclosed between square brackets.

The other abbreviations used are common and easily understood.

Abuse, IV. 620, 628: † to impose upon, cheat, deceive.
A cop, II. 697: on the top, on high. Cf. note.
Adalantado, III. 261 [Sp. adelantado, pp. of adelantar, to advance; an appellation formerly given to the governor of a province]: used loosely here to magnify the importance of the supposed Spaniard.
Admire, II. 36: † wonder; 574: a. wonder at.
Adrop, II. 400 [word coined by alchemists]: a name either for the philosophers' stone, or the
matter, as lead, out of which the mercury is to be extracted for the philosophers' stone. 'Adrop ist azar, lapis ipse, azane' is Ruland's lucid definition. Neither azar nor azane appears in his dictionary or elsewhere, so far as I know.

**Affection**, II. 681: a. disposition toward, inclination.

**Ablution**, II. 596: † in early chemistry and alchemy, the purification of bodies by the use of suitable liquids.

**Affront**, II. 112: † accost, salutation. It is possible that the word has its ordinary meaning here.

**Aire**, II. 198: † exhalation affecting the sense of smell, odor.

**Alembek**, II. 99; Lembreke, III. 53 (ALEMBIC) [Ar. al-anbiq, a still]: a distilling apparatus consisting of a gourd-shaped vessel (cueurbite) containing the substance to be distilled, surmounted by a cap, the alembic proper, which carries the vapor to a receiver where it is condensed.

**Aludel**, II. 245: a pear-shaped pot of earthenware or glass, open at both ends, so that a series could be fitted one above another; used by the alchemists in sublimation.

**Amalgama**, II. 290: amalgam. Here it is a soft or plastic condition of gold or silver, &c., produced by combination with mercury.

**Amalgame**, II. 301: † to alloy with mercury, i.e. to amalgamate.

**Amuse**, I. 417: † to puzzle.

**Anabaptist**, II. 562: lit., one who baptizes over again; then (a.

or †) loosely applied to those who reject the doctrine of the Church of England as to 'holy orders' and the 'sacraments.'

**Anenst**, II. 686 (ANENT): † beside.

**Angell**, I. 236, 339: an English gold coin called at first the angel-noble, being originally a new issue of the noble, having as its device the archangel Michael standing upon, and piercing the dragon. First coined in 1465 by Edward IV, value 6s. 8d.; in I Henry VIII it was 'worth 7s. 6d., 34 Henry VIII, 8s., 6 Edward VI, 10s.; last coined by Charles I.


**Antike, To the Reader. 7 (ANTIC):** † a grotesque pageant or theatrical representation.

**Antimonium**, II. 604: antimony; in alchemy originally applied to the native trisulphid; the pro-lens, leo ruber; plumbum nigrum, lupus metallorum of the alchemists.

**|Aqua regis**, II. 601 (or aqua regia): a mixture of nitric and hydrochloric acids, so called because it can dissolve the 'noble metals,' gold and platinum.

**Aqua-vita-men**, I. 53: liquor dealers. From |AQUA-VITAE, a term of the alchemists applied to unrectified alcohol and popularly to any strong liquor.

+aQuetile**, II. 658: the essential principle of water.

**Argaile**, I. 450 (†form of ARGOL): the tartar deposited, by wines entirely fermented, as a hard crust on the sides of the casks; crude bitartrate of potassium.
†Argent-vive, II. 95: mercury.
Ariee, III. 182: †to amount to.
Article, I. 262: a moment.
Asension, II. 308: †in alch., distillation, evaporation.
Assiduitie, Dedication 1616. 12: †continual recurrence.
Assumpeit, I. 268: Lat. † He has taken upon, 'but here apparently equivalent to 'to take'; with a reference to the word as a lawyer term, i.e. a promise or contract founded on a consideration; making a double sense here of 'he has taken' (the money), and 'he has undertaken' (the matter for Dapper).
Athanor, II. 255, 276: a digesting furnace used by the alchemists, in which a constant heat was maintained by means of a tower which provided a self-feeding supply of charcoal.
Autentique, II. 511 (AUTHENTIC): †legally or duly qualified.
Azooh, II. 401 (AZOT, AZOTH) [Ar. az-zauq, quicksilver]: the alchemists' name for mercury, as the essential first principle of all metals, not ordinary quicksilver of the mine, but prepared and purified mercury: sometimes spoken of as the 'philosophers' mercury.'

†Babioun, V. 14 (†BABION): a baboon, an ape.
†Balneum, II. 251: in alchemy (short for Balneum Mariae, or Bain-Marie) a vessel of warm (not boiling) water, in which other vessels were placed to warm them.
Band, IV. 401: specifically, the neck-band or collar of a shirt in the 16th or 17th centuries; a collar or ruff worn around the neck by man or woman.
Banque (BANK). †In Banque, III. 267: in store, laid up.
Barb, I. 114: to clip; i.e. to mutilate coin by fraudulently paring the edges.
Barbel, II. 186: a large freshwater fish, Barbus vulgaris, deriving its name (cf. L. barba, a beard) from the fleshy filaments which hang from its mouth (the beard referred to here).
Bath. S. Maries Bath, II. 271. See Balneum.
Because, II. 411: †in order that.
Bird, I. 286; V. 218: a familiar spirit. In the Kentish dialect any pet animal is 'a bird.'—Halliwell.
Blow up, I. 277: †to ruin.
Bolt, II. 298: to expel. A term borrowed from the rabbit-warren, where the rabbits are made to bolt, by sending ferrets into their burrows.
Bolts-head, II. 113, 246; III. 53 and passim (or BOLT-HEAD): a globular flask with a long cylindrical neck, used in distillation.
[†Bona roba, II. 694 [corrupted from It. BUONA ROBA, good stuff, fine gown, fine woman]: a handsome girl.
Botcher, III. 162; V. 437: a mender or repairer; spec. †a cobbler. It may also be a tailor who does repairs.
a. Brach, I. 111: a kind of hound which hunts by scent. In later English usage, as here, always feminine; a bitch.
**Glossary**

**Brawne, IV. 273**: spec. the flesh of the boar.

**Broker, IV. 596**: †a go-between in love affairs; a pander—a specialized use.

**†Brokerly, IV. 683**: like a broker; pettifogging, huckstering.


**Burgess, II. 166**: a member of Parliament for a borough, corporate town, or university.

**Businessse, III. 313**: †affectedly used for an ‘affair of honor,’ a duel.

**Calce, II. 609**: calx, q.v.

**Calcination, II. 597** [L. CALCINARE, to burn like lime]: the process of reducing by fire to a calx (q.v.), or powder; or the subjecting of an infusible substance to a roasting heat.

