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YALE STUDIES IN ENGLISH  
ALBERT S. COOK, EDITOR

XXIX

## THE DEVIL IS AN ASS

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



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TO MY MOTHER

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**PREFACE**

In *The Devil is an Ass* Jonson may be studied, first, as a student; secondly, as an observer. Separated by only two years from the preceding play, *Bartholomew Fair*, and by nine from the following, *The Staple of News*, the present play marks the close of an epoch in the poet's life, the period of his vigorous maturity. Its relations with the plays of his earlier periods are therefore of especial interest.

The results of the present editor's study of these and other literary connections are presented, partly in the Notes, and partly in the Introduction to this book. After the discussion of the purely technical problems in Sections A and B, the larger features are taken up in Section C, I and II. These involve a study of the author's indebtedness to English, Italian, and classical sources, and especially to the early English drama; as well as of his own dramatic methods in previous plays. The more minute relations to contemporary dramatists and to his own former work, especially in regard to current words and phrases, are dealt with in the Notes.

As an observer, Jonson appears as a student of London, and a satirist of its manners and vices; and, in a broader way, as a critic of contemporary England. The life and aspect of London are treated, for the most part, in the Notes; the issues of state involved in Jonson's satire are presented in historical discussions in Section C, III. Personal satire is treated in the division following.

I desire to express my sincere thanks to Professor Albert S. Cook for advice in matters of form and for inspiration in the work; to Professor Henry A. Beers for painstaking discussion of difficult questions; to Dr. De Winter for help and criticism; to Dr. John M. Berdan for the privilege of consulting his copy of the Folio; to Mr. Andrew Keogh and to Mr. Henry A. Gruener, for aid in bibliographical matters; and to Professor George L. Burr for the loan of books from the Cornell Library.

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W. S. J.

YALE UNIVERSITY,  
August 30, 1905.

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## INTRODUCTION

### A. EDITIONS OF THE TEXT

*The Devil is an Ass* was first printed in 1631, and was probably put into circulation at that time, either as a separate pamphlet or bound with *Bartholomew Fair* and *The Staple of News*. Copies of this original edition were, in 1640-1, bound into the second volume of the First Folio of Jonson's collected works.<sup>[1]</sup> In 1641 a variant reprint edition of *The Devil is an Ass*, apparently small, was issued in pamphlet form. The play reappears in all subsequent collected editions. These are: (1) the 'Third Folio', 1692; (2) a bookseller's edition, 1716 [1717]; (3) Whalley's edition, 1756; (4) John Stockdale's reprint of Whalley's edition (together with the works of Beaumont and Fletcher), 1811; (5) Gifford's edition, 1816; (6) Barry Cornwall's one-volume edition, 1838; (7) Lieut. Col. Francis Cunningham's three-volume reissue (with some minor variations) of Gifford's edition, 1871; (8) another reissue by Cunningham, in nine volumes (with additional notes), 1875. The *Catalogue* of the British Museum shows that Jonson's works were printed in two volumes at Dublin in 1729. Of these editions only the first two call for detailed description, and of the others only the first, second, third, fifth, and eighth will be discussed.

**1631.** Owing to irregularity in contents and arrangement in different copies, the second volume of the First Folio has been much discussed. Gifford speaks of it as the edition of 1631-41.<sup>[2]</sup> Miss Bates, copying from Lowndes, gives it as belonging to 1631, reprinted in 1640 and in 1641.<sup>[3]</sup> Ward says substantially the same thing.<sup>[4]</sup> In 1870, however, Brinsley Nicholson, by a careful collation,<sup>[5]</sup> arrived at the following results. (1) The so-called editions of the second volume assigned to 1631, 1640, and 1641 form only a single edition. (2) The belief in the existence of 'the so-called first edition of the second volume in 1631' is due to the dates prefixed to the opening plays. (3) The belief in the existence of the volume of 1641 arose from the dates of *Mortimer* and the *Discoveries*, 'all the copies of which are dated 1641', and of the variant edition of *The Devil is an Ass*, which will next be described. (4) The 1640 edition supplies for some copies a general title-page, 'R. Meighen, 1640', but the plays printed in 1631 are reprinted from the same forms. Hazlitt arrives at practically the same conclusions.<sup>[6]</sup>

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The volume is a folio by measurement, but the signatures are in fours.

Collation: Five leaves, the second with the signature A\_3 B-M in fours. Aa-Bb; Cc-Cc\_2 (two leaves); C\_3 (one leaf); one leaf; D-I in fours; two leaves. [N]-Y in fours; B-Q in fours; R (two leaves); S-X in fours; Y (two leaves); Z-Oo in fours. Pp (two leaves). Qq; A-K in fours. L (two leaves). [M]-R in fours. A-P in fours. Q (two leaves). [R]-V in fours.

The volume opens with *Bartholomew Fayre*, which occupies pages [1-10], 1-88 (pages 12, 13, and 31 misnumbered), or the first group of signatures given above.

2. *The Staple of Newes*, paged independently, [1]-[76] (pages 19, 22, and 63 misnumbered), and signatored independently as in the second group above.

3. *The Diuell is an Asse*, [N]-Y, paged [91]-170 (pages 99, 132, and 137 misnumbered). [N] recto contains the title page (verso blank). N\_2 contains a vignette and the persons of the play on the recto, a vignette and the prologue on the verso. N\_3 to the end contains the play proper; the epilogue being on the last leaf verso.

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One leaf (pages 89-90) is thus unaccounted for; but it is evident from the signatures and pagination that *The Diuell is an Asse* was printed with a view to having it follow *Bartholomew Fayre*. These three plays were all printed by I. B. for Robert Allot in 1631. Hazlitt says that they are often found together in a separate volume, and that they were probably intended by Jonson to supplement the folio of 1616.<sup>[7]</sup>

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

It was the opinion of both Whalley and Gifford that the publication of *The Devil is an Ass* in 1631 was made without the personal supervision of the author. Gifford did not believe that Jonson 'concerned himself with the revision of the folio, ... or, indeed, ever saw it'. The letter to the Earl of Newcastle (*Harl. MS.* 4955), quoted in Gifford's memoir, sufficiently disproves this supposition, at least so far as *Bartholomew Fair* and *The Devil is an Ass* are concerned. In this letter, written according to Gifford

about 1632, Jonson says: 'It is the lewd printer's fault that I can send your lordship no more of my book. I sent you one piece before, *The Fair*, ... and now I send you this other morsel, *The fine gentleman* that walks the town, *The Fiend*; but before he will perfect the rest I fear he will come himself to be a part under the title of *The Absolute Knave*, which he hath played with me'. In 1870 Brinsley Nicholson quoted this letter in *Notes and Queries* (4th S. 5. 574), and pointed out that the jocular allusions are evidently to *Bartholomew Fair* and *The Devil is an Ass*.

Although Gifford is to some extent justified in his contempt for the edition, it is on the whole fairly correct.

The misprints are not numerous. The play is overpunctuated. Thus the words 'now' and 'again' are usually marked off by commas. Occasionally the punctuation is misleading. The mark of interrogation is generally, but not invariably, used for that of exclamation. The apostrophe is often a metrical device, and indicates the blending of two words without actual elision of either. The most serious defect is perhaps the wrong assignment of speeches, though later emendations are to be accepted only with caution. The present text aims to be an exact reproduction of that of the 1631 edition.

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1641. The pamphlet quarto of 1641 is merely a poor reprint of the 1631 edition. It abounds in printer's errors. Few if any intentional changes, even of spelling and punctuation, are introduced. Little intelligence is shown by the printer, as in the change 5. I. 34 SN. (references are to act, scene, and line) He flags] He stags. It is however of some slight importance, inasmuch as it seems to have been followed in some instances by succeeding editions (cf. the omission of the side notes 2. I. 20, 22, 33, followed by 1692, 1716, and W; also 2. I. 46 his] a 1641, f.).

The title-page of this edition is copied, as far as the quotation from Horace, from the title-page of the 1631 edition. For the wood-cut of that edition, however, is substituted the device of a swan, with the legend 'God is my helper'. Then follow the words: 'Imprinted at London, 1641.'

Folio by measurement; signatures in fours.

Collation: one leaf, containing the title-page on the recto, verso blank; second leaf with signature A\_2 (?), containing a device (St. Francis preaching to the birds [?]), and the persons of the play on the recto, and a device (a saint pointing to heaven and hell) and the prologue on the verso. Then the play proper; B-I in fours; K (one leaf). The first two leaves are unnumbered; then 1-66 (35 wrongly numbered 39).

1692. The edition of 1692<sup>[8]</sup> is a reprint of 1631, but furnishes evidence of some editing. Most of the nouns are capitalized, and a change of speaker is indicated by breaking the lines; obvious misprints are corrected: e. g., 1. 1. 98, 101; the spelling is modernized: e. g., 1. 1. 140 Tiborne] Tyburn; and the punctuation is improved. Sometimes a word undergoes a considerable morphological change: e. g., 1. 1. 67 Belins-gate] Billings-gate; 1. 6. 172, 175 venter] venture. Etymology is sometimes indicated by an apostrophe, not always correctly: e. g., 2. 6. 75 salts] 'salts. Several changes are uniform throughout the edition, and have been followed by all later editors. The chief of these are: inough] enough; tother] t'other; coozen] cozen; ha's] has; then] than; 'hem] 'em (except G sometimes); injoy] enjoy. Several changes of wording occur: e.g., 2. 1. 53 an] my; etc.

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1716. The edition of 1716 is a bookseller's reprint of 1692. It follows that edition in the capitalization of nouns, the breaking up of the lines, and usually in the punctuation. In 2. 1. 78-80 over two lines are omitted by both editions. Independent editing, however, is not altogether lacking. We find occasional new elisions: e. g., 1. 6. 121 I've] I've; at least one change of wording: 2. 3. 25 where] were; and one in the order of words: 4. 2. 22 not love] love not. In 4. 4. 75-76 and 76-78 it corrects two wrong assignments of speeches. A regular change followed by all editors is wiues] wife's.

1756. The edition of Peter Whalley, 1756, purports to be 'collated with all the former editions, and corrected', but according to modern standards it cannot be called a critical text. Not only does it follow 1716 in modernization of spelling; alteration of contractions: e. g., 2. 8. 69 To'a] T'a; 3. 1. 20 In t'one] Int' one; and changes in wording: e. g., 1. 1. 24 strengths] strength; 3. 6. 26 Gentleman] Gentlewoman; but it is evident that Whalley considered the 1716 edition as the correct standard for a critical text, and made his correction by a process of occasional restoration of the original reading. Thus in restoring 'Crane', 1. 4. 50, he uses the expression,—'which is authorized by the folio of 1640.' Again in 2. 1. 124 he retains 'petty' from 1716, although he says: 'The edit. of 1640, as I think more justly,—*Some pretty principality*.' This reverence for the 1716 text is inexplicable. In the matter of capitalization Whalley forsakes his model, and he makes emendations of his own with considerable freedom. He still further modernizes the spelling; he spells out elided words: e. g., 1. 3. 15 H' has] he has; makes new elisions: e. g., 1. 6. 143 Yo' are] You're; 1. 6. 211 I am] I'm; grammatical changes, sometimes of doubtful correctness: e. g., 1. 3. 21 I'le] I'd; morphological changes: e. g., 1. 6. 121 To scape] T'escape; metrical changes by insertions: e. g., 1. 1. 48 'to'; 4. 7. 38 'but now'; changes of wording: e. g., 1. 6. 195 sad] said; in the order of words: e. g., 3. 4. 59 is hee] he is; and in the assignment of speeches: e. g., 3. 6. 61. Several printer's errors occur: e. g., 2. 6. 21 and 24.

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1816. William Gifford's edition is more carefully printed than that of Whalley, whom he criticizes freely. In many indefensible changes, however, he follows his predecessor, even to the insertion of words in 1. 1. 48 and 4. 7. 38, 39 (see above). He makes further morphological changes, even when involving a change of metre: e.g., 1. 1. 11 Totnam] Tottenham; 1. 4. 88 phantsie] phantasie; makes new elisions: e. g., 1. 6. 226 I ha'] I've; changes in wording: e. g., 2. 1. 97 O'] O!; and in assignment of speeches: e. g., 4. 4. 17. He usually omits parentheses, and the following changes in contracted words occur, only exceptions being noted in the variants: fro'] from; gi'] give; h'] he; ha'] have; 'hem] them (but often 'em); i'] in; o'] on, of; t'] to; th'] the; upo'] upon; wi'] with, will; yo'] you. Gifford's greatest changes are in the stage directions and side notes of the 1631 edition. The latter he considered as of 'the most trite and trifling nature', and 'a worthless incumbrance'. He accordingly cut or omitted with

the utmost freedom, introducing new and elaborate stage directions of his own. He reduced the number of scenes from thirty-six to seventeen. In this, as Hathaway points out, he followed the regular English usage, dividing the scenes according to actual changes of place. Jonson adhered to classical tradition, and looked upon a scene as a situation. Gifford made his alterations by combining whole scenes, except in the case of Act 2. 3, which begins at Folio Act 2. 7. 23 (middle of line); of Act 3. 2, which begins at Folio Act 3. 5. 65 and of Act 3. 3, which begins at Folio Act 3. 5. 78 (middle of line). He considered himself justified in his mutilation of the side notes on the ground that they were not from the hand of Jonson. Evidence has already been adduced to show that they were at any rate printed with his sanction. I am, however, inclined to believe with Gifford that they were written by another hand. Gifford's criticism of them is to a large extent just. The note on '*Niaise*', 1. 6. 18, is of especially doubtful value ([see note](#)).

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1875. 'Cunningham's reissue, 1875, reprints Gifford's text without change. Cunningham, however, frequently expresses his disapproval of Gifford's licence in changing the text' (Winter).

## B. DATE AND PRESENTATION

We learn from the title-page that this comedy was acted in 1616 by the King's Majesty's Servants. This is further confirmed by a passage in 1. 1. 80-81:

Now? As Vice stands this present yeere? Remember,  
What number it is. *Six hundred and sixteene.*

Another passage (1. 6. 31) tells us that the performance took place in the Blackfriars Theatre:

Today, I goe to the *Black-fryers Play-house.*

That Fitzdottrel is to see *The Devil is an Ass* we learn later (3. 5. 38). The performance was to take place after dinner (3. 5. 34).

At this time the King's Men were in possession of two theatres, the Globe and the Blackfriars. The former was used in the summer, so that *The Devil is an Ass* was evidently not performed during that season.<sup>[9]</sup> These are all the facts that we can determine with certainty.

Jonson's masque, *The Golden Age Restored*, was presented, according to Fleay, on January 1 and 6. His next masque was *Christmas, his Masque*, December 25, 1616. Between these dates he must have been busy on *The Devil is an Ass*. Fleay, who identifies Fitzdottrel with Coke, conjectures that the date of the play is probably late in 1616, after Coke's discharge in November. If Coke is satirized either in the person of Fitzdottrel or in that of Justice Eitherside (see Introduction, pp. lxx, lxxii), the conjecture may be allowed to have some weight.

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In 1. 2. 1 Fitzdottrel speaks of Bretnor as occupying the position once held by the conspirators in the Overbury case. Franklin, who is mentioned, was not brought to trial until November 18, 1615. Jonson does not speak of the trial as of a contemporary or nearly contemporary event.

Act 4 is largely devoted to a satire of Spanish fashions. In 4. 2. 71 there is a possible allusion to the Infanta Maria, for whose marriage with Prince Charles secret negotiations were being carried on at this time. We learn that Commissioners were sent to Spain on November 9 (*Cal. State Papers, Dom. Ser.*), and from a letter of January 1, 1617, that 'the Spanish tongue, dress, etc. are all in fashion' (*ibid.*).

These indications are all of slight importance, but from their united evidence we may feel reasonably secure in assigning the date of presentation to late November or early December, 1616.

The play was not printed until 1631. It seems never to have been popular, but was revived after the Restoration, and is given by Downes<sup>[10]</sup> in the list of old plays acted in the New Theatre in Drury Lane after April 8, 1663. He continues: 'These being Old Plays, were Acted but now and then; yet being well Perform'd were very Satisfactory to the Town'. The other plays of Jonson revived by this company were *The Fox, The Alchemist, Epicoene, Catiline, Every Man out of his Humor, Every Man in his Humor, and Sejanus*. Genest gives us no information of any later revival.

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## C. THE DEVIL IS AN ASS

Jonson's characteristic conception of comedy as a vehicle for the study of 'humors' passed in *Every Man out of his Humor* into caricature, and in *Cynthia's Revels* and *Poetaster* into allegory. The process was perfectly natural. In the humor study each character is represented as absorbed by a single vice or folly. In the allegorical treatment the abstraction is the starting-point, and the human element the means of interpretation. Either type of drama, by a shifting of emphasis, may readily pass over into the other. The failure of *Cynthia's Revels*, in spite of the poet's arrogant boast at its close, had an important effect upon his development, and the plays of Jonson's middle period, from *Sejanus* to *The Devil is an Ass*, show more restraint in the handling of character, as well as far greater care in construction. The figures are typical rather than allegorical, and the plot in general centres about certain definite objects of satire. Both plot and characterization are more closely unified.

*The Devil is an Ass* marks a return to the supernatural and allegorical. The main action, however, belongs strictly to the type of the later drama, especially as exemplified by *The Alchemist*. The fanciful motive of the infernal visitant to earth was found to be of too slight texture for Jonson's sternly moral and satirical purpose. In the development of the drama it breaks down completely, and is crowded out by the realistic plot. Thus what promised at first to be the chief, and remains in some respects the happiest, motive of the play comes in the final execution to be little better than an inartistic and inharmonious excrescence. Yet Jonson's words to Drummond seem to indicate that he still looked upon

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it as the real kernel of the play.<sup>[11]</sup>

The action is thus easily divisible into two main lines; the devil-plot, involving the fortunes of Satan, Pug and Iniquity, and the satirical or main plot. This division is the more satisfactory, since Satan and Iniquity are not once brought into contact with the chief actors, while Pug's connection with them is wholly external, and affects only his own fortunes. He is, as Herford has already pointed out, merely 'the fly upon the engine-wheel, fortunate to escape with a bruising' (*Studies*, p. 320). He forms, however, the connecting link between the two plots, and his function in the drama must be regarded from two different points of view, according as it shares in the realistic or the supernatural element.