**Calcine, II. 583**: to perform calcination.

**Calx, II. 274**: alchemical term, a powder or friable substance produced by thoroughly burning or roasting (calcining) a mineral or metal, so as to consume or drive off all its volatile parts, as lime is burned in a kiln. The early chemists thought the calx the essential part of the substance calcined.

**Candor, V. 484**: †stainlessness of character, integrity.

**Cast, Arg. 10**: calculate astrologically. See *Horoscope*.

**Cast, III. 371**: †cashiered, dismissed from office.

**Caule, I. 327**: the amnion or part of it, a membrane enveloping a child’s head at birth, sometimes regarded as a good omen and a preservative against drowning.

**†Ceration, II. 597** [κηρός, wax]: alchemical term for the act of covering anything with wax, or softening a hard substance not capable of being liquefied.

**Changeling, V. 90**: a. a fickle or inconstant person.

**Chapman, III. 268**: †or a., a merchant. Here, † or dial., a purchaser.

**†Chlause, I. 225, 229, 234** (CHOUSE) [Tur. CHAUSH]: a Turkish messenger, sergeant, or lictor. Here, †a swindler. Cf. note, I. 225.

**Chibrit, II. 401**: Gifford says it is mercury. There seems to be confusion about the word. The spelling CHIBRIT I find nowhere but in the passage here cited. It is apparently equivalent to †|KIBRIT [Ar. KIBRIT, sulphur]: sulphur.’—*N. E. D.* KIBRIT is also twice cited by Schmieder (p. 98) as KEBRAT AL AHMAR, the red sulphur] ‘oder dem roten Schwefel, wie bei den Arabern die Tinctur genannt wird’: and again, p. 127, as AKBIRIT, a term unknown to the Graeco-Latin alchemists (the use of the term being cited as proof that the author there referred to knew Arabic writings on alchemy).

**KIBRITH** is defined as sulphur by Ruland, Syd. Soc., Foster; Blancard, *sul sulphur*, also cites the term as a chemical name for sulphur and gives as other equivalents CIBUT, CHYBUT, AKIBOTH.

**CHYBUR** is sulphur.—Johnson,
Syd. Soc., Foster. CHYBUR equals CHYBUR. — Johnson, Foster. KIBRIC is defined as sulphur by Halliwell; by Ruland, 'Mercurii und aller fluessigen Ding Vater, und die erste Materi darauss Mercurius wirdt.' (The parent of mercury and other fusible and liquefiable things, and the first material out of which mercury is made.) It was said by Libavius to be the head and father of albumen, salts, and the liquefiable metals. — Syd. Soc. Ruland further says that it 'wird auch der lapis selbs[t] genennet.' KYBRICK, or KIBRIC, a name given to the stone. It signifies also the father and first matter of mercury and all fluids. — Waite. KIBRIC is mentioned in Ashmole, T. C. B., p. 375, where 'azot' and 'kibrick' are brother and sister to 'Serpent of Arabia,' the child of 'Omogeni' and 'Magnesia.' KIBRICA (Ar.) and KIBRITH (Ar.) are sulphur. — Foster. Syd. Soc. gives KIBRIUS, arsenic. Ruland gives KYBRUS or KEBRICK, arsenicus.

Apparently Ben Jonson meant sulphur. The confusion is probably due to the broad application of the term sulphur, or its equivalents, by some of the alchemists. Blancard, after citing many names in various languages which are applied to it, says, 'Omnia quoque olea, resine, Adipes & pinguedines Chymicis sub nomine sulphuris veniunt, sive ex vegetabilibus, sive ex animalibus; imo omne, quidquid est inflammabile sulphur habent.' The form KIBRIC, most likely, is due to assimilation of the final to the initial consonant. The Arabic character which begins KIBRIT would be rendered by the Greek χ_, and so would naturally give forms in CH-. These forms are doubtless all to be referred to this same Arabic word, and all properly mean sulphur; sometimes referring to it as plain sulphur and at others to its arcane significance as one of the two principles of all metals. Cf. Introd., Theory, pp. 20 ff.

† China-house, IV. 399: a place where china was exhibited. Cf. note.

Chiromantie, I. 426 (CHIRO-MANCY): palmistry.

Chrysopœia, II. 588 (†CHRY-SOPEE) [Gk. χρυσοποιία, gold-making]: alchemy, i.e. the art of turning other metals into gold.

Chrysosperme, II. 395 [Gk. χρυσός, gold, and σπέρμα, seed]: a means of producing gold.

† Cibation, I. 151: the 7th process in alchemy; the act of adding to the matter in preparation fresh substances, to supply the waste of evaporation. Lit., feeding. Ruland says, 'Cibatio, id est, corporatio'; meaning that it is the act of giving body to the matter.

† Cinoper, I. 451: cinnabar, a red or crystalline form of mercuric sulphid (Hg'S), here probably applied to native cinnabar, the most important ore of mercury.

Ciroulate, II. 465: † to subject a substance to continuous distillation in a closed vessel in which the vapor is caused to con-
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dense at the top of the apparatus and to flow back into the original liquid, the whole thus undergoing repeated vaporization and condensation.

Circulation, II. 285: †the continuous distillation of a liquid to concentrate or refine it. Cf. Circulate.

†Citronise, III. 178: to become of a citron or yellow color. Cf. note.

Citterne, III. 474, in stage dir. (or CITHERN): an instrument of the guitar kind, strung with wire, played with a plectrum, very popular in the 16th and 17th centuries. The Tyrolese form of this instrument is today known to us as the zither.

Clap, IV. 566: †a stroke of misfortune, a sudden mishap.

†Clarke, I. 190: †form of CLERK.

Clothing, I. 410: †livery, uniform.

Clout, I. 401; II. 405: a piece of cloth, a rag (a. and dial).

Cocatrice, V. 127 (COCKATRICE): a serpent hatched from a cock's egg. Fig., †a whore.

Cocksles, IV. 158: the English name of bivalve molluscs of the genus Cardium, here probably used vaguely for any bivalve.

†Cohobation, II. 597: redistillation, i.e. subjecting to repeated distillation by pouring a liquid back again and again upon the matter from which it has been distilled (or upon other matter of the same kind). It differs from circulation in being repeated distillation, while circulation is continuous distillation in the same vessel.

Coitum, IV. 584 [Lat.]: coition.

Collar, IV. 273: a piece of meat tied up in the form of a roll or coil.

Collect, I. 23: †recollect.

Colliar, I. 90; V. 343 (COLLIER): a man engaged in the coal trade; †used as a term of reproach with allusion to the dirtiness of trade in coal, or the collier's reputation for cheating.

Commoditie, To the Reader. 4: perhaps in the special sense alluding to the commodity swindle. See II. 14 below. I. 434: †a quantity, a 'lot' of goods. II. 14: †spec., a parcel of goods sold on credit by a usurer to a needy person, who immediately raised some cash by reselling them at a lower price (see D'Israeli, Curiosities of Lit., sub 'Usury'). See note, III. 385.

Complexion, I. 304: †constitution, bodily habit, nature (as determined by the mixture of the humors). I. 29: color, texture, and appearance of the skin. I. 304 may belong here also. II. 247, 264: color.

Compos'd, To the Reader. 37: †elaborately or well put together.


Conscience, Dedic. 1616. 7: †consciousness.

Cop, II. 697: the top of anything.

Cf. †a cop, and note on this line.

Copie, To the Reader. 33: †copiousness [Lat. copia].

Corps, I. 41: †earlier spelling of CORPSE, body.
Cosen, Cossen, I. 124; II. 43; passim: cozen, cheat.

Count'nance, I. 43 (COUNTENANCE): †position, standing, dignity.

Count-palatine, II. 541: in England the earl or lord of certain counties, who originally exercised in them royal privileges, with the right of exclusive civil and criminal jurisdiction.

†Covetise, II. 258: covetousness.

Coyle, V. 198 (COIL), a. and dial.: tumult, turmoil.

Crackers, I. 278: i.e. firecrackers.

Crewell, I. 173: †made of crewel, a thin worsted yarn († or dial.).

Crinckle, III. 519: to †turn aside from one's purpose († exc. dial.).

†Crosse-let, I. 477 (CROSSLET): a crucible.

Crow, II. 130: †in alchemy, a color of ore or of substances in a certain state, i.e. black.

Crowes-head, II. 278: same as Crow, q.v.

Crowne, I. 458; III. 486: an English coin (gold or silver) worth five shillings, first coined by Henry VIII in gold in imitation of the French écu au soleil. Since Edward VI it has existed in silver. Also from 15th to 18th centuries a common name for the French écu and coins of similar value.

†Cucurbite, I. 477; II. 577 [Lat. CUCURBITA, a gourd]: a vessel, originally gourd-shaped, used in distillation and other chemical and alchemical processes; forming the lower part of an alchemic.

Cunning, I. 207: †learned.

Dab-ohick, IV. 235: the little grebe, Podiceps minor.

Daintie, I. 210: †to make dainty, to be loth, to scruple.

Daylinesse, Dedic. Q. 16: daily occurrence (rare).

Deulee, V. 143. See note.


Digestion, II. 283: in chem., exposing a substance to the action of a liquid with the aid of heat, for the purpose of extracting the soluble constituents. Ruland, p. 186, gives four definitions of operations passing under this name. They agree in all being separative processes analogous to the digestive operations of animals. Digestion was one of the regular processes to which matter was subjected in making the philosophers' stone.

†Dildo, V. 374 [a word of obscure origin]: (1) used in refrains of ballads; (2) a name of the penis or phallus, or a figure thereof. The meaning in V. 374 is derived from (2), and is given by Cotgrave (sub GODEMICHE), Bailey, Grose, Wright, as penis factitia [-us?] or penis succedaneus. N.E.D., tho apparently not recognizing this sense, cites another passage containing the same phrase that Jonson has here: '1647 Parl. Ladies 12 The very sight of this Madam with a Dildoe... put the house into a great silence.' Bailey (1721) offers an etymology from
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It. 'DILETTO, q.d. a woman's delight'; or from English DALLY.
a. Ding, V. 341: to knock, dash, or violently drive a thing in some direction.

Discipline, II. 573; III. 32: spec. in English church history; the ecclesiastical polity of the Puritan or Presbyterian party (thence styled Disciplinarians) in the 16th and 17th centuries.

Discover, I. 224: *to reveal, make known († in absolute use).

Distemp'red, II. 426: *vexed.

Doctor, I. 208. Cf. note.

Dog-bolt, I. 121: *ta contemptible fellow.

†Dog-leech, I. 103: one who treats the diseases of dogs; a quack.
a. Donzel, IV. 287, 583 [Lat. DOMINICELLUS]: a young gentleman not yet knighted, a squire, a page. It is probably used here as a familiar diminutive of DON—its etymological significance.

†Dousabell, III. 252 (DOWSABEL): an English form (through French) of the female name DULCIEBELLA. Perhaps first used in some pastoral song, whence applied generically to a sweet-heart.

Dulcefle, II. 583: *to wash the soluble salts out of a substance; to neutralize the acidity of.

Edify, III. 45: *to gain instruction.

Election, To the Reader. 34: *judicious selection.

Elixir, I. 505; II. 48, 142 [Ar. AL-IKSIR, in same sense]: a preparation by the use of which it was sought to change metals into gold or silver; sometimes, as in The Alchemist, identified with the philosophers' stone; also endowed with the power of prolonging life and curing disease. For its powers cf. II. 48 ff. The great elixir, also called the philosophers' stone, or the red tincture, transmuted into gold; the lesser elixir, stone of the second class, or white tincture, transmuted into silver. In this play there is but one stone, which has all powers.

Embion, II. 293 (EMBRYO): *in chem., a metal or other chemical substance not disengaged from its native state of combination.

Entertaine, II. 168: *keep in one's service.

Ephemerides, IV. 611 (EPHEMERIS) [ἐφημερίς, diary, calendar]: an almanac showing the positions of the planets for every day and hour during a period; used by the astrologers.

Epipidimis, III. 233 (EPIDIDYMIS) [ἐπίδιδυμις, from ἐπί + δί-δυμοι]: 'a long narrow structure attached to the posterior border of the adjoining outer surface of the testicle, and consisting chiefly of coils of the efferent duct, which emerge from it as the vas deferens.' Syd. Soc. Lex. Used loosely here.

Erect (a figure), I. 96: to 'set up' (a figure of the heavens). Cf. Horoscope.

†Errant, IV. 625: arrant.

Exalt, I. 68: *in alch., to raise (a substance or its qualities) to a higher degree; hence, to
refine, or raise in quality, to intensify.

†Fac, I. 329, 330, 336: a corruption of FAITH, a trivial quasi-oath.

Fæces, II. 273; IV. 484: sediment, dregs, lees.

Fairy, I. 305: the land of the fairies.