## I. THE DEVIL-PLOT

Jonson's title, *The Devil is an Ass*, expresses with perfect adequacy the familiarity and contempt with which this once terrible personage had come to be regarded in the later Elizabethan period. The poet, of course, is deliberately archaizing, and the figures of devil and Vice are made largely conformable to the purposes of satire. Several years before, in the Dedication to *The Fox*,<sup>[12]</sup> Jonson had expressed his contempt for the introduction of 'fools and devils and those antique relics of barbarism', characterizing them as 'ridiculous and exploded follies'. He treats the same subject with biting satire in *The Staple of News*.<sup>[13]</sup> Yet with all his devotion to realism in matters of petty detail, of local color, and of contemporary allusion, he was, as we have seen, not without an inclination toward allegory. Thus in *Every Man out of his Humor* the figure of Macilente is very close to a purely allegorical expression of envy. In *Cynthia's Revels* the process was perfectly conscious, for in the Induction to that play the characters are spoken of as Virtues and Vices. In *Poetaster* again we have the purging of Demetrius and Crispinus. Jonson's return to this field in *The Devil is an Ass* is largely prophetic of the future course of his drama. The allegory of *The Staple of News* is more closely woven into the texture of the play than is that of *The Devil is an Ass*; and the conception of Pecunia and her retinue is worked out with much elaboration. In the Second Intermean the purpose of this play is explained as a refinement of method in the use of allegory. For the old Vice with his wooden dagger to snap at everybody he met, or Iniquity, appareled 'like Hokos Pokos, in a juggler's jerkin', he substitutes 'vices male and female', 'attired like men and women of the time'. This of course is only a more philosophical and abstract statement of the idea which he expresses in *The Devil is an Ass* (1. 1. 120 f.) of a world where the vices are not distinguishable by any outward sign from the virtues:

They wear the same clothes, eate the same meate,  
Sleep i' the self-same beds, ride i' those coaches.  
Or very like, foure horses in a coach,  
As the best men and women.

*The New Inn* and *The Magnetic Lady* are also penetrated with allegory of a sporadic and trivial nature. Jonson's use of devil and Vice in the present play is threefold. It is in part earnestly allegorical, especially in Satan's long speech in the first scene; it is in part a satire upon the employment of what he regarded as barbarous devices; and it is, to no small extent, itself a resort for the sake of comic effect to the very devices which he ridiculed.

Jonson's conception of the devil was naturally very far from mediæval, and he relied for the effectiveness of his portrait upon current disbelief in this conception. Yet mediævalism had not wholly died out, and remnants of the morality-play are to be found in many plays of the Elizabethan and Jacobean drama. Rev. John Upton, in his *Critical Observations on Shakespeare*, 1746, was the first to point out the historical connection between Jonson's Vice and devils and those of the pre-Shakespearian drama. In modern times the history of the devil and the Vice as dramatic figures has been thoroughly investigated, the latest works being those of Dr. L.W. Cushman and Dr. E. Eckhardt, at whose hands the subject has received exhaustive treatment. The connection with Machiavelli's novella of *Belfagor* was pointed out by Count Baudissin,<sup>[14]</sup> *Ben Jonson und seine Schule*, Leipzig 1836, and has been worked out exhaustively by Dr. E. Hollstein in a Halle dissertation, 1901. Dr. C.H. Herford, however, had already suggested that the chief source of the devil-plot was to be found in the legend of Friar Rush.

### 1. *The Devil in the pre-Shakespearian Drama*

The sources for the conception of the devil in the mediæval drama are to be sought in a large body of non-dramatic literature. In this literature the devil was conceived of as a fallen angel, the enemy of God and his hierarchy, and the champion of evil. As such he makes his appearance in the mystery-plays. The mysteries derived their subjects from Bible history, showed comparatively little pliancy, and dealt always with serious themes. In them the devil is with few exceptions a serious figure. Occasionally, however, even at this early date, comedy and satire find place. The most prominent example is the figure of Titivillus in the Towneley cycle.

In the early moralities the devil is still of primary importance, and is always serious. But as the Vice became a more and more prominent figure, the devil became less and less so, and in the later drama his part is always subordinate. The play of *Nature* (c. 1500) is the first morality without a devil. Out of fifteen moralities of later date tabulated by Cushman, only four are provided with this character.

The degeneration of the devil as a dramatic figure was inevitable. His grotesque appearance, at first calculated to inspire terror, by its very exaggeration produced, when once familiar, a wholly comic effect. When the active comic parts were assumed by the Vice, he became a mere butt, and finally disappears.

One of the earliest comic figures in the religious drama is that of the clumsy or uncouth servant.<sup>[15]</sup> Closely allied to him is the under-devil, who appears as early as *The Harrowing of Hell*, and this figure is constantly employed as a comic personage in the later drama.<sup>[16]</sup> The figure of the servant later developed into that of the clown, and in this type the character of the devil finally merged.<sup>[17]</sup>

## 2. *Jonson's Treatment of the Devil*

In the present play the devil-type is represented by the arch-fiend Satan and his stupid subordinate, Pug. Of these two Satan received more of the formal conventional elements of the older drama, while Pug for the most part represents the later or clownish figure. As in the morality-play Satan's chief function is the instruction of his emissary of evil. In no scene does he come into contact with human beings, and he is always jealously careful for the best interests of his state. In addition Jonson employs one purely conventional attribute belonging to the tradition of the church- and morality-plays. This is the cry of 'Ho, ho!', with which Satan makes his entrance upon the stage in the first scene.<sup>[18]</sup> Other expressions of emotion were also used, but 'Ho, ho!' came in later days to be recognized as the conventional cry of the fiend upon making his entrance.<sup>[19]</sup>

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How the character of Satan was to be represented is of course impossible to determine. The devil in the pre-Shakespearian drama was always a grotesque figure, often provided with the head of a beast and a cow's tail.<sup>[20]</sup> In the presentation of Jonson's play the ancient tradition was probably followed. Satan's speeches, however, are not undignified, and too great grotesqueness of costume must have resulted in considerable incongruity.

In the figure of Pug few of the formal elements of the pre-Shakespearian devil are exhibited. He remains, of course, the ostensible champion of evil, but is far surpassed by his earthly associates, both in malice and in intellect. In personal appearance he is brought by the assumption of the body and dress of a human being into harmony with his environment. A single conventional episode, with a reversal of the customary proceeding, is retained from the morality-play. While Pug is languishing in prison, Iniquity appears, Pug mounts upon his back, and is carried off to hell. Iniquity comments upon it:

The Diuell was wont to carry away the euill;  
But, now, the Euill out-carries the Diuell.

That the practice above referred to was a regular or even a frequent feature of the morality-play has been disputed, but the evidence seems fairly conclusive that it was common in the later and more degenerate moralities. At any rate, like the cry of 'Ho, ho!' it had come to be looked upon as part of the regular stock in trade, and this was enough for Jonson's purpose.<sup>[21]</sup> This motive of the Vice riding the devil had changed from a passive to an active comic part. Instead of the devil's prey he had become in the eyes of the spectators the devil's tormentor. Jonson may be looked upon as reverting, perhaps unconsciously, to the original and truer conception.

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In other respects Pug exhibits only the characteristics of the inheritor of the devil's comedy part, the butt or clown. As we have seen, one of the chief sources, as well as one of the constant modes of manifestation, of this figure was the servant or man of low social rank. Pug, too, on coming to earth immediately attaches himself to Fitzdottrel as a servant, and throughout his brief sojourn on earth he continues to exhibit the wonted stupidity and clumsy uncouthness of the clown. He appears, to be sure, in a fine suit of clothes, but he soon shows himself unfit for the position of gentleman-usher, and his stupidity appears at every turn. The important element in the clown's comedy part, of a contrast between intention and accomplishment, is of course exactly the sort of fun inspired by Pug's repeated discomfiture. With the clown it often takes the form of blunders in speech, and his desire to appear fine and say the correct thing frequently leads him into gross absurdities. This is brought out with broad humor in 4. 4. 219, where Pug, on being catechized as to what he should consider 'the height of his employment', stumbles upon the unfortunate suggestion: 'To find out a good *Corne-cutter*'. His receiving blows at the hand of his master further distinguishes him as a clown. The investing of Pug with such attributes was, as we have seen, no startling innovation on Jonson's part. Moreover, it fell into line with his purpose in this play, and was the more acceptable since it allowed him to make use of the methods of realism instead of forcing him to draw a purely conventional figure. Pug, of course, even in his character of clown, is not the unrelated stock-figure, introduced merely for the sake of inconsequent comic dialogue and rough horse-play. His part is important and definite, though not sufficiently developed.

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## 3. *The Influence of Robin Goodfellow and of Popular Legend*

A constant element of the popular demonology was the belief in the kobold or elfish sprite. This figure appears in the mysteries in the shape of Titivillus, but is not found in the moralities. Robin Goodfellow, however, makes his appearance in at least three comedies, *Midsummer Night's Dream*, 1593-4, *Grim, the Collier of Croyden*, c 1600, and *Wily Beguiled*, 1606. The last of these especially approaches Jonson's conception. Here Robin Goodfellow is a malicious intriguer, whose nature, whether human or diabolical, is left somewhat in doubt. His plans are completely frustrated, he is treated with contempt, and is beaten by Fortunatus. The character was a favorite with Jonson. In the masque of *The Satyr*, 1603,<sup>[22]</sup> that character is addressed as Pug, which here seems evidently equivalent to Puck or Robin Goodfellow. Similarly Thomas Heywood makes Kobald, Hobgoblin, Robin Goodfellow, and Pug practically identical.<sup>[23]</sup> Butler, in the *Hudibras*,<sup>[24]</sup> gives him the combination-title of good 'Pug-Robin'. Jonson's character of Pug was certainly influenced in some degree both by the

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popular and the literary conception of this 'lubber fiend'

The theme of a stupid or outwitted devil occurred also both in ballad literature<sup>[25]</sup> and in popular legend. Roskoff<sup>[26]</sup> places the change in attitude toward the devil from a feeling of fear to one of superiority at about the end of the eleventh century. The idea of a baffled devil may have been partially due to the legends of the saints, where the devil is constantly defeated, though he is seldom made to appear stupid or ridiculous. The notion of a 'stupid devil' is not very common in English, but occasionally appears. In the Virgilius legend the fiend is cheated of his reward by stupidly putting himself into the physical power of the wizard. In the Friar Bacon legend the necromancer delivers an Oxford gentleman by a trick of sophistry.<sup>[27]</sup> In the story upon which the drama of *The Merry Devil of Edmonton* was founded, the devil is not only cleverly outwitted, but appears weak and docile in his indulgence of the wizard's plea for a temporary respite. It may be said in passing, in spite of Herford's assertion to the contrary, that the supernatural machinery in this play has considerably less connection with the plot than in *The Devil is an Ass*. Both show a survival of a past interest, of which the dramatist himself realizes the obsolete character.

#### 4. *Friar Rush and Dekker*

It was the familiar legend of Friar Rush which furnished the groundwork of Jonson's play. The story seems to be of Danish origin, and first makes its appearance in England in the form of a prose history during the latter half of the sixteenth century. It is entered in the *Stationer's Register* 1567-8, and mentioned by Reginald Scot in 1584.<sup>[28]</sup> As early as 1566, however, the figure of Friar Rush on a 'painted cloth' was a familiar one, and is so mentioned in *Gammer Gurton's Needle*.<sup>[29]</sup> The first extant edition dates from 1620, and has been reprinted by W. J. Thoms.<sup>[30]</sup> The character had already become partially identified with that of Robin Goodfellow,<sup>[31]</sup> and this identification, as we have seen, Jonson was inclined to accept.

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In spite of many variations of detail the kernel of the Rush story is precisely that of Jonson's play, the visit of a devil to earth with the purpose of corrupting men. Both Rush and Pug assume human bodies, the former being 'put in rayment like an earthly creature', while the latter is made subject 'to all impressions of the flesh'.

Rush, unlike his counterpart, is not otherwise bound to definite conditions, but he too becomes a servant. The adventure is not of his own seeking; he is chosen by agreement of the council, and no mention is made of the emissary's willingness or unwillingness to perform his part. Later, however, we read that he stood at the gate of the religious house 'all alone and with a heavie countenance'. In the beginning, therefore, he has little of Pug's thirst for adventure, but his object is at bottom the same, 'to goe and dwell among these religious men for to maintaine them the longer in their ungracious living'. Like Pug, whose request for a Vice is denied him, he goes unaccompanied, and presents himself at the priory in the guise of a young man seeking service: 'Sir, I am a poore young man, and am out of service, and faine would have a maister'.<sup>[32]</sup>

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Most of the remaining incidents of the Rush story could not be used in Jonson's play. Two incidents may be mentioned. Rush furthers the amours of his master, as Pug attempts to do those of his mistress. In the later history of Rush the motive of demoniacal possession is worked into the plot. In a very important respect, however, the legend differs from the play. Up to the time of discovery Rush is popular and successful. He is nowhere made ridiculous, and his mission of corruption is in large measure fulfilled. The two stories come together in their conclusion. The discovery that a real devil has been among them is the means of the friars' conversion and future right living. A precisely similar effect takes place in the case of Fitzdottrel.

The legend of Friar Rush had already twice been used in the drama before it was adopted by Jonson. The play by Day and Haughton to which Henslowe refers<sup>[33]</sup> is not extant; Dekker's drama, *If this be not a good Play, the Diuell is in it*, appeared in 1612. Jonson in roundabout fashion acknowledged his indebtedness to this play by the closing line of his prologue.

If this Play doe not like, the Diuell is in't.

Dekker's play adds few new elements to the story. The first scene is in the infernal regions; not, however, the Christian hell, as in the prose history, but the classical Hades. This change seems to have been adopted from Machiavelli. Three devils are sent to earth with the object of corrupting men and replenishing hell. They return, on the whole, successful, though the corrupted king of Naples is finally redeemed.

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In certain respects, however, the play stands closer to Jonson's drama than the history. In the first place, the doctrine that hell's vices are both old-fashioned and outdone by men, upon which Satan lays so much stress in his instructions to Pug in the first scene, receives a like emphasis in Dekker:

... 'tis thought

That men to find hell, now, new waies have sought,  
As Spaniards did to the Indies.

and again:

... aboue vs dwell,

Diuell's brauer, and more subtill then in Hell.<sup>[34]</sup>

and finally:

They scorne thy hell, hauing better of their owne.



In the second place Lurchall, unlike Rush, but in the same way as Pug, finds himself inferior to his earthly associates. He acknowledges himself overreached by Barterville, and confesses:

I came to teach, but now (me thinkes) must learne.

A single correspondence of lesser importance may be added. Both devils, when asked whence they come, obscurely intimate their hellish origin. Pug says that he comes from the Devil's Cavern in Derbyshire. Rufman asserts that his home is Helvetia.<sup>[35]</sup>

##### 5. *The Novella of Belfagor and the Comedy of Grim*

The relation between Jonson's play and the novella attributed to Niccolò Machiavelli (1469-1522) has been treated in much detail by Dr. Ernst Hollstein. Dr. Hollstein compares the play with the first known English translation, that by the Marquis of Wharton in 1674.<sup>[36]</sup> It is probable, however, that Jonson knew the novella in its Italian shape, if he knew it at all.<sup>[37]</sup> The Italian text has therefore been taken as the basis of the present discussion, while Dr. Hollstein's results, so far as they have appeared adequate or important, have been freely used. [xxxii]

Both novella and play depart from the same idea, the visit of a devil to earth to lead a human life. Both devils are bound by certain definite conditions. Belfagor must choose a wife, and live with her ten years; Pug must return at midnight. Belfagor, like Pug, must be subject to 'ogni infortunio nel quale gli uomini scorrono'.

In certain important respects Machiavelli's story differs essentially from Jonson's. Both Dekker and Machiavelli place the opening scene in the classical Hades instead of in the Christian hell. But Dekker's treatment of the situation is far more like Jonson's than is the novella's. Herford makes the distinction clear: 'Machiavelli's Hades is the council-chamber of an Italian Senate, Dekker's might pass for some tavern haunt of Thames watermen. Dekker's fiends are the drudges of Pluto, abused for their indolence, flogged at will, and peremptorily sent where he chooses. Machiavelli's are fiends whose advice he requests with the gravest courtesy and deference, and who give it with dignity and independence'. Further, the whole object of the visit, instead of being the corruption of men, is a mere sociological investigation. Pug is eager to undertake his mission; Belfagor is chosen by lot, and very loath to go. Pug becomes a servant, Belfagor a nobleman.

But in one very important matter the stories coincide, that of the general character and fate of the two devils. As Hollstein points out, each comes with a firm resolve to do his best, each finds at once that his opponents are too strong for him, each through his own docility and stupidity meets repulse after repulse, ending in ruin, and each is glad to return to hell. This, of course, involves the very essence of Jonson's drama, and on its resemblance to the novella must be based any theory that Jonson was familiar with the latter. [xxxiii]

Of resemblance of specific details not much can be made. The two stories have in common the feature of demoniacal possession, but this, as we have seen, occurs also in the Rush legend. The fact that the princess speaks Latin, while Fitzdottrel surprises his auditors by his 'several languages', is of no more significance. This is one of the stock indications of witchcraft. It is mentioned by Darrel, and Jonson could not have overlooked a device so obvious. Certain other resemblances pointed out by Dr. Hollstein are of only the most superficial nature. On the whole we are not warranted in concluding with any certainty that Jonson knew the novella at all.

On the other hand, he must have been acquainted with the comedy of *Grim, the Collier of Croydon* (c 1600). Herford makes no allusion to this play, and, though it was mentioned as a possible source by A. W. Ward,<sup>[38]</sup> the subject has never been investigated. The author of *Grim* uses the Belfagor legend for the groundwork of his plot, but handles his material freely. In many respects the play is a close parallel to *The Devil is an Ass*. The same respect for the vices of earth is felt as in Dekker's and Jonson's plays. Belphegor sets out to

... make experiment

If hell be not on earth as well as here.