Faithfull, II. 29: believing.

Fall, II. 516: either, (1) a falling band, i.e. a band or collar worn falling flat round the neck, in fashion during the 17th century; or, (2) a kind of veil, worn by women hanging from the front of the bonnet. N.E.D. (Fall, 23) quotes for (2) ‘1611 TOURNEUR Ath. Trag. IV. i, There are those Falles and Tyres I tolde you of.’ This renders (2) the probable meaning here, tho Gifford holds to (1), which is entirely possible. Cf. Planché, under BAND, RUFF, FALL, for drawings and details.

Familiar, I. 192, 279, 283, 341: a familiar spirit, supposed to attend at call, elsewhere called ‘fly’ and ‘bird.’

†Farther, V. 49, 61: farther.

Fat, II. 371: of mold, clay, &c., containing much soluble or plastic matter; having a ‘greasy’ feeling to the touch; sticky.

Fatnesse, II. 362: of the soil, unctuous nature; hence fertility, luxuriance. Here, oiliness.

†Felt, V. 463 (FEEEZE): beat, flog († exc. dial).

Felt, I. 36: a hat.

†Feltre, II. 263: filter.

Ferment, II. 107: a body, which, under certain conditions, when brought into contact with the molecules of various organic chemical compounds induces decomposition and reconstruction of their elements, without itself forming any part of the resulting product. Hence, †spec. in alch., sometimes applied to the philosophers’ stone. Cf. note, I. 151.

Fermentation, I. 151: in alch., an internal change supposed to be produced in metals by a ‘ferment’ operating after the manner of yeast.

Figure, Arg. 10; I. 96; IV. 443: a horoscope, a diagram of the aspects of the astrological houses.

Fimus equinus, III. 188 [Lat., horse-dung]: the name of a moderate grade of moist heat, similar to that produced by chemical change in horse manure.

Fine, I. 414: to pay a fine to escape the duties of an office.

Fire-drake, II. 26 [O.E. FFR-DRACA, fire dragon]: an alchemist’s assistant.

Firke, III. 280: to move about briskly, to be frisky. II. 547: move quickly, hasten. Firkes mad: goes mad at once. II. 28, firke up: to stir up, to rouse.

Fix, I. 68; II. 100: to deprive of volatility or fluidity; in alch., to fasten a volatile spirit or essence by combination with a tangible solid or fluid; also, to render (mercury) solid by combination with some other substance.

Fixation, II. 307: in alch., the
process of reducing a volatile spirit or essence to a permanent bodily form; the conversion (of mercury) into a solid by amalgamation or combination.

Flaw, IV. 347: to crack, to mar, to damage by a crack or fissure. Used figuratively, like taw in same line.

Flitter-mouse, V. 272: a bat. Here used as a term of playful endearment.

Flye, Arg. 11; I. 242, 283: a familiar demon (from the notion that devils were accustomed to assume the form of flies), supposed to attend at call.

Forbeare, I. 375: to spare, part from.

†Poyst, IV. 633 (foist): a cheat, a rogue.

†Fricace, III. 89: friction, i.e. a rubbing of the body with the hands.

Frumesity, V. 226 (frumenty): a dish made of hulled wheat, boiled in milk, and seasoned with cinnamon, sugar, &c.

Fub, IV. 345: a variant of FOB, to cheat.

†Fucus, I. 447; II. 698: a cosmetic for the skin.

Furnishing, III. 264: preparing for work. The 'work' here is of course 'to be gullèd.'


Garbe, IV. 361: carriage, demeanor; or style, 'mode,' the fashion.

Gentle, I. 249: a person of gentle birth (rare in sing.).

†Ging, V. 21: a gang, company, rabble.

Gods lid, III. 494: oath, oftener in the form 'slid; probably equal to God's (eye)lid.

†Gods so, II. 564 [? var. of Gadso, after oaths beginning with God's. Gadso is a variation of Catso through false connection with other oaths beginning with gad (euphemistic for God).

†Catso, from It. cazzo, penis (also used as an interjection), is frequent in 17th cent. in Italian senses. Also = rogue.]

Godwit, II. 185: a marsh bird, genus Limosa, formerly of great repute for the table. In 16th and 17th centuries often used to render Latin Attagen, Spanish Francolin.

†Gold-end-man, II. 563: one who buys broken pieces ('odds and ends') of gold.

Goose-turd, IV. 401: tof the color of goose-dung. Fr. merde d'oeie.

Graines, I. 399: (1) specialized application of the plural, the capsules of Amomum Melegueta, of Western Africa, used as a spice, called also 'grains of paradise' and 'Guinea grains.' II. 753: (2) referring to the unit of weight, 7/60 lb. Troy. Dryden, Epiloge, to 2nd Part of Conquest of Granada, uses it thus:

'None of 'em, no not Jonson in his height,
Could pass, without allowing grains for weight.'

Ed. Scott-Saintsbury, vol. IV. Apparently suggesting an indefinite weight here rather than the usual sense of the smallest possible quantity. III. 217: (3) food, with reference also to sense (2).
Griefe, II. 66: +disease, sickness.

†Gripes - egge, II. 250 [Lat. Gryps, griffin]: a vessel shaped like a large egg.

Groat, III. 439: an English coin issued from 1351–2 to 1662, worth fourpence. As the currency progressively debased the older groats were valued at a higher rate than the later ones.

Groome - porter, III. 356 (GROOM-): an officer of the English royal household; his principal functions from the 16th century on were to regulate all matters connected with gaming within the precincts of the court, to furnish cards and dice, &c., and to decide disputes arising at play: abolished under George III.

Guift, V. 10: gift. (A 13th, 16th, and 17th century spelling.)

†Guilt, IV. 49: gilt.

Guiny-bird, IV. 38: guinea-hen. Here fig., like +slang use of GUINEA-HEN, a prostitute.

Gumme, II. 198: +gum of trees, &c., used as perfume.

Habergions, IV. 473 (HABERG-ON): a sleeveless coat or jacket of mail or scale armor, originally smaller and lighter than a hauberk, but sometimes equivalent to it. Apparently here used by synecdoche for the men in the habergeons.

Hargubuzier, V. 388 (HARQUEBUSIER): a soldier armed with a harquebus, the early type of portable gun, varying in size from a small cannon to a musket.

†Hart, I. 459, 486 (HEART): an oath equivalent to †God’s HEART; found also as †Ods HEART, †HEART.

†Hay, II. 281: a net used in catching wild animals, esp. rabbits.

Hearken, V. 417: †to search out or find by inquiry.