The circumstances of the sending bear a strong resemblance to the instructions given to Pug: [xxxiiii]

Thou shalt be subject unto human chance,  
So far as common wit cannot relieve thee.  
But whatsoever happens in that time,  
Look not from us for succour or relief.  
This shalt thou do, and when the time's expired,  
Bring word to us what thou hast seen and done.

So in Jonson:

... but become subject

To all impression of the flesh, you take,  
So farre as humane frailty: ...  
But as you make your soone at nights relation,  
And we shall find, it merits from the State,  
You shall haue both trust from vs, and imployment.

Belphegor is described as 'patient, mild, and pitiful'; and during his sojourn on earth he shows little aptitude for mischief, but becomes merely a butt and object of abuse. Belphegor's request for a companion, unlike that of Pug, is granted. He chooses his servant Akercocck, who takes the form of Robin Goodfellow. Robin expresses many of the sentiments to be found in the mouth of Pug. With the

latter's monologue (Text, 5. 2) compare Robin's exclamation:

Zounds, I had rather be in hell than here.

Neither Pug (Text, 2. 5. 3-4) nor Robin dares to return without authority:

What shall I do? to hell I dare not go,  
Until my master's twelve months be expir'd.

Like Pug (Text, 5. 6. 3-10) Belphegor worries over his reception in hell:

How shall I give my verdict up to Pluto  
Of all these accidents?

Finally Belphegor's sensational disappearance through the yawning earth comes somewhat nearer to Jonson than does the Italian original. The English comedy seems, indeed, to account adequately for all traces of the Belfagor story to be found in Jonson's play.

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## 6. Summary

It is certain that of the two leading ideas of Jonson's comedy, the sending of a devil to earth with the object of corrupting men is derived from the Rush legend. It is probable that the no less important motive of a baffled devil, happy to make his return to hell, is due either directly or indirectly to Machiavelli's influence. This motive, as we have seen, was strengthened by a body of legend and by the treatment of the devil in the morality play.

## 7. The Figure of the Vice

It is the figure of the Vice which makes Jonson's satire on the out-of-date moralities most unmistakable. This character has been the subject of much study and discussion, and there is to-day no universally accepted theory as to his origin and development. In the literature of Jonson's day the term Vice is almost equivalent to harlequin. But whether this element of buffoonery is the fundamental trait of the character, and that of intrigue is due to a confusion in the meaning of the word, or whether the element of intrigue is original, and that of buffoonery has taken its place by a process of degeneration in the Vice himself, is still a disputed question.

The theory of Cushman and of Eckhardt is substantially the same, and may be stated as follows. Whether or not the Vice be a direct descendant of the devil, it is certain that he falls heir to his predecessor's position in the drama, and that his development is strongly influenced by that character. Originally, like the devil, he represents the principle of evil and may be regarded as the summation of the seven deadly sins. From the beginning, however, he possessed more comic elements, much being ready made for him through the partial degeneration of the devil, while the material of the moralities was by no means so limited in scope as that of the mysteries. This comic element, comparatively slight at first, soon began to be cultivated intentionally, and gradually assumed the chief function, while the allegorical element was largely displaced. In course of time the transformation from the intriguer to the buffoon became complete.<sup>[39]</sup> Moreover, the rapidity of the transformation was hastened by the influence of the fool, a new dramatic figure of independent origin, but the partial successor upon the stage of the Vice's comedy part. As early as 1570 the union of fool and Vice is plainly visible.<sup>[40]</sup> In 1576 we find express stage directions given for the Vice to fill in the pauses with improvised jests.<sup>[41]</sup> Two years later a Vice plays the leading rôle for the last time.<sup>[42]</sup> By 1584 the Vice has completely lost his character of intriguer<sup>[43]</sup>, and in the later drama he appears only as an antiquated figure, where he is usually considered as identical with the fool or jester.<sup>[44]</sup> Cushman enumerates the three chief rôles of the Vice as the opponent of the Good; the corrupter of man; and the buffoon.

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The Vice, however, is not confined to the moralities, but appears frequently in the comic interludes. According to the theory of Cushman, the name Vice stands in the beginning for a moral and abstract idea, that of the principle of evil in the world, and must have originated in the moralities; and since it is applied to a comic personage in the interludes, this borrowing must have taken place after the period of degeneration had already begun. To this theory Chambers<sup>[45]</sup> offers certain important objections. He points out that, although 'vices in the ordinary sense of the word are of course familiar personages in the morals', the term Vice is not applied specifically to a character in 'any pre-Elizabethan moral interlude except the Marian *Respublica*', 1553. Furthermore, 'as a matter of fact, he comes into the interlude through the avenue of the farce'. The term is first applied to the leading comic characters in the farces of John Heywood, *Love* and *The Weather*, 1520-30. These characters have traits more nearly resembling those of the fool and clown than those of the intriguer of the moralities. Chambers concludes therefore that 'the character of the vice is derived from that of the domestic fool or jester', and that the term was borrowed by the authors of the moralities from the comic interludes.

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These two views are widely divergent, and seem at first wholly irreconcilable. The facts of the case, however, are, I believe, sufficiently clear to warrant the following conclusions: (1) The early moralities possessed many allegorical characters representing vices in the ordinary sense of the word. (2) From among these vices we may distinguish in nearly every play a single character as in a preëminent degree the embodiment of evil. (3) To this chief character the name of Vice was applied about 1553, and with increasing frequency after that date. (4) Whatever may have been the original meaning of the word, it must have been generally understood in the moralities in the sense now usually attributed to it; for (5) The term was applied in the moralities only to a character in some degree evil. Chambers instances *The Tide tarrieth for No Man* and the tragedy of *Horestes*, where the Vice bears the name of Courage, as exceptions. The cases, however, are misleading. In the former, Courage is equivalent to 'Purpose',

'Desire', and is a distinctly evil character.<sup>[46]</sup> In the latter he reveals himself in the second half of the play as Revenge, and although he incites Horestes to an act of justice, he is plainly opposed to 'Amyte', and he is finally rejected and discountenanced. Moreover he is here a serious figure, and only occasionally exhibits comic traits. He cannot therefore be considered as supporting the theory of the original identity of the fool and the Vice. (6) The Vice of the comic interludes and the leading character of the moralities are distinct figures. The former was from the beginning a comic figure or buffoon;<sup>[47]</sup> the latter was in the beginning serious, and continued to the end to preserve serious traits. With which of these two figures the term Vice originated, and by which it was borrowed from the other, is a matter of uncertainty and is of minor consequence. These facts, however, seem certain, and for the present discussion sufficient: that the vices of the earlier and of the later moralities represent the same stock figure; that this figure stood originally for the principle of evil, and only in later days became confused with the domestic fool or jester; that the process of degeneration was continuous and gradual, and took place substantially in the manner outlined by Cushman and Eckhardt; and that, while to the playwright of Jonson's day the term was suggestive primarily of the buffoon, it meant also an evil personage, who continued to preserve certain lingering traits from the character of intriguer in the earlier moralities.

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### 8. Jonson's Use of the Vice

The position of the Vice has been discussed at some length because of its very important bearing on Jonson's comedy. It is evident, even upon a cursory reading, that Jonson has not confined himself to the conception of the Vice obtainable from a familiarity with the interludes alone, as shown in Heywood's farces or the comedy of *Jack Juggler*. The character of Iniquity, though fully identified with the buffoon of the later plays, is nevertheless closely connected in the author's mind with the intriguer of the old moralities. This is clear above all from the use of the name Iniquity, from his association with the devil, and from Pug's desire to use him as a means of corrupting his playfellows. Thus, consciously or unconsciously on Jonson's part, Iniquity presents in epitome the history of the Vice.

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His very name, as we have said, links him with the morality-play. In fact, all the Vices suggested, Iniquity, Fraud, Covetousness, and Lady Vanity, are taken from the moralities. The choice of Iniquity was not without meaning, and was doubtless due to its more general and inclusive significance. In Shakespeare's time Vice and Iniquity seem to have been synonymous terms (see Schmidt), from which it has been inferred that Iniquity was the Vice in many lost moralities.<sup>[48]</sup>

Of the original Vice-traits Iniquity lays vigorous claim to that of the corrupter of man. Pug desires a Vice that he may 'practice there-with any play-fellow', and Iniquity comes upon the stage with voluble promises to teach his pupil to 'cheat, lie, cog and swagger'. He offers also to lead him into all the disreputable precincts of the city. Iniquity appears in only two scenes, Act 1. Sc. 1 and Act 5. Sc. 6. In the latter he reverses the usual process and carries away the devil to hell. This point has already been discussed (p. xxiv).

Aside from these two particulars, Iniquity is far nearer to the fool than to the original Vice. As he comes skipping upon the stage in the first scene, reciting his galloping doggerel couplets, we see plainly that the element of buffoonery is uppermost in Jonson's mind. Further evidence may be derived from the particularity with which Iniquity describes the costume which he promises to Pug, and which we are doubtless to understand as descriptive of his own. Attention should be directed especially to the wooden dagger, the long cloak, and the slouch hat. Cushman says (p. 125): 'The vice enjoys the greatest freedom in the matter of dress; he is not confined to any stereotyped costume; ... the opinion that he is always or usually dressed in a fool's costume has absolutely no justification'. The wooden dagger, a relic of the Roman stage,<sup>[49]</sup> is the most frequently mentioned article of equipment. It is first found (1553-8) as part of the apparel of Jack Juggler in a print illustrating that play, reproduced by Dodsley. It is also mentioned in *Like Will to Like*, *Hickescorner*, *King Darius*, etc. The wooden dagger was borrowed, however, from the fool's costume, and is an indication of the growing identification of the Vice with the house-fool. That Jonson recognized it as such is evident from his *Expostulation with Inigo Jones*:

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No velvet suit you wear will alter kind;  
A wooden dagger is a dagger of wood.

The long cloak, twice mentioned (1. 1. 51 and 85), is another property borrowed from the fool. The natural fool usually wore a long gown-like dress,<sup>[50]</sup> and this was later adopted as a dress for the artificial fool. Muckle John, the court fool of Charles I., was provided with 'a long coat and suit of scarlet-colour serge'.<sup>[51]</sup>

Satan's reply to Pug's request for a Vice is, however, the most important passage on this subject. He begins by saying that the Vice, whom he identifies with the house fool, is fifty years out of date. Only trivial and absurd parts are left for Iniquity to play, the mountebank tricks of the city and the tavern fools. Douce (pp. 499 f.) mentions nine kinds of fools, among which the following appear: 1. The general domestic fool. 4. The city or corporation fool. 5. Tavern fools. Satan compares Iniquity with each of these in turn. The day has gone by, he says:

When euery great man had his *Vice* stand by him,  
In his long coat, shaking his wooden dagger.

Then he intimates that Iniquity may be able to play the tavern fool:

Where canst thou carry him? except to Tauernes?  
To mount vp ona joynt-stoole, with a *Iewes*-trumpe,  
To put downe *Cokeley*, and that must be to Citizens?

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And finally he compares him with the city fool:

Hee may perchance, in taile of a Sheriffes dinner,  
Skip with a rime o' the table, from *New-nothing*,  
And take his *Almaine*-leape into a custard.

Thus not only does Jonson identify the Vice with the fool, but with the fool in his senility. The characteristic functions of the jester in the Shakespearian drama, with his abundant store of improvised jests, witty retorts, and irresistible impudence, have no part in this character. He is merely the mountebank who climbs upon a tavern stool, skips over the table, and leaps into corporation custards.

Iniquity, then, plays no real part in the drama. His introduction is merely for the purpose of satire. In *The Staple of News* the subject is renewed, and treated with greater directness:

'*Tat*. I would fain see the fool, gossip; the fool is the finest man in the company, they say, and has all the wit: he is the very justice o' peace o' the play, and can commit whom he will and what he will, error, absurdity, as the toy takes him, and no man say black is his eye, but laugh at him'.

In *Epigram 115, On the Town's Honest Man*, Jonson again identifies the Vice with the mountebank, almost in the same way as he does in *The Devil is an Ass*:

... this is one  
Suffers no name but a description  
Being no vicious person but the Vice  
About the town; ...  
At every meal, where it doth dine or sup,  
The cloth's no sooner gone, but it gets up,  
And shifting of its faces, doth play more  
Parts than the Italian could do with his door.  
Acts old Iniquity and in the fit  
Of miming gets the opinion of a wit.

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## II. THE SATIRICAL DRAMA

It was from Aristophanes<sup>[52]</sup> that Jonson learned to combine with such boldness the palpable with the visionary, the material with the abstract. He surpassed even his master in the power of rendering the combination a convincing one, and his method was always the same. Fond as he was of occasional flights of fancy, his mind was fundamentally satirical, so that the process of welding the apparently discordant elements was always one of rationalizing the fanciful rather than of investing the actual with a far-away and poetic atmosphere. Thus even his purely supernatural scenes present little incongruity. Satan and Iniquity discuss strong waters and tobacco, Whitechapel and Billingsgate, with the utmost familiarity; even hell's 'most exquisite tortures' are adapted in part from the homely proverbs of the people. In the use of his sources three tendencies are especially noticeable: the motivation of borrowed incidents; the adjusting of action on a moral basis; the reworking of his own favorite themes and incidents.

### 1. *General Treatment of the Plot*

For the main plot we have no direct source. It represents, however, Jonson's typical method. It has been pointed out<sup>[53]</sup> that the characteristic Jonsonian comedy always consists of two groups, the intriguers and the victims. In *The Devil is an Ass* the most purely comic motive of the play is furnished by a reversal of the usual relation subsisting between these two groups. Here the devil, who was wont to be looked upon as arch-intriguer, is constantly 'fooled off and beaten', and thus takes his position as the comic butt. Pug, in a sense, represents a satirical trend. Through him Jonson satirizes the outgrown supernaturalism which still clung to the skirts of Jacobean realism, and at the same time paints in lively colors the vice of a society against which hell itself is powerless to contend. It is only, however, in a general way, where the devil stands for a principle, that Pug may be considered as in any degree satirical. In the particular incident he is always a purely comic figure, and furnishes the mirth which results from a sense of the incongruity between anticipation and accomplishment.

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Fitzdottrel, on the other hand, is mainly satirical. Through him Jonson passes censure upon the city gallant, the attendant at the theatre, the victim of the prevalent superstitions, and even the pretended demoniac. His dupery, as in the case of his bargain with Wittipol, excites indignation rather than mirth, and his final discomfiture affords us almost a sense of poetic justice. This character stands in the position of chief victim.

In an intermediate position are Merecraft and Everill. They succeed in swindling Fitzdottrel and Lady Tailbush, but are in turn played upon by the chief intriguer, Wittipol, with his friend Manly. Jonson's moral purpose is here plainly visible, especially in contrast to Plautus, with whom the youthful intriguer is also the stock figure. The motive of the young man's trickery in the Latin comedy is usually unworthy and selfish. That of Wittipol, on the other hand, is wholly disinterested, since he is represented as having already philosophically accepted the rejection of his advances at the hands of Mrs. Fitzdottrel.

In construction the play suffers from overabundance of material. Instead of a single main line of action, which is given clear precedence, there is rather a succession of elaborated episodes, carefully connected and motivated, but not properly subordinated. The plot is coherent and intricate rather than unified. This is further aggravated by the fact that the chief objects of satire are imperfectly understood



by readers of the present day.

Jonson observes unity of time, Pug coming to earth in the morning and returning at midnight. With the exception of the first scene, which is indeterminate, and seems at one moment to be hell, and the next London, the action is confined to the City, but hovers between Lincoln's Inn, Newgate, and the house of Lady Tailbush. Unity of action is of course broken by the interference of the devil-plot and the episodic nature of the satirical plot. The main lines of action may be discussed separately.

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In the first act chief prominence is given to the intrigue between Wittipol and Mrs. Fitzdottrel. This interest is continued through the second act, but practically dropped after this point. In Act 4 we find that both lovers have recovered from their infatuation, and the intrigue ends by mutual consent.

The second act opens with the episode of Merecraft's plot to gull Fitzdottrel. The project of the dukedom of Drownedland is given chief place, and attention is centred upon it both here and in the following scenes. Little use, however, is made of it in the motivation of action. This is left for another project, the office of the Master of Dependencies (quarrels) in the next act. This device is introduced in an incidental way, and we are not prepared for the important place which it takes in the development of the plot. Merecraft, goaded by Everill, hits upon it merely as a temporary makeshift to extort money from Fitzdottrel. The latter determines to make use of the office in prosecuting his quarrel with Wittipol. In preparation for the duel, and in accordance with the course of procedure laid down by Everill, he resolves to settle his estate. Merecraft and Everill endeavor to have the deed drawn in their own favor, but through the interference of Wittipol the whole estate is made over to Manly, who restores it to Mrs. Fitzdottrel. This project becomes then the real turning-point of the play.

The episode of Guilthead and Plutarchus in Act 3 is only slightly connected with the main plot. That of Wittipol's disguise as a Spanish lady, touched upon in the first two acts, becomes the chief interest of the fourth. It furnishes much comic material, and the characters of Lady Tailbush and Lady Eitherside offer the poet the opportunity for some of his cleverest touches in characterization and contrast.<sup>[54]</sup> The scene, however, is introduced for incidental purposes, the satirization of foreign fashions and the follies of London society, and is overelaborated. The catalogue of cosmetics is an instance of Jonson's intimate acquaintance with recondite knowledge standing in the way of his art.

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Merecraft's 'after game' in the fifth act is of the nature of an appendix. The play might well have ended with the frustration of his plan to get possession of the estate. This act is introduced chiefly for the sake of a satire upon pretended demoniacs and witch-finders. It also contains the conclusion of the devil-plot.

*The Devil is an Ass* will always remain valuable as a historical document, and as a record of Jonson's own attitude towards the abuses of his times. In the treatment of Fitzdottrel and Merecraft among the chief persons, and of Plutarchus Guilthead among the lesser, this play belongs to Jonson's character-drama.<sup>[55]</sup> It does not, however, belong to the pure humor-comedy. Like *The Alchemist*, and in marked contrast to *Every Man out of his Humor*, interest is sought in plot development. In the scene between Lady Tailbush and Lady Eitherside, the play becomes a comedy of manners, and in its attack upon state abuses it is semi-political in nature. Both Gifford and Swinburne have observed the ethical treatment of the main motives.

With the exception of Prologue and Epilogue, the doggerel couplets spoken by Iniquity, Wittipol's song (2. 6. 94), and some of the lines quoted by Fitzdottrel in the last scene, the play is written in blank verse throughout. Occasional lines of eight (2. 2. 122), nine (2. 1. 1), twelve (1. 1. 33) or thirteen (1. 1. 113) syllables are introduced. Most of these could easily be normalized by a slight emendation or the slurring of a syllable in pronunciation. Many of the lines, however, are rough and difficult of scansion. Most of the dialogue is vigorous, though Wittipol's language is sometimes affected and unnatural (cf. Act 1. Sc. 1). His speech, 1. 6. 111-148, is classical in tone, but fragmentary and not perfectly assimilated. The song already referred to possesses delicacy and some beauty of imagery, but lacks Jonson's customary polish and smoothness.

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As a work of art the play must rely chiefly upon the vigor of its satiric dialogue and the cleverness of its character sketches. It lacks the chief excellences of construction—unity of interest, subordination of detail, steady and uninterrupted development, and prompt conclusion.

## 2. Chief Sources of the Plot

The first source to be pointed out was that of Act 1. Sc. 4-6.<sup>[56]</sup> This was again noticed by Koepfel, who mentions one of the word-for-word borrowings, and points out the moralistic tendency in Jonson's treatment of the husband, and his rejection of the Italian story's licentious conclusion.<sup>[57]</sup> The original is from Boccaccio's *Decameron*, the fifth novella of the third day. Boccaccio's title is as follows: 'Il Zima dona a messer Francesco Vergellesi un suo pallafreno, e per quello con licenzia di lui parla alla sua donna, ed ella tacendo, egli in persona di lei si risponde, e secondo la sua risposta poi l'effetto segue'. The substance of the story is this. Il Zima, with the bribe of a palfrey, makes a bargain with Francesco. For the gift he is granted an interview with the wife of Francesco and in the latter's presence. This interview, however, unlike that in *The Devil is an Ass*, is not in the husband's hearing. To guard against any mishap, Francesco secretly commands his wife to make no answer to the lover, warning her that he will be on the lookout for any communication on her part. The wife, like Mrs. Fitzdottrel, upbraids her husband, but is obliged to submit. Il Zima begins his courtship, but, though apparently deeply affected, she makes no answer. The young man then suspects the husband's trick (e poscia s'incominciò ad accorgere dell' arte usata dal cavaliere). He accordingly hits upon the device of supposing himself in her place and makes an answer for her, granting an assignation. As a signal he suggests the hanging out of the window of two handkerchiefs. He then answers again in his own person. Upon the husband's

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rejoining them he pretends to be deeply chagrined, complains that he has met a statue of marble (*una statua di marmo*) and adds: 'Voi avete comperato il pallafreno, e io non l'ho venduto'. Il Zima is successful in his ruse, and Francesco's wife yields completely to his seduction.

A close comparison of this important source is highly instructive. Verbal borrowings show either that Jonson had the book before him, or that he remembered many of the passages literally. Thus Boccaccio's '*una statua di marmo*' finds its counterpart in a later scene<sup>[58]</sup> where Mrs. Fitzdottrel says: 'I would not haue him thinke hee met a statue'. Fitzdottrel's satisfaction at the result of the bargain is like that of Francesco: 'I ha' kept the contract, and the cloake is mine' (*omai è ben mio il pallafreno, che fu tuo*). Again Wittipol's parting words resemble Il Zima's: 'It may fall out, that you ha' bought it deare, though I ha' not sold it'.<sup>[59]</sup> In the mouths of the two heroes, however, these words mean exactly opposite things. With Il Zima it is a complaint, and means: 'You have won the cloak, but I have got nothing in return'. With Wittipol, on the other hand, it is an open sneer, and hints at further developments. The display of handkerchiefs at the window is another borrowing. Fitzdottrel says sarcastically:

... I'll take carefull order,  
That shee shall hang forth ensignes at the window.

Finally Wittipol, like Il Zima, suspects a trick when Mrs. Fitzdottrel refuses to answer:

How! not any word? Nay, then, I taste a tricke in't.

But precisely here Jonson blunders badly. In Boccaccio's story the trick was a genuine one. Il Zima stands waiting for an answer. When no response is made he begins to suspect the husband's secret admonition, and to thwart it hits upon the device of answering himself. But in Jonson there is no trick at all. Fitzdottrel does indeed require his wife to remain silent, but by no means secretly. His command is placed in the midst of a rambling discourse addressed alternately to his wife and to the young men. There is not the slightest hint that any part of this speech is whispered in his wife's ear, and Wittipol enters upon his courtship with full knowledge of the situation. This fact deprives Wittipol's speech in the person of Mrs. Fitzdottrel of its character as a clever device, so that the whole point of Boccaccio's story is weakened, if not destroyed. I cannot refrain in conclusion from making a somewhat doubtful conjecture. It is noticeable that while Jonson follows so many of the details of this story with the greatest fidelity he substitutes the gift of a cloak for that of the original '*pallafreno*' (*palfrey*).<sup>[60]</sup> The word is usually written '*palafreno*' and so occurs in Florio. Is it possible that Jonson was unfamiliar with the word, and, not being able to find it in a dictionary, conjectured that it was identical with '*palla*', a cloak?

In other respects Jonson's handling of the story displays his characteristic methods. Boccaccio spends very few words in description of either husband or suitor. Jonson, however, is careful to make plain the despicable character of Fitzdottrel, while Wittipol is represented as an attractive and high-minded young man. Further than this, both Mrs. Fitzdottrel and Wittipol soon recover completely from their infatuation.

Koepfel has suggested a second source from the *Decameron*, Day 3, Novella 3. The title is: '*Sotto spezie di confessione e di purissima coscienza una donna, innamorata d'un giovane, induce un solenne frate, senza avvedersene egli, a dar modo che'l piacer di lei avessi intero effetto*'. The story is briefly this. A lady makes her confessor the means of establishing an acquaintance with a young man with whom she has fallen in love. Her directions are conveyed to him under the guise of indignant prohibitions. By a series of messages of similar character she finally succeeds in informing him of the absence of her husband and the possibility of gaining admittance to her chamber by climbing a tree in the garden. Thus the friar becomes the unwitting instrument of the very thing which he is trying to prevent. So in Act 2. Sc. 2 and 6, Mrs. Fitzdottrel suspects Pug of being her husband's spy. She dares not therefore send Wittipol a direct message, but requests him to cease his attentions to her

At the Gentlemans chamber-window in *Lincolnes-Inne* there,  
That opens to my gallery.

Wittipol takes the hint, and promptly appears at the place indicated.

Von Rapp<sup>[61]</sup> has mentioned certain other scenes as probably of Italian origin, but, as he advances no proofs, his suggestions may be neglected. It seems to me possible that in the scene above referred to, where the lover occupies a house adjoining that of his mistress, and their secret amour is discovered by her servant and reported to his master, Jonson had in mind the same incident in Plautus' *Miles Gloriosus*, Act. 2. Sc. 1 f.

The trait of jealousy which distinguishes Fitzdottrel was suggested to some extent by the character of Euclio in the *Aulularia*, and a passage of considerable length<sup>[62]</sup> is freely paraphrased from that play. The play and the passage had already been used in *The Case is Altered*.

Miss Woodbridge has noticed that the scene in which Lady Tailbush and her friends entertain Wittipol disguised as a Spanish lady is similar to Act 3. Sc. 2 of *The Silent Woman*, where the collegiate ladies call upon Epicoene. The trick of disguising a servant as a woman occurs in Plautus' *Casina*, Acts 4 and 5.

For the final scene, where Fitzdottrel plays the part of a bewitched person, Jonson made free use of contemporary books and tracts. The motive of pretended possession had already appeared in *The Fox* (*Wks.* 3. 312), where symptoms identical with or similar to those in the present passage are mentioned—swelling of the belly, vomiting crooked pins, staring of the eyes, and foaming at the mouth. The immediate suggestion in this place may have come either through the Rush story or through Machiavelli's novella. That Jonson's materials can be traced exclusively to any one source is hardly to

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be expected. Not only were trials for witchcraft numerous, but they must have formed a common subject of speculation and discussion. The ordinary evidences of possession were doubtless familiar to the well-informed man without the need of reference to particular records. And it is of the ordinary evidences that the poet chiefly makes use. Nearly all these are found repeatedly in the literature of the period.

We know, on the other hand, that Jonson often preferred to get his information through the medium of books. It is not surprising, therefore, that Merecraft proposes to imitate 'little Darrel's tricks', and to find that the dramatist has resorted in large measure to this particular source.<sup>[63]</sup>

The Darrel controversy was carried on through a number of years between John Darrel, a clergyman (see note 5. 3. 6), on the one hand, and Bishop Samuel Harsnet, John Deacon and John Walker, on the other. Of the tracts produced in this controversy the two most important are Harsnet's *Discovery of the Fraudulent Practises of John Darrel*,<sup>[64]</sup> 1599, and Darrel's *True Narration of the Strange and Grevous Vexation by the Devil of 7 Persons in Lancashire and William Somers of Nottingham, ...* 1600. The story is retold in Francis Hutchinson's *Historical Essay concerning Witchcraft*, London, 1720.

Jonson follows the story as told in these two books with considerable fidelity. The accompaniments of demonic possession which Fitzdottrel exhibits in the last scene are enumerated in two previous speeches. Practically all of these are to be found in Darrel's account:

... roule but wi' your eyes,  
And foam at th' mouth. (Text, 5. 3. 2-3)  
... to make your belly swell,  
And your eyes turne, to foame, to stare, to gnash  
Your teeth together, and to beate your selfe,  
Laugh loud, and faine six voices. (5. 5. 25 f.)

They may be compared with the description given by Darrel: 'He was often seene ... to beate his head and other parts of his body against the ground and bedstead. In most of his fitts, he did swell in his body; ... if he were standing when the fit came he wold be cast headlong upon the ground, or fall doune, drawing then his lips awry, gnashing with his teeth, wallowing and foaming.... Presently after he would laughe loud and shrill, his mouth being shut close'. (Darrel, p. 181.) 'He was also continually torne in very fearfull manner, and disfigured in his face ... now he gnashed with his teeth; now he fomed like to the horse or boare, ... not to say anything of his fearfull staring with his eyes, and incredible gaping'. (Darrel, p. 183.) The swelling, foaming, gnashing, staring, etc., are also mentioned by Harsnet (pp. 147-8), as well as the jargon of languages (p. 165).

The scene is prepared before Merecraft's appearance (Text, 5. 5. 40. Cf. *Detection*, p. 92), and Fitzdottrel is discovered lying in bed (Text, 5. 5. 39; 5. 8. 40). Similarly, Somers performed many of his tricks 'under a coverlet' (*Detection*, p. 104). Sir Paul Eitherside then enters and 'interprets all'. This is imitated directly from Harsnet, where we read: 'So. [Somers] acting those gestures M. Dar. did expound them very learnedlye, to signify this or that sinne that raigned in Nott. [Nottingham]'. Paul's first words are: 'This is the *Diuell* speakes and laughes in him'. So Harsnet tells us that 'M. Dar. vpon his first comming vnto Som. affirmed that it was not So. that spake in his fitts, but the diuell by him'. Both Fitzdottrel (Text, 5. 8. 115) and Somers (*Narration*, p. 182) talk in Greek. The devil in Fitzdottrel proposes to 'break his necke in jest' (Text, 5. 8. 117), and a little later to borrow money (5. 8. 119). The same threat is twice made in the *True Narration* (pp. 178 and 180). In the second of these passages Somers is met by an old woman, who tries to frighten him into giving her money. Otherwise, she declares, 'I will throwe thee into this pit, and breake thy neck'. The mouse 'that should ha' come forth' (Text, 5. 8. 144) is mentioned by both narrators (*Detection*, p. 140; *Narration*, p. 184), and the pricking of the body with pins and needles (Text, 5. 8. 49) is found in slightly altered form (*Detection*, p. 135; *Narration*, p. 174). Finally the clapping of the hands (Text, 5. 8. 76) is a common feature (*Narration*, p. 182). The last mentioned passage finds a still closer parallel in a couplet from the contemporary ballad, which Gifford quotes from Hutchinson (p. 249):

And by the clapping of his Hands  
He shew'd the starching of our Bands.

Of the apparatus supplied by Merecraft for the imposture, the soap, nutshell, tow, and touchwood (Text, 5. 3. 3-5), the bladders and bellows (Text, 5. 5. 48), some are doubtless taken from Harsnet's *Discovery*, though Darrel does not quote these passages in the *Detection*. We find, however, that Darrel was accused of supplying Somers with black lead to foam with (*Detection*, p. 160), and Gifford says that the *soap* and *bellows* are also mentioned in the 'Bishop's book'.

Though Jonson drew so largely upon this source, many details are supplied by his own imagination. Ridiculous as much of it may seem to the modern reader, it is by no means overdrawn. In fact it may safely be affirmed that no such realistic depiction of witchcraft exists elsewhere in the whole range of dramatic literature.

### 3. Prototypes of the leading Characters

The position of the leading characters has already been indicated. Pug, as the comic butt and innocent gull, is allied to Master Stephen and Master Matthew of *Every Man in his Humor*, Dapper of *The Alchemist*, and Cokes of *Bartholomew Fair*. Fitzdottrel, another type of the gull, is more closely related to *Tribulation Wholesome* in *The Alchemist*, and even in some respects to Corvino and Voltore in *The Fox*. Wittipol and Manly, the chief intriguers, hold approximately the same position as Wellbred and Knowell in *Every Man in his Humor*, Winwife and Quarlous in *Bartholomew Fair*, and Dauphine, Clerimont, and Truewit in *The Silent Woman*. Merecraft is related in his character of swindler to Subtle

in *The Alchemist*, and in his character of projector to Sir Politick Wouldbe in *The Fox*.

The contemptible 'lady of spirit and woman of fashion' is one of Jonson's favorite types. She first appears in the persons of Fallace and Saviolina in *Every Man out of his Humor*; then in *Cynthia's Revels*, where Moria and her friends play the part; then as Cytheris in *Poetaster*, Lady Politick in *The Alchemist*, the collegiate ladies in *The Silent Woman*, and Fulvia and Sempronia in *Catiline*. The same affectations and vices are satirized repeatedly. An evident prototype of Justice Eitherside is found in the person of Adam Overdo in *Bartholomew Fair*. Both are justices of the peace, both are officious, puritanical, and obstinate. Justice Eitherside's denunciation of the devotees of tobacco finds its counterpart in a speech in *Bartholomew Fair*, and his repeated 'I do detest it' reminds one of Overdo's frequent expressions of horror at the enormities which he constantly discovers.

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#### 4. Minor Sources

*The Devil is an Ass* is not deeply indebted to the classics. Jonson borrows twice from Horace, 1. 6. 131, and 2. 4. 27 f. The half dozen lines in which the former passage occurs (1. 6. 126-132) are written in evident imitation of the Horatian style. Two passages are also borrowed from Plautus, 2. 1. 168 f., already mentioned, and 3. 6. 38-9. A single passage (2. 6. 104 f.) shows the influence of Martial. These passages are all quoted in the notes.

The source of Wittipol's description of the 'Cioppino', and the mishap attendant upon its use, was probably taken from a contemporary book of travels. A passage in Coryat's *Crudities* furnishes the necessary information and a similar anecdote, and was doubtless used by Jonson (see note 4. 4. 69). Coryat was patronized by the poet. Similarly, another passage in the *Crudities* seems to have suggested the project of the forks (see note 5. 4. 17).

A curious resemblance is further to be noted between several passages in *The Devil is an Ass* and *Underwoods* 62. The first draft of this poem may have been written not long before the present play (see Fleay, *Chron.* 1. 329-30) and so have been still fresh in the poet's mind. The passage *DA.* 3. 2. 44-6 shows unmistakably that the play was the borrower, and not the poem. Gifford suggests that both passages were quoted from a contemporary posture-book, but the passage in the epigram gives no indication of being a quotation.

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The chief parallels are as follows: *U.* 62. 10-14 and *DA.* 3. 3. 165-6; *U.* 62. 21-2 and *DA.* 3. 3. 169-72; *U.* 62. 25-6 and *DA.* 3. 2. 44-6; *U.* 62. 45-8 and *DA.* 2. 8. 19-22. These passages are all quoted in the notes. In addition, there are a few striking words and phrases that occur in both productions, but the important likenesses are all noted above. In no other poem except *Charis*, *The Gipsies*, and *Underwoods* 36,<sup>[65]</sup> where the borrowings are unmistakably intentional, is there any thing like the same reworking of material as in this instance.

### III. SPECIFIC OBJECTS OF SATIRE

*The Devil is an Ass* has been called of all Jonson's plays since *Cynthia's Revels* the most obsolete in the subjects of its satire.<sup>[66]</sup> The criticism is true, and it is only with some knowledge of the abuses which Jonson assails that we can appreciate the keenness and precision of his thrusts. The play is a colossal exposé of social abuses. It attacks the aping of foreign fashions, the vices of society, and above all the cheats and impositions of the unscrupulous swindler. But we miss its point if we fail to see that Jonson's arraignment of the society which permitted itself to be gulled is no less severe than that of the swindler who practised upon its credulity. Three institutions especially demand an explanation both for their own sake and for their bearing upon the plot. These are the duello, the monopoly, and the pretended demoniacal possession.

#### 1. The Duello

The origin of private dueling is a matter of some obscurity. It was formerly supposed to be merely a development of the judicial duel or combat, but this is uncertain. Dueling flourished on the Continent, and was especially prevalent in France during the reign of Henry III. Jonson speaks of the frequency of the practice in France in *The Magnetic Lady*.