Heautarit, II. 401. See note.

Helme, II. 270, 465: +the head or cap of an alembic or retort.

Hiacynth, II. 178: a gem of reddish orange color, which is a variety of the mineral zircon.

Hoigh, III. 225 (HOY): a small vessel, usually sloop-rigged.

Honest, IV. 720: a. chaste.

Horoscope, I. 429 [ἀρωσκόπειον or ἀρωσκόπιον, a nativity, from ἀρωσκόπος, one who observes the hour of birth, from ἀρα, hour, and σκόπειν, to view]: (1) that part of the ecliptic which is on the eastern horizon at the instant of a birth; (2) a figure or diagram of the houses of heaven, showing the positions of the planets. Cast a horoscope: to calculate the part of the ecliptic which is on the eastern horizon at the time of a nativity or at the moment of asking a horary question, and thence to erect a figure of the heavens, with a view to considering the influences of the stars upon human affairs.

House, I. 96: in astrology, 18th part of the heavens as divided by great circles drawn through the north and south points of the horizon, in the same way as meridians pass through the poles. Parts of the heavens which never rise or set are ex-
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†Huisher, IV. 396: usher.
Humor, III. 29, passim [L. humor, a fluid]: (1) In ancient and medieval physiology, one of the four chief fluids (cardinal humors) of the body, viz. blood, phlegm (or mucus), choleric ( bile), and melancholy (black bile). By the relative proportions of these a person’s physical and mental qualities and disposition were held to be determined. III. 29 refers to the derangement of the proper proportion of the humors in the body, and hence abnormal condition of mind. Prol. 9, (2) a particular disposition, inclination, or liking, especially one having no apparent ground or reason; mere fancy, caprice, freak. Very frequent in this sense, 1575–1625, and ridiculed by Shakspere and Jonson as here. (3) Habitual frame of mind; mood natural to one’s temperament. This is Jonson’s serious use of it, as in the titles of Every Man in his Humor and Every Man out of his Humor. IV. 96 is probably the same as (2), but it may be (3) or (4). Humorous, then, means eccentric, and a humorist is a ‘crank.’ Cf. Greenough and Kittredge, Words and their Ways, pp. 30ff. Humor (I. 269) means (4) a disposition to some specified action. This sense is still current.

Hundred, IV. 134: in England, a subdivision of a county or shire, having its own court; or the court itself.

Imbibition, II. 269: †soaking or saturation with liquid; or combination of solid and liquid by this process.

†Incineration, II. 294: the bringing of a substance to the consistency of moist wax.

Jack, II. 534: a machine for turning the spit in roasting meat; either wound up like a clock (as here), or actuated by the draught of heated air up the chimney.

Jealousy, IV. 119: suspicion (now dial. in this sense).

†Jovy, V. 476: jovial.

Kemia, II. 309 (KYMIA): a coeur-bit by which distillation was performed.

Kibe, I. 35: a chapped or ulcerated chilblain.

Kind, V. 217: grateful († exc. dial.).

Kindly, I. 137: naturally, fittingly, properly.

Knot, II. 185: the robin-snipe, Tringa canutus.

†Laoc virginis, II. 272, 394: (1) azoeeh, q.v.; (2) water of mercury; (3) the solvent of metals, i.e. the philosophers’ vinegar. Cf. note, II. 394.

Lady-Tom, V. 459: Tom is a contemptuous name for a man, here used by the would-be-‘sporty’ fool Kastril, along with the other slang in which he delights, to signify that she would become a lady by marrying a knight (here called a Tom), and so be a Tom’s lady, i.e. a lady-Tom.

Lamprey, II. 185: a fish of the
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genus *Petromyzon*, shaped like an eel.

**Lato, II. 401 (LATTEN, LATON)** [Berthelot, *Journal des Savants*, 1891, p. 381, says it is a variation of 'electrum']: (1) a mixed metal of yellow color like brass, called also aurichalcum or aurichalcum (understood as gold-copper, really from Greek δρειχαλκον = mountain copper). The cuprous hydrozincite now called aurichalcite (Dana, *Mineralogy*, 712) is one sort. The term seems to have been somewhat loosely applied in alchemy. (2) It is also 'der unreine rote Cörper | ... Ist die erste schwärzte | wann die hinweg | und widerumb rot ist worden | so heist es abermal Laton, und ist zusammen gesetzt auss Sonn und Mond.' —Rul. That is, it is the red color in the process of making the stone, when the first black has departed, and the matter becomes red again. This is the peculiar alchemical sense, and is not clearly determined.

**Launer, I. 114:** 'to 'sweat' gold or plate, i.e. to wash it in aqua regia and so take away a portion of it in an inconspicuous manner.

**Learne, V. 235:** teach (now vulgar only).

**Leg, II. 690:** 'a bow.

**Lemmeke, III. 53.** See Alembeke.

**Lent, II. 255; III. 189:** 'slow, gentle, mild.

**Lewd, IV. 498:** 'bad, vicious, evil.

**Liberty, IV. 733:** 'the district extending beyond the bounds of the city, which is subject to the control of the municipal authority. London had many such.

**Lights, V. 110:** lungs.

**Loose, II. 319:** a letting go, i.e. a loosing from the bonds of solid form; hence, solution.

**Lotium, IV. 650:** a lotion.

**Luna, I. 152:** silver.

**Lunarlie, II. 493:** a plant several varieties of which were used medicinally. *Lunaria biennis* is commonly called moonwort.

**Lungs, II. 27, 115, 121, *passim:* 'a fire-blower for a chemist or alchemist.

**Lute, II. 250:** to smear over with lute [Lat. *Lutum*, mud], i.e. a composition of clay or other tenacious substance for stopping the joints of vessels or coating them for a protection against fire.

**a. Lyen, IV. 46:** pp. of *LIE = LAIN.*

**Macerate, II. 578:** to steep or soak almost to solution.

**Magisterium, I. 497 [Lat.]:** the mastery = the philosophers' stone. II. 610: apparently less specific, the mastership or the operations which are necessary to the *magnus opus.* The word is not easily definable in some of its uses. Cf. Ruland and Waite.

**†Maistrie, IV. 122 (MASTERY):** magisterium, q.v.

**Malleation, II. 603:** 'malleability.

**†Mammel, V. 460:** a puppet.

**Marchesite, II. 398 (MARCASITE):** as used by the early mineralogists, the crystallized forms of iron pyrites, including more particularly the isometric species.
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Marke, I. 250; III. 183: an early English money of account, worth from 1300 on 13s. 4d. (in money of the time). Not a coin.