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No private duel seems to have occurred in England before the sixteenth century, and the custom was comparatively rare until the reign of James I. Its introduction was largely due to the substitution of the rapier for the broadsword. Not long after this change in weapons fencing-schools began to be established and were soon very popular. Donald Lupton, in his *London and the Country carbonadoed*, 1632, says they were usually set up by 'some low-country soldier, who to keep himself honest from further inconveniences, as also to maintain himself, thought upon this course and practises it'.<sup>[67]</sup>

The etiquette of the duel was a matter of especial concern. The two chief authorities seem to have been Jerome Carranza, the author of a book entitled *Filosofia de las Armas*,<sup>[68]</sup> and Vincentio Saviolo, whose *Practise* was translated into English in 1595. It contained two parts, the first 'intreating of the vse of the rapier and dagger', the second 'of honor and honorable quarrels'. The rules laid down in these books were mercilessly ridiculed by the dramatists; and the duello was a frequent subject of satire.<sup>[69]</sup>

By 1616 dueling must have become very common. Frequent references to the subject are found about this time in the *Calendar of State Papers*. Under date of December 9, 1613, we read that all persons who go abroad to fight duels are to be censured in the Star Chamber. On February 17, 1614, 'a proclamation, with a book annexed', was issued against duels, and on February 13, 1617, the King

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made a Star Chamber speech against dueling, 'on which he before published a sharp edict'.

The passion for dueling was turned to advantage by a set of improvident bravos, who styled themselves 'sword-men' or 'masters of dependencies,' a *dependence* being the accepted name for an impending quarrel. These men undertook to examine into the causes of a duel, and to settle or 'take it up' according to the rules laid down by the authorities on this subject. Their prey were the young men of fashion in the city, and especially 'country gulls', who were newly come to town and were anxious to become sophisticated. The profession must have been profitable, for we hear of their methods being employed by the 'roaring boys'<sup>[70]</sup> and the masters of the fencing schools.<sup>[71]</sup> Fletcher in *The Elder Brother*, *Wks.* 10. 283, speaks of

... the masters of dependencies  
That by compounding differences 'tween others  
Supply their own necessities,

and Massinger makes similar comment in *The Guardian*, *Wks.*, p. 343:

When two heirs quarrel,  
The swordsmen of the city shortly after  
Appear in plush, for their grave consultations  
In taking up the difference; some, I know,  
Make a set living on't.

Another function of the office is mentioned by Ford in *Fancies Chaste and Noble*, *Wks.* 2. 241. The master would upon occasion 'brave' a quarrel with the novice for the sake of 'gilding his reputation', and Massinger in *The Maid of Honor*, *Wks.*, p. 190, asserts that he would even consent 'for a cloak with thrice-died velvet, and a cast suit' to be 'kick'd down the stairs'. In *A King and No King*, B. & Fl., *Wks.* 2. 310 f., Bessus consults with two of these 'Gentlemen of the Sword' in a ridiculous scene, in which the sword-men profess the greatest scrupulousness in examining every word and phrase, affirming that they cannot be 'too subtle in this business'.

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Jonson never loses an opportunity of satirizing these despicable bullies, who were not only ridiculous in their affectations, but who proved by their 'fomenting bloody quarrels' to be no small danger to the state. Bobadill, who is described as a Paul's Man, was in addition a pretender to this craft. Matthew complains that Downright has threatened him with the bastinado, whereupon Bobadill cries out immediately that it is 'a most proper and sufficient dependence' and adds: 'Come hither, you shall chartel him; I'll shew you a trick or two, you shall kill him with at pleasure'.<sup>[72]</sup> Cavalier Shift, in *Every Man out of his Humor*, among various other occupations has the reputation of being able to 'manage a quarrel the best that ever you saw, for terms and circumstances'. We have an excellent picture of the ambitious novice in the person of Kastrill in *The Alchemist*. Kastrill, who is described as an 'angry boy', comes to consult Subtle as to how to 'carry a business, manage a quarrel fairly'. Face assures him that Dr. Subtle is able to 'take the height' of any quarrel whatsoever, to tell 'in what degree of safety it lies', 'how it may be borne', etc.

From this description of the 'master of dependencies' the exquisite humor of the passage in *The Devil is an Ass* (3. 3. 60 f.) can be appreciated. Merecraft assures Fitzdottrel that this occupation, in reality the refuge only of the Shifts and Bobadills of the city, is a new and important office about to be formally established by the state. In spite of all their speaking against dueling, he says, they have come to see the evident necessity of a public tribunal to which all quarrels may be referred. It is by means of this pretended office that Merecraft attempts to swindle Fitzdottrel out of his entire estate, from which disaster he is saved only by the clever interposition of Wittipol.

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## 2. The Monopoly System

Jonson's severest satire in *The Devil is an Ass* is directed against the projector. Through him the whole system of Monopolies is indirectly criticised. To understand the importance and timeliness of this attack, as well as the poet's own attitude on the subject, it is necessary to give a brief historical discussion of the system as it had developed and then existed.

Royal grants with the avowed intention of instructing the English in a new industry had been made as early as the fourteenth century,<sup>[73]</sup> and the system had become gradually modified during the Tudor dynasty. In the sixteenth century a capitalist middle class rose to wealth and political influence. During the reign of Elizabeth a large part of Cecil's energies was directed toward the economic development of the country. This was most effectually accomplished by granting patents to men who had enterprise enough to introduce a new art or manufacture, whether an importation from a foreign country or their own invention. The capitalist was encouraged to make this attempt by the grant of special privileges of manufacture for a limited period.<sup>[74]</sup> The condition of monopoly did not belong to the mediaeval system, but was first introduced under Elizabeth. So far the system had its economic justification, but unfortunately it did not stop here. Abuses began to creep in. Not only the manufacture, but the exclusive trade in certain articles, was given over to grantees, and commodities of the most common utility were 'ingrossed into the hands of these blood-suckers of the commonwealth'.<sup>[75]</sup> A remonstrance of Parliament was made to Elizabeth in 1597, and again in 1601, and in consequence the Queen thought best to promise the annulling of all monopolies then existing, a promise which she in large measure fulfilled. But the immense growth of commerce under Elizabeth made it necessary for her successor, James I., to establish a system of delegation, and he accordingly adapted the system of granting patents to the existing needs.<sup>[76]</sup> Many new monopolies were granted during the early years of his reign, but in 1607 Parliament again protested, and he followed Elizabeth's example by revoking them all. After the suspension of Parliamentary government in 1614 the system grew up again, and the

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old abuses became more obnoxious than ever. In 1621 Parliament addressed a second remonstrance to James. The king professed ignorance, but promised redress, and in 1624 all the existing monopolies were abolished by the Statute 21 James I. c. 3. In Parliament's address to James 'the tender point of prerogative' was not disturbed, and it was contrived that all the blame and punishment should fall on the patentees.<sup>[77]</sup>

Of all the patents granted during this time, that which seems to have most attracted the attention of the dramatists was one for draining the Fens of Lincolnshire. Similar projects had frequently been attempted during the sixteenth century. In the list of patents before 1597, catalogued by Hulme, seven deal with water drainage in some form or other. The low lands on the east coast of England are exposed to inundation.<sup>[78]</sup> During the Roman occupation large embankments had been built, and during the Middle Ages these had been kept up partly through a commission appointed by the Crown, and partly through the efforts of the monasteries at Ramsey and Crowland. After the dissolution of these monasteries it became necessary to take up anew the work of reclaiming the fen-land. An abortive attempt by the Earl of Lincoln had already been made when the Statute 43 Eliz. c. 10. 11. was passed in the year 1601. This made legal the action of projectors in the recovery of marsh land. Many difficulties, however, such as lack of funds and opposition on the part of the inhabitants and neighbors of the fens, still stood in their way. In 1605 Sir John Popham and Sir Thomas Fleming headed a company which undertook to drain the Great Level of the Cambridgeshire fens, consisting of more than 300,000 acres, at their own cost, on the understanding that 130,000 acres of the reclaimed land should fall to their share. The project was a complete failure. Another statute granting a patent for draining the fens is found in the seventh year of Jac. I. c. 20, and the attempt was renewed from time to time throughout the reigns of James and Charles I. It was not, however, until the Restoration that these efforts were finally crowned with success.

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When the remonstrance was made to James in 1621, the object of the petitioners was gained, as we have seen, by throwing all the blame upon the patentees and projectors. Similarly, the dramatists often prefer to make their attack, not by assailing the institution of monopolies, but by ridicule of the offending subjects.<sup>[79]</sup> Two agents are regularly distinguished. There is the patentee, sometimes also called the projector, whose part it is to supply the funds for the establishment of the monopoly, and, if possible, the necessary influence at Court; and the actual projector or inventor, who undertakes to furnish his patron with various projects of his own device.

Jonson's is probably the earliest dramatic representation of the projector. Merecraft is a swindler, pure and simple, whose schemes are directed not so much against the people whom he aims to plunder by the establishment of a monopoly as against the adventurer who furnishes the funds for putting the project into operation:

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... Wee poore Gentlemen, that want acres,  
Must for our needs, turne fooles vp and plough *Ladies*.

Both Fitzdottrel and Lady Tailbush are drawn into these schemes so far as to part with their money. Merecraft himself pretends that he possesses sufficient influence at Court. He flatters Fitzdottrel, who is persuaded by the mere display of projects in a buckram bag, by demanding of him 'his count'nance, t'appare in't to great men' (2. 1. 39). Lady Tailbush is not so easily fooled, and Merecraft has some difficulty in persuading her of the power of his friends at Court (Act 4. Sc. 1).

Merecraft's chief project, the recovery of the drowned lands, is also satirized by Randolph:

I have a rare device to set Dutch windmills  
Upon Newmarket Heath, and Salisbury Plain,  
To drain the fens.<sup>[80]</sup>

and in *Holland's Leaguer*, Act 1. Sc. 5 (cited by Gifford):

Our projector  
Will undertake the making of bay salt,  
For a penny a bushel, to serve all the state;  
Another dreams of building waterworkes,  
Drying of fenns and marshes, like the Dutchmen.

In the later drama the figure of the projector appears several times, but it lacks the timeliness of Jonson's satire, and the conception must have been largely derived from literary sources. Jonson's influence is often apparent. In Brome's *Court Beggar* the patentee is Mendicant, a country gentleman who has left his rustic life and sold his property, in order to raise his state by court-suits. The projects which he presents at court are the invention of three projectors. Like Merecraft, they promise to make Mendicant a lord, and succeed only in reducing him to poverty. The character of the Court Beggar is given in these words: 'He is a Knight that hanckers about the court ambitious to make himselfe a Lord by begging. His braine is all Projects, and his soule nothing but Court-suits. He has begun more Knavish suits at Court, then ever the Kings Taylor honestly finish'd, but never thriv'd by any: so that now hee's almost fallen from a Palace Begger to a Spittle one'.

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In the *Antipodes* Brome introduces 'a States-man studios for the Commonwealth, solicited by Projectors of the Country'. Brome's list of projects (quoted in Gifford's edition) is a broad caricature. Wilson, in the Restoration drama, produced a play called *The Projectors*, in which Jonson's influence is apparent (see Introduction, p. lxxv).

Among the *characters*, of which the seventeenth century writers were so fond, the projector is a favorite figure. John Taylor,<sup>[81]</sup> the water-poet, furnishes us with a cartoon entitled 'The complaint of M. Tenterhooke the *Projector* and Sir Thomas Dodger the Patentee'. In the rimes beneath the picture



the distinction between the projector, who 'had the Art to cheat the Common-weale', and the patentee, who was possessed of 'tricks and slights to pass the seale', is brought out with especial distinctness. Samuel Butler's character<sup>[82]</sup> of the projector is of less importance, since it was not published until 1759. The real importance of Jonson's satire lies in the fact that it appeared in the midst of the most active discussion on the subject of monopolies. Drummond says that he was 'accused upon' the play, and that the King 'desired him to conceal it'.<sup>[83]</sup> Whether the subject which gave offense was the one which we have been considering or that of witchcraft, it is, however, impossible to determine.

### 3. Witchcraft

Witchcraft in Jonson's time was not an outworn belief, but a living issue. It is remarkable that the persecutions which followed upon this terrible delusion were comparatively infrequent during the Middle Ages, and reached their maximum only in the seventeenth century. [lxiii]

The first English Act against witchcraft after the Norman Conquest was passed in 1541 (33 Hen. VIII. c. 8). This Act, which was of a general nature, and directed against various kinds of sorceries, was followed by another in 1562 (5 Eliz. c. 16). At the accession of James I. in 1603 was passed 1 Jac. I. c. 12, which continued law for more than a century.

During this entire period charges of witchcraft were frequent. In Scotland they were especially numerous, upwards of fifty being recorded during the years 1596-7.<sup>[84]</sup> The trial of Anne Turner in 1615, in which charges of witchcraft were joined with those of poisoning, especially attracted the attention of Jonson. In 1593 occurred the trial of the 'three Witches of Warboys', in 1606 that of Mary Smith, in 1612 that of the earlier Lancashire Witches, and of the later in 1633. These are only a few of the more famous cases. Of no less importance in this connection is the attitude of the King himself. In the famous *Demonology*<sup>[85]</sup> he allied himself unhesitatingly with the cause of superstition. Witchcraft was of course not without its opponents, but these were for the most part obscure men and of little personal influence. While Bacon and Raleigh were inclining to a belief in witchcraft, and Sir Thomas Browne was offering his support to persecution, the cause of reason was intrusted to such champions as Reginald Scot, the author of the famous *Discovery of Witchcraft*, 1584, a work which fearlessly exposes the prevailing follies and crimes. It is on this side that Jonson places himself. That he should make a categorical statement as to his belief or disbelief in witchcraft is not to be expected. It is enough that he presents a picture of the pretended demoniac, that he makes it as sordid and hateful as possible, that he draws for us in the person of Justice Eitherside the portrait of the bigoted, unreasonable, and unjust judge, and that he openly ridicules the series of cases which he used as the source of his witch scenes (cf. Act. 5. Sc. 3). [lxiv]

To form an adequate conception of the poet's satirical purpose in this play one should compare the methods used here with the treatment followed in Jonson's other dramas where the witch motive occurs. In *The Masque of Queens*, 1609, and in *The Sad Shepherd*, Jonson employed the lore of witchcraft more freely, but in a quite different way. Here, instead of hard realism with all its hideous details, the more picturesque beliefs and traditions are used for purely imaginative and poetical purposes.

*The Masque of Queens* was presented at Whitehall, and dedicated to Prince Henry. Naturally Jonson's attitude toward witchcraft would here be respectful. It is to be observed, however, that in the copious notes which are appended to the masque no contemporary trials are referred to. The poet relies upon the learned compilations of Bodin, Remigius, Cornelius Agrippa, and Paracelsus, together with many of the classical authors. He is clearly dealing with the mythology of witchcraft. Nightshade and henbane, sulphur, vapors, the eggshell boat, and the cobweb sail are the properties which he uses in this poetic drama. The treatment does not differ essentially from that of Middleton and Shakespeare.

In *The Sad Shepherd* the purpose is still different. We have none of the wild unearthliness of the masque. Maudlin is a witch of a decidedly vulgar type, but there is no satirical intent. Jonson, for the purpose of his play, accepts for the moment the prevailing attitude toward witchcraft, and the satisfaction in Maudlin's discomfiture doubtless assumed an acquiescence in the popular belief. At the same time the poetical aspect is not wholly forgotten, and appears with especial prominence in the beautiful passage which describes the witch's forest haunt, beginning: 'Within a gloomy dimble she doth dwell'. *The Sad Shepherd* and the masque are far more akin to each other in their treatment of witchcraft than is either to *The Devil is an Ass*. [lxv]

### IV. PERSONAL SATIRE

The detection of personal satire in Jonson's drama is difficult, and at best unsatisfactory. Jonson himself always resented it as an impertinence.<sup>[86]</sup> In the present case Fleay suggests that the motto, *Ficta, voluptatis causa, sint proxima veris*, is an indication that we are to look upon the characters as real persons. But Jonson twice took the pains to explain that this is precisely the opposite of his own interpretation of Horace's meaning.<sup>[87]</sup> The subject of personal satire was a favorite one with him, and in *The Magnetic Lady* he makes the sufficiently explicit statement: 'A play, though it apparel and present vices in general, flies from all particularities in persons'.

On the other hand we know that Jonson did occasionally indulge in personal satire. Carlo Buffone,<sup>[88]</sup> Antonio Balladino,<sup>[89]</sup> and the clerk Nathaniel<sup>[90]</sup> are instances sufficiently authenticated. Of these Jonson advances a plea of justification: 'Where have I been particular? where personal? except to a mimic, cheater, bawd or buffoon, creatures, for their insolencies, worthy to be taxed? yet to which of these so pointingly, as he might not either ingenuously have confest, or wisely dissembled his

disease?'<sup>[91]</sup>

In only one play do we know that the principal characters represent real people. But between *Poetaster* and *The Devil is an Ass* there is a vast difference of treatment. In *Poetaster* (1) the attitude is undisguisedly satirical. The allusions in the prologues and notices to the reader are direct and unmistakable. (2) The character-drawing is partly caricature, partly allegorical. This method is easily distinguishable from the typical, which aims to satirize a class. (3) Jonson does not draw upon historical events, but personal idiosyncrasies. (4) The chief motive is in the spirit of Aristophanes, the great master of personal satire. These methods are what we should naturally expect in a composition of this sort. Of such internal evidence we find little or nothing in *The Devil is an Ass*. Several plausible identifications, however, have been proposed, and these we must consider separately.

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The chief characters are identified by Fleay as follows: Wittipol is Jonson. He has returned from travel, and had seen Mrs. Fitzdottrel before he went. Mrs. Fitzdottrel is the Lady Elizabeth Hatton. Fitzdottrel is her husband, Sir Edward Coke.

**Mrs. Fitzdottrel.** The identification is based upon a series of correspondences between a passage in *The Devil is an Ass* (2. 6. 57-113) and a number of passages scattered through Jonson's works. The most important of these are quoted in the note to the above passage. To them has been added an important passage from *A Challenge at Tilt*, 1613. Fleay's deductions are these: (1) *Underwoods 36* and *Charis* must be addressed to the same lady (cf. especially *Ch.*, part 5). (2) *Charis* and Mrs. Fitzdottrel are identical. The song (2. 6. 94 f.) is found complete in the *Celebration of Charis*. In Wittipol's preceding speech we find the phrases 'milk and roses' and 'bank of kisses', which occur in *Charis* and in *U. 36*, and a reference to the husband who is the 'just excuse' for the wife's infidelity, which occurs in *U. 36*. (3) *Charis* is Lady Hatton. Fleay believes that *Charis*, part 1, in which the poet speaks of himself as writing 'fifty years', was written c 1622-3; but that parts 2-10 were written c 1608. In reference to these parts he says: 'Written in reference to a mask in which *Charis* represented Venus riding in a chariot drawn by swans and doves (*Charis*, part 4), at a marriage, and leading the Graces in a dance at Whitehall, worthy to be envied of the Queen (6), in which Cupid had a part (2, 3, 5), at which *Charis* kissed him (6, 7), and afterwards kept up a close intimacy with him (8, 9, 10). The mask of 1608, Feb. 9, exactly fulfils these conditions, and the Venus of that mask was probably L. Elizabeth Hatton, the most beautiful of the then court ladies. She had appeared in the mask of Beauty, 1608, Jan. 10, but in no other year traceable by me. From the Elegy, G. 36, manifestly written to the same lady (compare it with the lines in 5 as to "the bank of kisses" and "the bath of milk and roses"), we learn that *Charis* had "a husband that is the just excuse of all that can be done him". This was her second husband, Sir Edward Coke, to whom she was married in 1593'.

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Fleay's theory rests chiefly upon (1) his interpretation of *The Celebration of Claris*; (2) the identity of *Charis* and Mrs. Fitzdottrel. A study of the poem has led me to conclusions of a very different nature from those of Fleay. They may be stated as follows:

*Charis* 1. This was evidently written in 1622-3. Jonson plainly says: 'Though I now write fifty years'. *Charis* is here seemingly identified with Lady Purbeck, daughter of Lady Hatton. Compare the last two lines with the passage from *The Gipsies*. Fleay believes the compliments were transferred in the masque at Lady Hatton's request.

*Charis* 4 and 7 have every mark of being insertions. (1) They are in different metres from each other and from the other sections, which in this respect are uniform. (2) They are not in harmony with the rest of the poem. They entirely lack the easy, familiar, half jocular style which characterizes the eight other parts. (3) Each is a somewhat ambitious effort, complete in itself, and distinctly lyrical. (4) In neither is there any mention of or reference to *Charis*. (5) It is evident, therefore, that they were not written for the *Charis* poem, but merely interpolated. They are, then, of all the parts the least valuable for the purpose of identification, nor are we justified in looking upon them as continuing a definite narrative with the rest of the poem. (6) The evident reason for introducing them is their own intrinsic lyrical merit.

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*Charis* 4 was apparently written in praise of some pageant, probably a court masque. The representation of Venus drawn in a chariot by swans and doves, the birds sacred to her, may have been common enough. That this is an accurate description of the masque of February 9, 1608 is, however, a striking fact, and it is possible that the lady referred to is the same who represented Venus in that masque. But (1) we do not even know that Jonson refers to a masque of his own, or a masque at all. (2) We have no trustworthy evidence that Lady Hatton was the Venus of that masque. Fleay's identification is little better than a guess. (3) Evidence is derived from the first stanza alone. This does not appear in *The Devil is an Ass*, and probably was not written at the time. Otherwise there is no reason for its omission in that place. It seems to have been added for the purpose of connecting the lyric interpolation with the rest of the poem.

*Charis* 5 seems to be a late production. (1) Jonson combines in this single section a large number of figures used in other places. (2) That it was not the origin of these figures seems to be intimated by the words of the poem. Cupid is talking. He had lately found Jonson describing his lady, and Jonson's words, he says, are descriptive of Cupid's own mother, Venus. So Homer had spoken of her hair, so Anacreon of her face. He continues:

By her looks I do her know  
Which you call my shafts.

The italicized words may refer to *U. 36*. 3-4. They correspond, however, much more closely to *Challenge*, 2 *Cup*. The 'bath your verse discloses' (l. 21) may refer to *DA*. 2. 6. 82-3. *U. 36*. 7-8 or *Gipsies* 15-6.

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... the bank of kisses,

is mentioned in *U. 36*. 9-10. 'The passages in *DA.* and *Gipsies*<sup>[92]</sup> are less close. The 'valley called my nest' may be a reference to *DA.* 2. 6. 74 f. Jonson had already spoken of the 'girdle 'bout her waist' in *Challenge, 2 Cup. Charis* 5 seems then to have been written later than *U. 36, Challenge*, 1613, and probably *Devil is an Ass*, 1616. The evidence is strong, though not conclusive.

*Charis* 6 evidently refers to a marriage at Whitehall. That Cupid, who is referred to in 2, 3, 5, had any part in the marriage of *Charis* 6 is nowhere even intimated. That *Charis* led the Graces in a dance is a conjecture equally unfounded. Jonson of course takes the obvious opportunity (ll. 20, 26) of playing on the name *Charis*. That this occasion was the same as that celebrated in 4 we have no reason to believe. It applies equally well, for instance, to *A Challenge at Tilt*, but we are by no means justified in so limiting it. It may have been imaginary.

*Charis* 7 was written before 1618, since Jonson quoted a part of it to Drummond during his visit in Scotland (cf. *Conversations* 5). It was a favorite of the poet's and this furnishes sufficient reason for its insertion here. It is worthy of note that the two sections of *Charis*, which we know by external proof to have been in existence before 1623, are those which give internal evidence of being interpolations.

**Summary.** The poem was probably a late production and of composite nature. There is no reason for supposing that the greater part was not written in 1622-3. The fourth and seventh parts are interpolations. The first stanza of the fourth part, upon which the identification largely rests, seems not to have been written until the poem was put together in 1622-3. If it was written at the same time as the other two stanzas, we cannot expect to find it forming part of a connected narrative. The events described in the fourth and sixth parts are not necessarily the same. There is practically no evidence that Lady Hatton was the Venus of 1608, or that *Charis* is addressed to any particular lady.

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The other link in Fleay's chain of evidence is of still weaker substance. The mere repetition of compliments does not necessarily prove the recipient to be the same person. In fact we find in these very pieces the same phrases applied indiscriminately to Lady Purbeck, Lady Frances Howard, Mrs. Fitzdottrel, perhaps to Lady Hatton, and even to the Earl of Somerset. Of what value, then, can such evidence be?

Fleay's whole theory rests on this poem, and biographical evidence is unnecessary. It is sufficient to notice that Lady Hatton was a proud woman, that marriage with so eminent a man as Sir Edward Coke was considered a great condescension (*Chamberlain's Letters*, Camden Soc., p. 29), and that an amour with Jonson is extremely improbable.

**Fitzdottrel.** Fleay's identification of Fitzdottrel with Coke rests chiefly on the fact that Coke was Lady Hatton's husband. The following considerations are added. Fitzdottrel is a 'squire of Norfolk'. Sir E. Coke was a native of Norfolk, and had held office in Norwich. Fitzdottrel's rôle as sham demoniac is a covert allusion to Coke's adoption of the popular witch doctrines in the Overbury trial. His jealousy of his wife was shown in the same trial, where he refused to read the document of 'what ladies loved what lords', because, as was popularly supposed, his own wife's name headed the list. Jonson is taking advantage of Coke's disgrace in November, 1616. He had flattered him in 1613 (*U. 64*).

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Our reasons for rejecting this theory are as follows: (1) The natural inference is that Jonson would not deliberately attack the man whom he had highly praised three years before. I do not understand Fleay's assertion that Jonson was always ready to attack the fallen. (2) The compliment paid to Coke in 1613 (*U. 64*) was not the flattery of an hour of triumph. The appointment to the king's bench was displeasing to Coke, and made at the suggestion of Bacon with the object of removing him to a place where he would come less often into contact with the king. (3) Fitzdottrel is a light-headed man of fashion, who spends his time in frequenting theatres and public places, and in conjuring evil spirits. Coke was sixty-four years old, the greatest lawyer of his time, and a man of the highest gifts and attainments. (4) The attempted parallel between Fitzdottrel, the pretended demoniac, and Coke, as judge in the Overbury trial, is patently absurd. (5) If Lady Hatton had not been selected for identification with Mrs. Fitzdottrel, Coke would never have been dreamed of as a possible Fitzdottrel.

**Wittipol.** He is a young man just returned from travel, which apparently has been of considerable duration. He saw Mrs. Fitzdottrel once before he went, and upon returning immediately seeks her out. How does this correspond to Jonson's life? *The Hue and Cry* was played February 9, 1608. According to Fleay's interpretation, this was followed by an intimacy with Lady Hatton. Five years later, in 1613, Drummond tells us that Jonson went to France with the son of Sir Walter Raleigh. He returned the same year in time to compose *A Challenge at Tilt*, December 27. Three years later he wrote *The Devil is an Ass* at the age of forty-three.

Wittipol intimates that he is Mrs. Fitzdottrel's equal in years, in fashion (1. 6. 124-5), and in blood (1. 6. 168). For Jonson to say this to Lady Hatton would have been preposterous.

**Justice Eitherside.** Only the desire to prove a theory at all costs could have prevented Fleay from seeing that Coke's counterpart is not Fitzdottrel, but Justice Eitherside. In obstinacy, bigotry, and vanity this character represents the class of judges with which Coke identified himself in the Overbury trial. Nor are these merely class-traits. They are distinctly the faults which marred Coke's career from the beginning. It is certain that Coke is partially responsible for this portraiture. Overbury was a personal friend of the poet, and the trial, begun in the previous year, had extended into 1616. Jonson must have followed it eagerly. On the other hand, it is improbable that the picture was aimed exclusively at Coke. He merely furnished traits for a typical and not uncommon character. As we have seen, it is in line with Jonson's usual practise to confine personal satire to the lesser characters.

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**Merecraft.** Fleay's identification with Sir Giles Mompesson has very little to commend it. Mompesson was connected by marriage with James I.'s powerful favorite, George Villiers, later Duke of

Buckingham. In 1616 he suggested to Villiers the creation of a special commission for the purpose of granting licenses to keepers of inns and ale-houses. The suggestion was adopted by Villiers; Mompesson was appointed to the Commission in October, 1616, and knighted on November 18 of that year. The patent was not sealed until March, 1617. His high-handed conduct soon became unpopular, but he continued in favor with Villiers and James, and his disgrace did not come until 1621.

It will readily be seen that Mompesson's position and career conform in no particular to those of Merecraft in the present play. Mompesson was a knight, a friend of the king's favorite, and in favor with the king. Merecraft is a mere needy adventurer without influence at court, and the associate of ruffians, who frequent the 'Straits' and the 'Bermudas'. Mompesson was himself the recipient of a patent (see section III. 2). Merecraft is merely the projector who devises clever projects for more powerful patrons. Mompesson's project bears no resemblance to those suggested by Merecraft, and he could hardly have attracted any popular dislike at the time when *The Devil is an Ass* was presented, since, as we have seen, his patent was not even sealed until the following year. Finally, Jonson would hardly have attacked a man who stood so high at court as did Mompesson in 1616. [lxxiii]

It is evident that Jonson had particularly in mind those projectors whose object it was to drain the fens of Lincolnshire. The attempts, as we have seen, were numerous, and it is highly improbable that Jonson wished to satirize any one of them more severely than another. In a single passage, however, it seems possible that Sir John Popham (see page lx) is referred to. In Act 4. Sc. 1 Merecraft speaks of a Sir John Monie-man as a projector who was able to 'jump a business quickly' because 'he had great friends'. That Popham is referred to seems not unlikely from the fact that he was the most important personage who had embarked upon an enterprise of this sort, that his scheme was one of the earliest, that he was not a strict contemporary (d. 1607), and that his scheme had been very unpopular. This is proved by an anonymous letter to the king, in which complaint is made that 'the "covetous bloody Popham" will ruin many poor men by his offer to drain the fens' (*Cal. State Papers*, Mar. 14?, 1606).

**Plutarchus Guilthead.** Fleay's identification with Edmund Howes I am prepared to accept, although biographical data are very meagre. Fleay says: 'Plutarchus Gilthead, who is writing the lives of the great men in the city; the captain who writes of the Artillery Garden "to train the youth", etc. [3. 2. 45], is, I think, Edmond Howes, whose continuation of Stow's Chronicle was published in 1615.'

Howes' undertaking was a matter of considerable ridicule to his acquaintances. In his 1631 edition he speaks of the heavy blows and great discouragements he received from his friends. He was in the habit of signing himself 'Gentleman' and this seems to be satirized in 3. 1, where Guilthead says repeatedly: 'This is to make you a Gentleman' (see *N. & Q.* 1st Ser. 6. 199.). [lxxiv]

**The Noble House.** Two proposed identifications of the 'noble house', which pretends to a duke's title, mentioned at 2. 4. 15-6. have been made. The expenditure of much energy in the attempt to fix so veiled an allusion is hardly worth while. Jonson of course depended upon contemporary rumor, for which we have no data.

Cunningham's suggestion that Buckingham is referred to is not convincing. Buckingham's father was Sir George Villiers of Brooksby in Leicestershire. He was not himself raised to the nobility until August 27, 1616, when he was created Viscount Villiers and Baron Waddon. It was not until January 5, 1617 (not 1616, as Cunningham says), that he became Earl of Buckingham, and it is unlikely that before this time any allusion to Villiers' aspiration to a dukedom would have been intelligible to Jonson's audience.

Fleay's theory that the 'noble house' was that of Stuart may be accepted provisionally. Lodowick was made Earl of Richmond in 1613, and Duke in 1623. He was acceptable to king and people, and in this very year was made steward of the household.

#### D. AFTER-INFLUENCE OF THE DEVIL IS AN ASS

A few instances of the subsequent rehandling of certain motives in this play are too striking to be completely overlooked. John Wilson, 1627-c 1696, a faithful student and close imitator of Jonson, produced in 1690 a drama called *Belphegor, or The Marriage of the Devil, a Tragi-comedy*. While it is founded on the English translation of Machiavelli's novella, which appeared in 1674, and closely adheres to the lines of the original, it shows clear evidence of Jonson's influence. The subject has been fully investigated by Hollstein (cf. *Verhältnis*, pp. 22-24, 28-30, 35, 43, 50).

*The Cheats*, 1662, apparently refers to *The Devil is an Ass* in the *Prologue*. The characters of Bilboe and Titere Tu belong to the same class of low bullies as Merecraft and Everill, but the evident prototypes of these characters are Subtle and Face in *The Alchemist*. [lxxv]

A third play of Wilson's, *The Projectors*, 1664, shows unmistakable influence of *The Devil is an Ass*. The chief object of satire is of course the same, and the character of Sir Gudgeon Credulous is modeled after that of Fitzdottrel. The scenes in which the projects are explained, 2. 1 and 3. 1, are similar to the corresponding passages in Jonson. The *Aulularia* of Plautus is a partial source, so that the play in some features resembles *The Case is Altered*. In 2. 1 Wilson imitates the passage in the *Aulularia*, which closes Act 2. Sc. 1 of *The Devil is an Ass* (see note [2. 1. 168](#)).

Brome, Jonson's old servant and friend, also handled the subject of monopolies (see page lxi). Jonson's influence is especially marked in *The Court Beggar*. The project of perukes (*Wks.* 1. 192) should be compared with Merecraft's project of toothpicks.

Mrs. Susanna Centlivre's *Busie Body* uses the motives borrowed from Boccaccio (see pp. [xlvi ff.](#)). The scenes in which these appear must have been suggested by Jonson's play (Genest 2. 419), though the author seems to have been acquainted with the *Decameron* also. In Act. 1. Sc. 1 Sir George Airy makes a bargain with Sir Francis Gripe similar to Wittipol's bargain with Fitzdottrel. In exchange for the sum



of a hundred guineas he is admitted into the house for the purpose of moving his suit to Miranda. 'for the space of ten minutes, without lett or molestation', provided Sir Francis remain in the same room, though out of ear shot (2d ed., p. 8). In Act 2. Sc. 1 the bargain is carried out in much the same way as in Boccaccio and in Jonson. Miranda remaining dumb and Sir George answering for her.

In Act 3. Sc. 4 (2d ed., p. 38) Miranda in the presence of her guardian sends a message by Marplot not to saunter at the garden gate about eight o'clock as he has been accustomed to do, thus making an assignation with him (compare *DA.* 2. 2. 52).

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Other motives which seem to show some influence of *The Devil is an Ass* are Miranda's trick to have the estate settled upon her, Charles' disguise as a Spaniard, and Traffick's jealous care of Isabinda. The character of Marplot as comic butt resembles that of Pug.

The song in *The Devil is an Ass* 2. 6. 94 ([see note](#)) was imitated by Sir John Suckling.

#### APPENDIX EXTRACTS FROM THE CRITICS

GIFFORD: There is much good writing in this comedy. All the speeches of Satan are replete with the most biting satire, delivered with an appropriate degree of spirit. Fitzdottrel is one of those characters which Jonson delighted to draw, and in which he stood unrivalled, a *gull*, i. e., a confident coxcomb, selfish, cunning, and conceited. Mrs. Fitzdottrel possesses somewhat more interest than the generality of our author's females, and is indeed a well sustained character. In action the principal amusement of the scene (exclusive of the admirable burlesque of witchery in the conclusion) was probably derived from the mortification of poor Pug, whose stupid stare of amazement at finding himself made an *ass* of on every possible occasion must, if portrayed as some then on the stage were well able to portray it, have been exquisitely comic.

This play is strictly moral in its conception and conduct. Knavery and folly are shamed and corrected, virtue is strengthened and rewarded, and the ends of dramatic justice are sufficiently answered by the simple exposure of those whose errors are merely subservient to the minor interests of the piece.