Mars, II. 285, passim: iron.

Martyrizations, II. 594. Cf. note.

Mauther, IV. 640: a girl (Eastern dial., with implication of coarseness in modern use).

Mayne, III. 71: the principal point.

Medicine, II. 175, passim: another name for the philosophers’ stone.

Meere. See Mere.


Melancholy, III. 403 [μελανχολια, black bile]: one of the four chief fluids of the body according to ancient and medieval physiology.

Menstrue, I. 116; II. 282, 403: menstruum, any fluid substance which dissolves a solid; a solvent. ‘Menstruum ist darauss alle metalliren [metall i(h)reri? ] Ursprung haben. Lull. fol. 86.’ —Ruland. ‘This term is used in a very arcane manner by some alchemists, who speak of the menstruum or matrix of the world, wherein all things are framed and preserved. It is a certain oleaginous and ethereal water.’ —Waite.

Mercury, II. 39, passim: quicksilver; in alchemical philosophy, the principle of malleability and lustre, supposed to be present in metals. Cf. note, II. 363.

Mercury sublimate, II. 96: probably bichlorid of mercury prepared by sublimation, i.e. corrosive sublimate. It may possibly be simply sublimated mercury, called also astrum of mercury.

†Merd, II. 405: excrement.

Mere, IV. 101; V. 95: †absolute.

Metaposcopie, I. 418 (METAPOSCOPY) [Gk. μεταποσκοπεων and ἐκοσκοπεῖν]: the study of physiognomy, i.e. the art of discovering the character of men from their faces.

Moderne, IV. 23: trivial, common. See note.

Moone, II. 39: luna, q. v.

Mortification, II. 599: †chemical term. The destruction or diminution of the active powers or characteristic qualities of (metals, &c.). ‘The word mortification seems to have been loosely used to denote any change due to chemical action.’ —Skeat, note to Chaucer, Cant. Tales, G. 1431. The essence of the process seems to have been actual chemical change in the body, according to Johnson; tho Phillips, quoted by Skeat (ibid.), calls it changing ‘the outward form or shape of a mixt body; as when quicksilver, or any other metal, is dissolved in an acid menstruum.’

Motion, V. 22: †a puppet, or a puppet-show.

Mullet, IV. 156: a fish of the
Pamphysick, II. 589: a word apparently made up in order to mystify Ananias, from πᾶν, all, and φῶς, nature; and signifying (the knowledge) of all nature.

Panarchick, II. 589: a word apparently made up in order to mystify Ananias, from πᾶν, all, and ἀρχή, rule; and signifying the all-ruling, sovran, all-powerful (knowledge).

Parcell, III. 94: partly.

Parlous, II. 525: 1 or a. form of perilous; †sharp, shrewd.

Partie-bawd, III. 222: partner in bawdry.

Passe-time, I. 207: a means of knowing how fast time is passing. Here a watch.

Passion, II. 603: susceptibility of impression from external agents. Proper passion of metals: the peculiar and natural susceptibility of metals; their chief passive quality, which is malleability.

Patience, V. 436: endurance, suffering.

Pavin, IV. 363: a slow, stately dance, probably of Italian origin, but much practised in Spain.

Pelioane, III. 53 (pelican): an alembic having a tubulated head, from which two opposite and crooked tubes extend and re-enter the body (œ凸ï²ïfï²ïtï²) of the vessel; sometimes called a CIRCULATORIE and used for circulation (q. v.).

Pellitorie o'the wall, III. 415: the wall-pellitory, a small bushy plant, growing on old walls, Parietaria officinalis, still used in fevers and urinary troubles,
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formerly supposed to be of wider use as demulcent and emollient.

Phant'sye, I. 355: fancy.

†Phlegma, II. 576: phlegm, old chemical term; the aqueous, insipid, and inodorous products obtained by subjecting moist vegetable matter to the action of heat.

†Pieces of eight, III. 226: the Spanish pesos duro (hard dollar), bearing the numeral 8 and worth 8 reals (a real is 12½ cents).

Pike, IV. 365: a spear-like weapon from 15 to 20 feet long in the 15th century, and continuing in use through the 17th in a somewhat shorter form.

†Pistolet, III. 226; IV. 289: the pistole, a gold coin of Spain worth about 16s. 8d.

Pomander, I. 504: a perfume ball or a mixture of perfumes, carried in the pocket or suspended from the neck or the girdle. Sometimes carried to prevent infection from the plague.

Pontick, II. 584 [Late Lat. PONTICUS: cf. It. PONTICITA, tartness]: tart, sour. Cf. note.

Portague, I. 461: a Portuguese gold coin variously estimated at £4 10s., £3 10s., and £3 12s. I have been unable to identify it with any of the standard Portuguese coins of 1550-1625.

Post, III. 374: a journey, a sense derived from the verb POST, to travel with post-horses. By most swift posts: as rapidly as by the swiftest post-horses.

†Potate, III. 177 [Lat. POTATUS, pp. POTARE, drink]: in alch., liquefied, potable.

Poulder, II. 406: powder.

†Poulder-corne, I. 31 (powder): one of the roundish particles into which gunpowder is formed by the corning or granulating process; a grain of powder.

Poxe, V. 461: a disease characterized by eruptive pocks or pustules upon the body. In the 16th and 17th centuries it usually means smallpox; sometimes, as in later usage, syphilis, as in this passage. It is used loosely as an imprecation, III. 212.

Prevent, II. 216; IV. 680: †anticipate, forestall. In IV. 680 with approach to its ordinary meaning.

Project, II. 38, 116: †to make projection (q. v.).

Projection, I. 79; II. 109: the act of throwing a portion of the philosophers' stone into a crucible of melted metal, and thus transmuting it into gold or silver; hence the act or result of transmuting metals.

†Puck-fist, I. 262 [Low Ger. PUK-FUST, a fist doubled up]: a niggardly person. (In botany, a puff-ball.)

Puffin, III. 498: a bird of the auk kind, family Alcidae, genus Fratercula or Lunda. Used fig. here.

Punque, II. 23: a punk, a prostitute.

Punquetee, II. 23 [FUNK plus It. diminutive -ETTO]: diminutive of FUNK (Punque).

Purchase, IV. 739: †plunder.