HERFORD (*Studies in the Literary Relations of England and Germany*, pp. 318-20): Jonson had in fact so far the Aristophanic quality of genius, that he was at once a most elaborate and minute student of the actual world, and a poet of the airiest and boldest fancy, and that he loved to bring the two rôles into the closest possible combination. No one so capable of holding up the mirror to contemporary society without distorting the slenderest thread of its complex tissue of usages; no one, on the other hand, who so keenly delighted in startling away the illusion or carefully undermining it by some palpably fantastic invention. His most elaborate reproductions of the everyday world are hardly ever without an infusion of equally elaborate caprice,—a leaven of recondite and fantastic legend and grotesque myth, redolent of old libraries and antique scholarship, furtively planted, as it were, in the heart of that everyday world of London life, and so subtly blending with it that the whole motley throng of merchants and apprentices, gulls and gallants, discover nothing unusual in it, and engage with the most perfectly matter of fact air in the business of working it out. The purging of Crispinus in the *Poetaster*, the Aristophanic motive of the *Magnetic Lady*, even the farcical horror of noise which is the mainspring of the *Epicæne*, are only less elaborate and sustained examples of this fantastic realism than the adventure of a Stupid Devil in the play before us. Nothing more anomalous in the London of Jonson's day could be conceived; yet it is so managed that it loses all its strangeness. So perfectly is the supernatural element welded with the human, that it almost ceases to appear supernatural. Pug, the hero of the adventure, is a pretty, petulant boy, more human by many degrees than the half fairy Puck of Shakespeare, which doubtless helped to suggest him, and the arch-fiend Satan is a bluff old politician, anxious to ward off the perils of London from his young simpleton of a son, who is equally eager to plunge into them. The old savage horror fades away before Jonson's humanising touch, the infernal world loses all its privilege of peculiar terror and strength, and sinks to the footing of a mere rival state, whose merchandise can be kept out of the market and its citizens put in the Counter or carted to Tyburn.

[lxxvii]

A. W. WARD (*Eng. Dram. Lit.*, pp. 372-3): The oddly-named comedy of *The Devil is an Ass*, acted in 1616, seems already to exhibit a certain degree of decay in the dramatic powers which had so signally called forth its predecessor. Yet this comedy possesses a considerable literary interest, as adapting both to Jonson's dramatic method, and to the general moral atmosphere of his age, a theme connecting itself with some of the most notable creations of the earlier Elizabethan drama.... The idea of the play is as healthy as its plot is ingenious; but apart from the circumstance that the latter is rather slow in preparation, and by no means, I think, gains in perspicuousness as it proceeds, the design itself suffers from one radical mistake. Pug's intelligence is so much below par that he suffers as largely on account of his clumsiness as on account of his viciousness, while remaining absolutely without influence upon the course of the action. The comedy is at the same time full of humor, particularly in the entire character of Fitzdottrel.

[lxxviii]

SWINBURNE (*Study of Ben Jonson*, pp. 65-7): If *The Devil is an Ass* cannot be ranked among the crowning masterpieces of its author, it is not because the play shows any sign of decadence in literary power or in humorous invention. The writing is admirable, the wealth of comic matter is only too copious, the characters are as firm in outline or as rich in color as any but the most triumphant examples of his satirical or sympathetic skill in finished delineation and demarcation of humors. On the other hand, it is of all Ben Jonson's comedies since the date of *Cynthia's Revels* the most obsolete in subject of satire, the most temporary in its allusions and applications: the want of fusion or even connection (except of the most mechanical or casual kind) between the various parts of its structure and the alternate topics of its ridicule makes the action more difficult to follow than that of many more



complicated plots: and, finally, the admixture of serious sentiment and noble emotion is not so skilfully managed as to evade the imputation of incongruity. [The dialogue between Lady Tailbush and Lady Eitherside in Act 4. Sc. 1 has some touches 'worthy of Molière himself.' In Act 4. Sc. 3 Mrs. Fitzdottrel's speech possesses a 'a noble and natural eloquence,' but the character of her husband is 'almost too loathsome to be ridiculous,' and unfit 'for the leading part in a comedy of ethics as well as of morals.'] The prodigality of elaboration lavished on such a multitude of subordinate characters, at the expense of all continuous interest and to the sacrifice of all dramatic harmony, may tempt the reader to apostrophize the poet in his own words:

[lxxix]

You are so covetous still to embrace  
More than you can, that you lose all.

Yet a word of parting praise must be given to Satan: a small part as far as extent goes, but a splendid example of high comic imagination after the order of Aristophanes, admirably relieved by the low comedy of the asinine Pug and the voluble doggrel by the antiquated Vice.

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## TEXT

[1]

### EDITOR'S NOTE

The text here adopted is that of the original edition of 1631. No changes of reading have been made; spelling, punctuation, capitalization, and italics are reproduced. The original pagination is inserted in brackets; the book-holder's marginal notes are inserted where 1716 and Whalley placed them. In a few instances modern type has been substituted for archaic characters. The spacing of the contracted words has been normalized.

1641 = Pamphlet folio of 1641.

1692 = The Third Folio, 1692.

1716 = Edition of 1716 (17).

W = Whalley's edition, 1756.

G = Gifford's edition, 1816.

SD. = Stage directions at the beginning of a scene.

SN. = Side note, or book-holder's note.

om. = omitted.

ret. = retained.

f. = and all later editions.

G§ = a regular change. After a single citation only exceptions are noted. See Introduction, [page xvi](#).

Mere changes of spelling have not been noted in the variants. All changes of form and all suggestive changes of punctuation have been recorded.

# THE DIUELL

IS  
AN ASSE:

---

## A COMEDIE

ACTED IN THE  
YEARE, 1616.

*BY HIS MAIESTIES*  
SERVANTS.

---

The Author BEN: IONSON.

---

HOR. *de ART. POET.*  
*Ficta voluptatis Causâ, fint proxima veris.*

[DEVICE OF A GRIFFIN'S HEAD ERASED]

---

LONDON.

**THE PERSONS**  
OF THE PLAY.

SATAN.	<i>The great diuell.</i>	[93]
PVG.	<i>The leffe diuell.</i>	
INIQVITY.	<i>The Vice.</i>	
FITZ-DOTTRELL.	<i>A Squire of Norfolk.</i>	
Miftresse FRANCES.	<i>His wife.</i>	5
MEERE-CRAFT.	<i>The Proiector.</i>	
EVERILL.	<i>His champion.</i>	
WITTIPOL.	<i>A young Gallant.</i>	
MANLY.	<i>His friend.</i>	
INGINE.	<i>A Broaker.</i>	10
TRAINES.	<i>The Proiectors man.</i>	
GVILT-HEAD.	<i>A Gold-smith.</i>	
PLVTARCHVS.	<i>His sonne.</i>	
Sir POVLE EITHER-SIDE.	<i>A Lawyer, and Iuftice.</i>	
Lady EITHER-SIDE.	<i>His wife.</i>	15
Lady TAILE-BVSH.	<i>The Lady Proiectresse.</i>	
PIT-FALL.	<i>Her woman.</i>	
AMBLER.	<i>Her Gentlemanusher.</i>	
SLEDGE.	<i>A Smith, the constable.</i>	
SHACKLES.	<i>Keeper of Newgate.</i>	20

SERIEANTS.

*The Scene, LONDON.*

[93] Dramatis Personæ 1716, f. G places the women's names after those of the men.

[94] 1, 2 Devil 1692, f.

[95] 4 Fabian Fitzdottrel G

[96] 5 Mrs. Frances Fitzdottrel G || His wife] om. G

[97] 9 Eustace Manly G

[98] 10 Engine 1716, f.

[99] 12 Thomas Gilthead G

[100] 15 His wife] om. G

[101] 18 Gentleman-usher to lady Tailbush G

[102] 21 Serjeants, officers, servants, underkeepers, &c. G

[103] 22 The] om. 1716, W

[5]

[94]

**The Prologue.**

*The DIVELL is an Affe. That is, to day,  
The name of what you are met for, a new Play.  
Yet, Grandee's, would you were not come to grace  
Our matter, with allowing vs no place.  
Though you perfume SATAN a subtill thing,  
And may haue heard hee's worne in a thumbe-ring;  
Doe not on these presumptions, force vs act,  
In compaffe of a cheefe-trencher. This tract  
Will ne'er admit our vice, because of yours.  
Anone, who, worfe then you, the fault endures  
That your selues make? when you will thruft and fperne,  
And knocke vs o' the elbowes, and bid, turne;*

5

10

As if, when wee had spoke, wee muft be gone,  
 Or, till wee fpeake, muft all runne in, to one,  
 Like the young adders, at the old ones mouth? 15  
 Would wee could ftand due North; or had no South,  
 If that offend: or were Mufcouy glaffe,  
 That you might looke our Scenes through as they paffe.  
 We know not how to affect you. If you'll come  
 To fee new Playes, pray you affoord vs roome, 20  
 And fhew this, but the fame face you haue done  
 Your deare delight, the Diuell of Edmunton.  
 Or, if, for want of roome it muft mif-carry,  
 'Twill be but Iuftice, that your cenfure tarry,  
 Till you giue fome. And when fixe times you ha' feen't, 25  
 If this Play doe not like, the Diuell is in't.

[104] The Prologue.] follows the title-page 1716, W

[105] 5 *subtle* 1692 f.

[106] 10 than 1692, f. *passim* in this sense. Anon 1692, f.

[107] 12 o'] on G§

[108] 14 till] 'till 1716

[109] 25 ha'] have G§

[6]

[95]

## THE DIVELL

IS

### AN ASSE.

ACT. I. SCENE. I.

DIVELL. PVG. INIQUITY.

Hoh, hoh, hoh, hoh, hoh, hoh, hoh, hoh, &c.  
 To earth? and, why to earth, thou foolifh Spirit?  
 What wold'ft thou do on earth?

PVG. For that, great Chiefe!

As time fhall work. I do but ask my mon'th.  
 Which euery petty *pui'nee Diuell* has; 5  
 Within that terme, the Court of *Hell* will heare  
 Some thing, may gaine a longer grant, perhaps.  
 SAT. For what? the laming a poore Cow, or two?  
 Entring a Sow, to make her caft her farrow?  
 Or croffing of a Mercat-womans Mare, 10  
 Twixt this, and *Totnam*? thefe were wont to be  
 Your maine atchieuements, *Pug*, You haue fome plot, now,  
 Vpon a tonning of Ale, to ftale the yeft,  
 Or keepe the churne fo, that the buttter come not;  
 Spight o' the houfewiues cord, or her hot fpit? 15  
 Or fome good Ribibe, about *Kentifh* Towne,  
 Or *Hogfden*, you would hang now, for a witch,  
 Befcaufe fhee will not let you play round *Robbin*: [7]  
 And you'll goe fowre the Citizens Creame 'gainft Sunday?  
 That fhe may be accus'd for't, and condemn'd, 20  
 By a *Middlefex* Iury, to the fatisfaction  
 Of their offended friends, the *Londiners* wiues  
 Whofe teeth were fet on edge with it? Foolifh feind,  
 Stay i' your place, know your owne ftrengths, and put not  
 Beyond the fpheare of your actiuity. 25  
 You are too dull a Diuell to be trusted  
 Forth in thofe parts, *Pug*, vpon any affayre [96]  
 That may concerne our name, on earth. It is not  
 Euery ones worke. The ftate of *Hell* muft care  
 Whom it imployes, in point of reputation, 30  
 Heere about *London*. You would make, I thinke  
 An Agent, to be fent, for *Lancafhire*,  
 Proper inough; or fome parts of *Northumberland*,  
 So yo' had good inftructions, *Pug*.

PVG. O Chiefe!

You doe not know, deare *Chiefe*, what there is in mee. 35  
 Proue me but for a fortnight, for a weeke,  
 And lend mee but a *Vice*, to carry with mee,  
 To practice there-with any play-fellow,

And, you will see, there will come more vpon't,  
Then you'll imagine, pretious *Chiefe*.

SAT. What *Vice*?

40

What kind wouldst thou have it of?

PVG. Why, any *Fraud*;

Or *Couetouneffe*; or Lady *Vanity*;  
Or old *Iniquity*: I'll call him hither.

INI. What is he, calls vpon me, and would feeme to lack a *Vice*?

Ere his words be halfe spoken, I am with him in a trice;  
Here, there, and euery where, as the Cat is with the mice:

45

True *vetus Iniquitas*. Lack'ft thou Cards, friend, or Dice?

I will teach thee cheate, Child, to cog, lye, and fwagger,

And euer and anon, to be drawing forth thy dagger:

[8]

To fweare by Gogs-nownes, like a lusty *Iuuentus*,

50

In a cloake to thy heele, and a hat like a pent-houfe.

Thy breeches of three fingers, and thy doublet all belly,

With a Wench that shall feede thee, with cock-ftones and gelly.

PVG. Is it not excellent, *Chiefe*? how nimble he is!

INI. Child of hell, this is nothing! I will fetch thee a leape

55

From the top of *Pauls*-steeple, to the Standard in *Cheepe*:

And lead thee a daunce, through the streets without faile,

Like a needle of *Spaine*, with a thred at my tayle.

We will furuay the *Suburbs*, and make forth our fallyes,

Downe *Petticoate-lane*, and vp the *Smock-allies*,

60

To *Shoreditch*, *Whitechappell*, and so to Saint *Kathernes*.

To drinke with the *Dutch* there, and take forth their patternes:

From thence, wee will put in at *Custome-houfe* key there,

And see, how the Factors, and Prentizes play there,

Falfe with their Mafters; and gueld many a full packe,

65

To spend it in pies, at the *Dagger*, and the *Wool-facke*.

PVG. Braue, braue, *Iniquity*! will not this doe, *Chiefe*?

INI. Nay, boy, I wil bring thee to the Bawds, and the Royfters,

At *Belins-gate*, feasting with claret-wine, and oyfters,

From thence shoot the *Bridge*, childe, to the Cranes i' the *Vintry*,

70

And see, there the gimblets, how they make their entry!

Or, if thou hadst rather, to the *Strand* downe to fall,

'Gainst the Lawyers come dabled from *Westminster-hall*

And marke how they cling, with their clyents together,

[97]

Like Iuie to Oake; so Veluet to Leather:

75

Ha, boy, I would fthew thee.

PVG. Rare, rare!

DIU. Peace, dotard,

[9]

And thou more ignorant thing, that so admir'ft.

Art thou the spirit thou seem'ft? so poore? to choofe

This, for a *Vice*, t'aduance the caufe of *Hell*,

Now? as *Vice* stands this present yeere? Remember,

80

What number it is. *Six hundred* and *fixteene*.

Had it but beene *fiue hundred*, though some *fixty*

Above; that's *fifty* yeeres agoe, and *fix*,

(When euery great man had his *Vice* stand by him,

In his long coat, fhaking his wooden dagger)

85

I could confent, that, then this your graue choice

Might haue done that with his Lord *Chiefe*, the which

Moft of his chamber can doe now. But *Pug*,

As the times are, who is it, will receiue you?

What company will you goe to? or whom mix with?

90

Where canst thou carry him? except to *Tauernes*?

To mount vp ona joynt-ftoole, with a *Iewes*-trumpe,

To put downe *Cokeley*, and that muft be to Citizens?

He ne're will be admitted, there, where *Vennor* comes.

Hee may perchance, in taile of a Sheriffes dinner,

95

Skip with a rime o' the Table, from *New-nothing*,

And take his *Almaine*-leape into a cuftard,

Shall make my Lad *Maioreffe*, and her fifters,

Laugh all their hoods ouer their shoulders. But,

This is not that will doe, they are other things

100

That are receiu'd now vpon earth, for Vices;

Stranger, and newer: and chang'd euery houre.

They ride 'hem like their horfes off their legges,

And here they come to *Hell*, whole legions of 'hem,

Euery weeke tyr'd. Wee, ftill ftriue to breed,

105

And reare 'hem vp new ones; but they doe not stand,

When they come there: they turne 'hem on our hands.

And it is fear'd they haue a ftud o' their owne

Will put downe ours. Both our breed, and trade

VWill suddenly decay, if we preuent not.  
 Vnleffe it be a *Vice* of quality,  
 Or fashon, now, they take none from vs. Car-men  
 Are got into the yellow starch, and Chimney-fweepers  
 To their tabacco, and strong-waters, *Hum*,  
*Meath*, and *Obarni*. VVe muft therefore ayme  
 At extraordinary fubtilt ones, now,  
 When we doe fend to keepe vs vp in credit.  
 Not old *Iniquities*. Get you e'ne backe, Sir,  
 To making of your rope of fand againe.

115

You are not for the manners, nor the times:  
 They haue their *Vices*, there, moft like to *Vertues*;  
 You cannot know 'hem, apart, by any difference:  
 They weare the fame clothes, eate the fame meate,  
 Sleepe i' the felfe-fame beds, rid i' thofe coaches.

[98] 120

Or very like, foure horfes in a coach,  
 As the beft men and women. Tiffue gownes,  
 Garters and rofes, fourefcore pound a paire,  
 Embroydred stockings, cut-worke fmocks, and fhirts,  
 More certaine marks of lechery, now, and pride,  
 Then ere they were of true nobility!

125

But *Pug*, fince you doe burne with fuch defire  
 To doe the Common-wealth of Hell fome feruice;  
 I am content, affuming of a body,

130

You goe to earth, and vifit men, a day.  
 But you muft take a body ready made, *Pug*,  
 I can create you none: nor fhall you forme  
 Your felfe an aery one, but become fubiect  
 To all impreffion of the flefh, you take,

135

So farre as humane frailty. So, this morning,  
 There is a handsome Cutpurfe hang'd at *Tiborne*,  
 Whofe fpirit departed, you may enter his body:  
 For clothes imploy your credit, with the Hangman,  
 Or let our tribe of Brokers furnifh you.

140

And, looke, how farre your fubtilty can worke  
 Thorow thofe organs, with that body, fpye  
 Amongft mankind, (you cannot there want vices,  
 And therefore the leffe need to carry 'hem wi' you)  
 But as you make your foone at nights relation,  
 And we fhall find, it merits from the State,  
 Your fhall haue both truft from vs, and imployment.

[11]

145

PVG. Most gracious *Chiefe!*

150

Div. Onely, thus more I bind you,  
 To ferue the firft man that you meete; and him  
 I'le fhew you, now: Obserue him. Yon' is hee,

*He fhewes Fitz-dottrel to him, comming forth.*

You fhall fee, firft, after your clothing. Follow him:  
 But once engag'd, there you muft ftay and fixe;  
 Not fhift, vntill the midnights cocke doe crow.  
 PVG. Any conditions to be gone.

Div. Away, then.