Putrefaction, II. 595: fermentative decomposition of albuminoid matter, attended with an offensive odor, due to the
evolution of ammonia and sulphuretted hydrogen. In chemical use applied to minerals also. It is like digestion a separative process. 'Putrefactio chymica est corporis concreti, per putredinem ordinariam, in calore humido substantiam ipsam corrumpente, ejusque penetralia reserante, dissolutio.'—Blancard. Ruland offers six definitions. I append one: 'Putrefactio resolutio est commistorum, cum partes inter se commisae, reseratis clausis internis, operante calore per humorem, & resolvente discedunt. Et haec est via ad praestantissimas illas Alchemiae operationes, facitque non tam elementa, quam essentias celestes ab elementari compositione separatas. Itaque in his & attendere oportet, ne fiat resolutio καθολко [Greek text not clear; I assume = καθολικо], sed dumtaxat eoque quos capsulis reclusis exire essentia, in qua crasis substantialis radicata est, posit. Hinc patet in mistis recedentibus magis ab elementari simplicitate, aliud iterius esse praeter elementa, quod etiam incombustibile putant, & a naturali putrefactione nouam substantiam producit, dum consitest. Resolutio istiusmodi duplex est: Putrefactio & resolutio per medicinam.'

Quaint (Queinter), II. 513: apparently a slang use of the ordinary sense 'curious,' 'out-of-the-way'; with perhaps a reference to †QUEINT (QUAINT) = pudendum muliebre. The words QUEER and FUNNY in modern colloquial speech sometimes approach such a sense as is here suggested.

†Quiblins, IV. 727: a quibble, an evasion.

†Quodling, I. 189 (CODLING): a variety of apple, in shade elongated and rather tapering towards the eye. From the beginning the name seems to have been applied to a hard kind of apple, not suitable to be eaten raw; hence to any immature or half-grown apple: and so, †applied to a raw youth, as here =greenhorn. Gifford thinks it 'a sportive appellation for a young quill-driver, derived from the quods and quids of legal phraseology,...' This fits the context well, but is probably fanciful.

Rack, II. 329: one of the irons on which a spit turns, called also cob-iron.

Receiver, IV. 514: a vessel for receiving and containing the product of distillation.

Recipient, II. 575: receiver (q.v.).

Rectifie, II. 576: a technical term for various processes of purification of liquids or of increasing their strength; to purify.

Register, II. 243: a contrivance for regulating the passage of heat or air. Here the draft-regulating plate of the furnace, which governed the temperature by controlling the draft. Cf. the modern 'damper' in the pipe passing from a stove to a chimney.
Reverberate, II. 276: to heat in a reverberating furnace, i.e. a furnace in which the fuel is not brought directly in contact with the material to be heated, but is so arranged that the flame of the burning gases plays over or is reflected back upon the material under treatment.

Rifle, I. 193, 283: raffle; †to play a game of chance for set stakes.

†Robustuously, To the Reader. 18: violently, robustly. († or a.)

Rose-vinegar, V. 58: an infusion made by steeping the petals of roses in vinegar, used for headaches and to dispel unpleasant odors; apparently regarded as a disinfectant here.

Rugg, I. 36; II. 685 (RUG): †a kind of coarse nappy frieze.

Saints, III. 1: Puritans' cant term for themselves = the Separation and the Brethren.

Sal, II. 396: salt.

Sal-tartre, I. 450: salt of tartar.

Sand-heat, II. 268: the heat of warm sand used in some chemical operations. 'Calor arenæ, medius est inter cinerum & scobis ferri, estque quando vas materiam continens in catino arenario arena circundatum substantiam fixiorem, quam cineres propellere nequibant protrudit. Vbi aduertendum est, arenam subtilem, non adeo violentum calorem præbere, quam grossam.'—Rul.

†Sapor, II. 584: taste, savor.

||Sapor pontick, II. 584: sourish taste. Cf. note.

||Sapor stiptick, II. 584: sub-sour or under sour. (Lit., astringent taste.) See note.

†Say, I. 453: assay.

Searabe, I. 59: a beetle. It was supposed to be bred in and to feed on dung, and so was often applied opprobriously to persons.

S'death, I. 136: God's death, i.e. Christ's death.

See.me, I. 445: probably in † sense, be fit. Cf. note.

Serocon, II. 655. Cf. note.

†Sess, III. 418: to assess, tax.

Set, IV. 280: in plu., †the plaits or flutings of a ruff.

Set out (his throat), V. 160: probably equivalent to modern slang 'let off his mouth,' being derived figuratively from either; (1) SET OUt, to show, display; or (2) SET OUt, to place so as to project beyond, to cause to jut out, as of a stone in building a wall. It would then be a phrase analogous to 'give tongue,' used of the howling of hounds on the scent.

Sharde, IV. 545: a piece of an earthen vessel.

†Shrieff, I. 206: sheriff.

Sicknesse, Arg. I. i.e. the plague.

A specific application of the word in the language of the time.

Silver potate, III. 177: silver in a drinkable condition.

†Sirrah, I. 3, passim: a word of address, generally equivalent to 'fellow,' or to 'sir' with a contemptuous force († or a.).

Skill, I. 48: †art, trade.

†Slied, I. 160, passim: exclamation apparently abbreviated from GOD'S (EYE)LID.

†Slight, I. 109, 162, 244, 285, 339: a contraction of BY THIS LIGHT or GOD'S LIGHT.

Slopp, III. 224; IV. 665: †a gar-
ment covering the legs and the body below the waist, worn by men, varying in cut according to the fashion.

Sol, I. 152; II. 180, 239: gold.

Solecism, IV. 101: incongruity.

Solution, II. 314, 596: the transformation of matter from a solid or gaseous state to the liquid state by means of a liquid called the solvent or menstruum.

Sophisticate, I. 398: adulterate.

Souse, IV. 274: the ear (provincial or vulgar).

Spagirica, I. 588 [Latin word]: pertaining to alchemy, chemistry, or medicine as taught by Paracelsus; it has also a more indefinite and general use. Cf. note.

†Spittle, I. 506: a hospital.

Spur-ryall, III. 476 [SPUR-ROYAL]: an English gold coin issued by James I and worth 15s. or 16s. 6d. It was so named from the resemblance of the sun on its reverse to the rowel of a spur.

State, III. 241; V. 473: testate.

Still, Prol. 10; III. 18: always.

State, III. 241; V. 473: testate.

Still, Prol. 10; III. 18: always.

Stinkard, I. 117: †one who stinks; hence, †a mean, paltry fellow.

Stiptick, II. 584 (STYPTIC) [Gk. στυπτικός, astringent]: †astringent, binding.

Stoupe, V. 467 (STOOP): swoop or pounce as a hawk.

Sublimation, II. 596: a process by which solid substances are, by the aid of heat, converted into vapor, which is again condensed into the solid state by the application of cold. Sublimation effects for solids to some extent what distillation effects for liquids. The result of the process is to remove impurities, they being left in the bottom of the vessel.

Sublime, II. 100: to sublimate.

I. 68; II. 159: elevate, refine.

Suburb, I. 19: †suited to the suburbs, as less regulated parts of the city: hence, low, dissolute.

Succuba, II. 152 [Lat. SUCCUBA, one who lies under, a letcher, a strumpet]: apparently here a superhuman paramour. Cf. note.

Sulphur, II. 363: in alchemical philosophy, the principle of changeability, supposed to be present in metals. Cf. note.

Sulphur o'nature, II. 256: sulphur vive = the philosophical sulphur = sulphur which has attained the perfection signified by the red or white colors. Cf. note.

Sulphuretitie, II. 659: the essential principle of sulphur, sulphurousness (rare).

Sunne, II. 40, 47: gold (i.e. sol).

†Suscitabilitie, II. 608: excitability.

Taffata-sarsnet, II. 193: cf. note.

Tag-rag, V. 64: the rabble. Cf. 'rag-tag and bob-tail.'

Taille, II. 751: sexual intercourse.

Talck, III. 85 (TALC): a magnesian silicate. Oyle of Talck: oil of the philosophers, i.e. the elixir at the white. Oil of talc is also the name of a famous nostrum made by calcining talc. This is not the alchemical meaning. Cf. note.
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Tane, III. 170: taken.

Taw, IV. 347: to prepare (some raw material) for further manipulation, esp. of soaking hides in a solution of alum and salt. Intimating here that Surlie is to be put through a process like a hide being tanned.

Temperate, IV. 88: regulated, controlled, perhaps with reference to degrees of heat.

Terme, II. 404: the menstrual discharge.

†Terreitie, II. 659: the essential principle of earth, earthiness.

†Thrieve, V. 65: two dozen; hence, a considerable number († or dial).

†Thredden, I. 36: woven of threads.

Thrum, I. 16: the fringe of threads which remains attached to a loom when the web has been cut off.

Tim, IV. 663: meaning unknown. See note.

†Tinet, II. 268: to imbue with tincture (see Tincture, 2); to give life to; or possibly to make into a tincture († or a).

Tincture, I. 76; II. 248: (1) imparted tendency or inclination. (2) In alchemy, a supposed spiritual principle or immaterial substance whose character or quality may be infused into material things, then said to be tinctured; the spirit, essence, or soul of a thing; applied to the Elixir, q.v. III. 193: (3) a fluid holding in solution the essential element of some substance. This is the ordinary modern use.

†Tit, V. 412: a girl; or a young woman, used depreciatingly; sometimes = strumpet.

Titillation, IV. 364: that which tickles or excites pleasurably.

Tom-boy, V. 412: a rude boisterous boy.

Touse, V. 460: to tear or pull apart; or perhaps milder, to pull about, handle roughly.

†Tray-trip, V. 228: a game of dice. Cf. note.

Trencher, I. 103; III. 362: a wooden platter, used until a late period either for cutting up of food or to eat from (if there were no plates).

Tressiles, IV. 272 (TRESTLES): supports, here referring to Surlie's legs. Trestles (carpenters' saw-horses) were formerly used to support tables for eating.

†Triackle, V. 58: treacle, a medicinal compound in great repute as an antidote to poisons. Here apparently conceived of as a disinfectant.

†Trig, IV. 656: a dandy, a coxcomb († or provincial).

Trine, II. 602: triple, threifold. In astrology, pertaining to a trine (i.e. trinity), the aspect of two planets distant from each other 120° or 3/4 of the zodiac; supposed to be benign. Cf. note, Arg. 10.

Trunke, I. 488: a tube. Here a speaking-tube; sometimes a telescope.

Trunkes, III. 225: trunk-hose.

Tutie, I. 398 (TUTTY): impure zinc protoid collected from the chimneys of smelting furnaces.

Tyre, III. 289 (TIRE): a head-dress.
Unblam'd, IV. 75: unblamable, flawless.
Under-scribe, I. 248: assistant scribe.
†Upsee Dutch, IV. 586: in the Dutch fashion, i.e. to drink deeply so as to be drunk. Cf. note.

Vail, I. 54: †a tip given to a servant.
Vegetall, I. 39: a plant, a vegetable.
Vegetall, II. 466 [Lat. VEGETUS, lively]: lively, animated. (The word keeps the original meaning of VEGETUS, lively, from which it is derived through Old Fr.) =VEGETE, the direct derivative from the Latin. This is apparently a Latinism, as this sense of vegetall does not appear in Century Dict.
†Vent, III. 347: to sell.
Venus, II. 11: †copper.
Vertuall, II. 681 (VIRTUAL): with reference to Lat. VIRTUS; an influence due to the inherent virtue, i.e. power, strength, of the device.
Vexation, II. 594. Cf. note.
Vice, I. 446 [French vis, from Latin VITIS, a vine]: some kind of machine (for moving the puppet). Wright gives it as a theatrical machine=γυκό-κλήμα, εὐώστρα.

Vinegar, II. 310.
Philosophers vinegar: aceto philosophorum, the universal dissolvent, called also Lact virginitis, q.v., aqua mercurialis, hydor sophorum, and their English equivalents.
Violl, II. 456: vial, phial.
Virginall, III. 278: a spinet or small harpsichord without legs.
Viscositie, II. 607: the quality of flowing slowly, due to internal friction of the molecules.
Vivification, II. 599: revival. In chem., the act of restoring to the natural state or the metallic state, as, e.g., a substance from a solution, or a metal from an oxide. Cf. note on Fermentation, I. 151.

Whit, IV. 662: apparently, particle, infinitesimality; but see note on IV. 663.
†Windore, V. 70: a window.
Wish, I. 388: †recommend.
Witch, I. 107: a male or female sorcerer, not as to-day restricted mainly to the female.
Witnesses, Dedication Q. II; Dedic. 1616. 7: the being seen, i.e. loves to be witnessed.
Woad, III. 392: a plant from whose leaves a blue dye used to be extracted. Now superseded by indigo.
Wood, III. 144: †a crowd.
Wrestler, To the Reader. 17: †and dial. for WRESTLER.

Younker, V. 411: a young person, a youngster.
Zephyrus, II. 27: the west wind, figuratively applied to an alchemist’s assistant because of his blowing the bellows.
Zernich, II. 401 (ZARNICH): in alch., †auripigmentum, now called orpiment, i.e. arsenic trisulphid; called by painters ‘king’s yellow.’
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