157

[110] SD. DIVELL] *Devil*, 1692 || *Satan* 1716, W || DIVELL ...] Enter SATAN and PUG. G

[111] 1 &c. om. G

[112] 9 entering G

[113] 10 Market 1641, 1692, 1716 || market W, G

[114] 11 Tottenham G

[115] 15 Housewife's 1716 || housewife's W, f.

[116] 23 with't W, G

[117] 24 i') in G§ || strength 1692, f.

[118] 30 employs W, G

[119] 33 enough 1692, f.

[120] 34 you 'ad 1716 you had W, G

[121] 38 there with 1692, f.

[122] 41 th'] thou G Why any, Fraud, 1716 Why any: Fraud, W, G

[123] 43 I'll ...] *Sat*. I'll ... W, G] Enter INIQUITY. G

[124] 48 cheate] to cheat W [to] cheat G

[125] 57 Dance 1716 || dance 1641. W, G



- [126] 69 *Billings-gate* 1692 *Billingsgate* 1716 *Billingsgate* W *Billingsgate* G  
 [127] 76 *thee.*] *thee*—G || *Div.*] *Dev.* 1692 || *Sat.* 1716, f.  
 [128] 79 *t'*] to G  
 [129] 84 5 () om. G§  
 [130] 98 *Lady* 1692, 1716 *lady* W, G  
 [131] 101 *Vices* 1641, 1692, 1716, G *vices* W  
 [132] 103 '*hem*] '*em* 1692, 1716, W *passim* *them* G§  
 [133] 106 '*hem* om. G *stand.*] *stand*; G  
 [134] 107 *there.*] *there* W *there*, G  
 [135] 116 *subtle* 1692, f.  
 [136] 120 *manner* G  
 [137] 128 *Embroidered* 1641 *Embroider'd* 1716, f. *stockins* 1641  
 [138] 130 [*Exit Iniq.* G  
 [139] 137 *airy* 1692, f. *passim*  
 [140] 139 *human* W, G  
 [141] 140 *Tyburn* 1692, f. *passim*  
 [142] 142 *employ* W, G  
 [143] 146, 7 () *ret.* G  
 [144] 147 *wi'*] with G§  
 [145] 150 *employment* W, G  
 [146] 151, 157 *Div.*] *Dev.* 1692 *Sat.* 1716, f.  
 [147] 153 *now*] *new* 1716  
 [148] 153 SN.] *Shews him Fitzdottrel coming out of his house at a distance.* G  
 [149] 157 *Exeunt severally.* G

ACT. I. SCENE. II.

FITZ-DOTTRELL.

I, they doe, now, name *Bretnor*, as before,  
 They talk'd of *Grelham*, and of Doctor *Fore-man*, [97]  
*Francklin*, and *Fiske*, and *Sauory* (he was in too)  
 But there's not one of these, that euer could  
 Yet fhew a man the *Diuell*, in true fort. 5  
 They haue their chriftalls, I doe know, and rings,  
 And virgin parchment, and their dead-mens fculls  
 Their rauens wings, their lights, and *pentacles*, [12]  
 With *characters*; I ha' feene all these. But—  
 Would I might see the *Diuell*. I would giue 10  
 A hundred o' these pictures, to see him  
 Once out of picture. May I proue a cuckold,  
 (And that's the one maine mortall thing I feare)  
 If I beginne not, now, to thinke, the Painters  
 Haue onely made him. 'Slight, he would be feene, 15  
 One time or other elfe. He would not let  
 An ancient gentleman, of a good houfe,  
 As moft are now in *England*, the *Fitz-Dottrel's*  
 Runne wilde, and call vpon him thus in vaine,  
 As I ha' done this twelue mone'th. If he be not, 20  
 At all, why, are there Coniurers? If they be not,  
 Why, are there lawes againft 'hem? The best artifts  
 Of *Cambridge*, *Oxford*, *Middlesex*, and *London*,  
*Essex*, and *Kent*, I haue had in pay to raife him,  
 These fifty weekes, and yet h'appeares not. 'Sdeath, 25  
 I fhall fufpect, they, can make circles onely  
 Shortly, and know but his hard names. They doe fay,  
 H'will meet a man (of himfelfe) that has a mind to him.  
 If hee would fo, I haue a minde and a halfe for him:  
 He fhould not be long abfent. Pray thee, come 30  
 I long for thee. An' I were with child by him,  
 And my wife too; I could not more. Come, yet,  
*He expreffes a longing to see the Diuell*  
 Good *Beelezebub*. Were hee a kinde diuell,  
 And had humanity in him, hee would come, but  
 To faue ones longing. I fhould vfe him well, 35  
 I fweare, and with respect (would he would try mee)

Not, as the Conjurers doe, when they ha' rais'd him.

Get him in bonds, and fend him poft, on errands.

A thoufand miles, it is prepofterous, that;

[13]  
[100] 40

And I beleeeue, is the true caufe he comes not.

And hee has reafon. Who would be engag'd,

That might liue freely, as he may doe? I fweare,

They are wrong all. The burn't child dreads the fire.

They doe not know to entertaine the *Diuell*.

I would fo welcome him, obferue his diet,

45

Get him his chamber hung with *arras*, two of 'hem,

I' my own houfe; lend him my wiues wrought pillowes:

And as I am an honeft man, I thinke,

If he had a minde to her, too; I should grant him,

To make our friend-ship perfect. So I would not

50

To euery man. If hee but heare me, now?

And fhould come to mee in a braue young fhape,

And take me at my word? ha! Who is this?

[150] SD. ACT. I. om. 1716, f. (as regularly, after Sc. I. of each act.) ACT ...] SCENE II. *The street before Fitzdottrel's House. Enter FITZDOTTREL. G*

[151] 12 picture, 1641

[152] 17 a] as W [as] G || good] good a G

[153] 21, 22 comma om. after 'why' and 'Why' 1692 f.

[154] 25 h'] he G

[155] 26 circle 1641

[156] 30 Prithee G

[157] 31 An'] an G

[158] 32 SN. *expresseth* 1692, 1716, W || SN. om. G

### ACT. I. SCENE. IIJ.

PVG. FITZ-DOTTRELL.

Sir, your good pardon, that I thus perfume

Vpon your priuacy. I am borne a Gentleman,

A younger brother; but, in fome difgrace,

Now, with my friends: and want fome little meanes,

To keepe me vpright, while things be reconcil'd.

5

Pleafe you, to let my feruice be of vfe to you, Sir.

FIT. Seruice? 'fore hell, my heart was at my mouth,

Till I had view'd his fhooes well: for, thofe rofes

Were bigge enough to hide a clouen foote.

*Hee lookes and furuay's his feet: ouer and ouer.*

No, friend, my number's full. I haue one feruant,

10

Who is my all, indeed; and, from the broome

Vnto the bruffh: for, iuft fo farre, I trust him.

He is my Ward-robe man, my Cater, Cooke,

Butler, and Steward; lookes vnto my horfe:

[14]

And helps to watch my wife. H'has all the places,

15

That I can thinke on, from the garret downward,

E'en to the manger, and the curry-combe.

PVG. Sir, I fhall put your worfhip to no charge,

More then my meate, and that but very little,

I'le ferue you for your loue.

FIT. Ha? without wages?

20

I'le harken o' that eare, were I at leafure.

But now, I'm bufie. 'Pr'y the, friend forbear mee,

And' thou hadft beene a *Diuell*, I fhould fay

[101]

Somewhat more to thee. Thou doft hinder, now,

My meditations.

PVG. Sir, I am a *Diuell*.

25

FIT. How!

PVG. A true *Diuell*, S<sup>r</sup>.

FIT. Nay, now, you ly:

Vnder your fauour, friend, for, I'll not quarrell.

I look'd o' your feet, afore, you cannot coozen mee,

Your fhoo's not clouen, Sir, you are whole hoof'd.

*He viewes his feete againe.*

PVG. Sir, that's a popular error, deceiues many:

30

But I am that, I tell you.

FIT. What's your name?

PVG. My name is *Diuell*, S<sup>r</sup>.

FIT. Sai'ft thou true.

PVG. in-deed, S<sup>r</sup>.

FIT. 'Slid! there's fome *omen* i' this! what countryman?

PVG. Of *Derby-shire*, S<sup>r</sup>. about the *Peake*.

FIT. That Hole

Belong'd to your Anceftors?

PVG. Yes, *Diuells* arfe, S<sup>r</sup>.

35

FIT. I'll entertaine him for the name fake. Ha?

And turne away my tother man? and faue

Foure pound a yeere by that? there's lucke, and thrift too!

The very *Diuell* may come, heereafter, as well.

Friend, I receiue you: but (withall) I acquaint you,

Aforehand, if yo' offend mee, I muft beat you.

40

It is a kinde of exercife, I vfe.

[15]

And cannot be without.

PVG. Yes, if I doe not

Offend, you can, fure.

FIT. Faith, *Diuell*, very hardly:

I'll call you by your furname, 'caufe I loue it.

45

[159] 46 'hem] 'em G

[160] 47 Wife's 1716 wife's W, G passim

[161] 53 word?—*Enter* PVG *handsomely shaped and apparelled*. G

[162] SD. on. G

[163] 9 SN. on. G || *Aside*. G

[164] 13 m'acater W

[165] 15 He has W, G

[166] 17 Even G

[167] 21 I'd W, G

[168] 22 I am G 'Prythe 1692 'Prithee 1716, W Prithee G

[169] 23 An' 1716, W An G || hadft] hast 1692, 1716

[170] 26 Sir 1641. f. passim

[171] 28 cozen 1692, f. passim

[172] 29 SN. om. G

[173] 31 that, I] that I 1692, f.

[174] 37 t'other 1692, f.

[175] 39 [*Aside*. G

[176] 41 you W, G

### ACT. I. SCENE. IIII.

INGINE. WITTIPOL. MANLY.

FITZDOTTRELL. PVG.

Yonder hee walkes, Sir, I'll goe lift him for you.

WIT. To him, good *Ingine*, raife him vp by degrees,

Gently, and hold him there too, you can doe it.

Shew your felfe now, a *Mathematicall* broker.

ING. I'll warrant you for halfe a piece.

WIT. 'Tis done, S<sup>r</sup>.

5

MAN. Is't poffible there should be fuch a man?

WIT. You fhall be your owne witneffe, I'll not labour

To tempt you pafst your faith.

MAN. And is his wife

So very handsome, fay you?

WIT. I ha' not feene her,

Since I came home from trauell: and they fay,

10

Shee is not alter'd. Then, before I went,

I faw her once; but fo, as fhee hath ftuck

Still i' my view, no obiect hath remou'd her.

MAN. 'Tis a faire gueft, Friend, beauty: and once lodg'd

[102]

Deepe in the eyes, fhee hardly leaues the Inne.

15

How do's he keepe her?

WIT. Very braue. Howeuer,

Himselfe be fordide, hee is fenfuall that way.

In euery dreffing, hee do's ftudy her.

MAN. And furnifh forth himselfe fo from the *Brokers*?

WIT. Yes, that's a hyr'd fuite, hee now has one,

20

To see the *Diuell* is an *Affe*, to day, in:  
 (This *Ingine* gets three or foure pound a weeke by him)  
 He dares not misse a new *Play*, or a *Feast*,  
 What rate foeuer clothes be at; and thinkes  
 Himselfe ftill new, in other mens old.

MAN. But ftay,  
 Do's he loue meat fo?

25

WIT. Faith he do's not hate it.  
 But that's not it. His belly and his palate  
 Would be compounded with for reafon. Mary,  
 A wit he has, of that ftrange credit with him,  
 'Gainft all mankinde; as it doth make him doe  
 Iuft what it lift: it rauifhes him forth,  
 Whither it pleafe, to any affembly' or place,  
 And would conclude him ruin'd, fhould hee fcape  
 One publike meeting, out of the beliefe  
 He has of his owne great, and Catholike ftrengths,  
 In arguing, and difcourfe. It takes, I fee:  
 H'has got the cloak vpon him.

30

35

Ingine *hath won* Fitzdottrel, to 'fay on the cloake.  
 FIT. A faire garment,  
 By my faith, *Ingine*!

ING. It was neuer made, Sir,  
 For three fcore pound, I affure you: 'Twill yeeld thirty.  
 The plufh, Sir, coft three pound, ten fhillings a yard!  
 And then the lace, and veluet.

40

FIT. I fhall, *Ingine*,  
 Be look'd at, pretitly, in it! Art thou fure  
 The *Play* is play'd to day?

ING. O here's the bill, S<sup>r</sup>.

*Hee giues him the Play-bill.*

I', had forgot to gi't you.

FIT. Ha? the *Diuell*!

I will not lofe you, Sirah! But, *Ingine*, thinke you,  
 The Gallant is fo furious in his folly?  
 So mad vpon the matter, that hee'll part  
 With's cloake vpo' thefe termes?

45

ING. Truft not your *Ingine*,  
 Breake me to pieces elfe, as you would doe  
 A rotten *Crane*, or an old rufty *Iacke*,  
 That has not one true wheele in him. Doe but talke with him.

50

[17]

FIT. I fhall doe that, to fatisfie you, *Ingine*,  
 And my felfe too. With your leaue, Gentlemen.

*Hee turnes to Wittipol.*

Which of you is it, is fo meere Idolater  
 To my wiues beauty, and fo very prodigall  
 Vnto my patience, that, for the fhort parlee?  
 Of one fwift houres quarter, with my wife,  
 He will depart with (let mee fee) this cloake here  
 The price of folly? Sir, are you the man?

55

WIT. I am that vent'rer, Sir.

FIT. Good time! your name  
 Is *Witty-pol*?

60

WIT. The fame, S<sup>r</sup>.

FIT. And 'tis told me,  
 Yo' haue trauell'd lately?

[103]

WIT. That I haue, S<sup>r</sup>.

FIT. Truly,

Your trauells may haue alter'd your complexion;  
 But fure, your wit ftood ftill.

WIT. It may well be, Sir.  
 All heads ha' not like growth.

FIT. The good mans grauity,  
 That left you land, your father, neuer taught you  
 Thefe pleafant matches?

65

WIT. No, nor can his mirth,  
 With whom I make 'hem, put me off.

FIT. You are  
 Refolu'd then?

WIT. Yes, S<sup>r</sup>.

FIT. Beauty is the *Saint*,  
 You'll facrifice your felfe, into the fhirt too?

70

WIT. So I may ftill cloth, and keepe warme your wifdome?

FIT. You lade me S<sup>r</sup>!

WIT. I know what you will beare, S<sup>r</sup>.  
 FIT. Well, to the point. 'Tis only, Sir, you fay,  
 To speake vnto my wife?  
 WIT. Only, to speake to her.  
 FIT. And in my prefence?  
 WIT. In your very prefence. 75  
 FIT. And in my hearing? [18]  
 WIT. In your hearing: fo,  
 You interrupt vs not.  
 FIT. For the fhort fpace  
 You doe demand, the fourth part of an houre,  
 I thinke I fhall, with fome conuenient ftudy,  
 And this good helpe to boot, bring my felfe to't. 80  
*Hee thrugs himfelfe vp in the cloake.*  
 WIT. I aske no more.  
 FIT. Pleafe you, walk to'ard my houfe,  
 Speake what you lift; that time is yours: My right  
 I haue departed with. But, not beyond,  
 A minute, or a fecond, looke for. Length,  
 And drawing out, ma'aduance much, to thefe matches. 85  
 And I except all kiffing. Kiffes are  
 Silent petitions ftill with willing *Louers*.  
 WIT. *Louers*? How falls that o' your phantfie?  
 FIT. Sir.  
 I doe know fomewhat. I forbid all lip-worke. 90  
 WIT. I am not eager at forbidden dainties.  
 Who couets vnfit things, denies him felfe.  
 FIT. You fay well, Sir, 'Twas prettily faid, that fame,  
 He do's, indeed. I'll haue no touches, therefore,  
 Nor takings by the armes, nor tender circles 95  
 Caft 'bout the waft, but all be done at diftance.  
 Loue is brought vp with thofe foft *migniard* handlings;  
 His pulfe lies in his palme: and I defend  
 All melting ioynts, and fingers, (that's my bargaine)  
 I doe defend 'hem, any thing like action.  
 But talke, Sir, what you will. Vfe all the *Tropes* 100  
 And *Schemes*, that Prince *Quintilian* can afford you:  
 And much good do your *Rhetoriques* heart. You are welcome, Sir.  
*Ingine*, God b'w'you.  
 WIT. Sir, I muft condition  
 To haue this Gentleman by, a witneffe.  
 FIT. Well,  
 I am content, fo he be filent.  
 MAN. Yes, S<sup>r</sup>. 105  
 FIT. Come *Diuell*, I'll make you roome, ftreight. But I'll fhew you [19]  
 Firft, to your Miftrefse, who's no common one,  
 You muft conceiue, that brings this game to fee her. [104]  
 I hope thou'ft brought me good lucke.  
 PVG. I fhall do't. Sir.

[177] SD. ACT. ...] *Enter, behind*, ENGINE, *with a cloke on his arm*, WITTIPOL, *and* MANLY. G

[178] 5 [*Engine goes to Fitzdottrel and takes him aside*. G

[179] 19 *Broker* 1692, 1716 broker W

[180] 20 on 1641, f.

[181] 28 Marry 1692, f.

[182] 32 whether 1716

[183] 36 SN. 'say] say 1641, f. SN. om. G

[184] 37 *Fitz*. [*after saying on the cloke*.] G

[185] 42 prettily 1641. f.

[186] 44 I', had] I'd 1716 I had W, G gi't] give it G

[187] 48 upon 1716, f.

[188] 50 *Cain* 1692 *Cane* 1716

[189] 51 with him] with W

[190] 53 too. [*comes forward*.] G SN. om. G

[191] 60 venturer G

[192] 62 You G§

[193] 70 comma om. after 'selfe' 1692, f. to W, G

[194] 80 SN. *Hee* om. G

[195] 82 is om. 1641  
 [196] 85 may W, G  
 [197] 88 phant'sie W phantasy G o'ret. G  
 [198] 99 comma om. W, G  
 [199] 102 [*Opens the door of his house.* G  
 [200] 103 b'w'] be wi' G  
 [201] 108 this om. 1641  
 [202] 109 [*They all enter the house.* G

ACT. I. SCENE. V.

WITTIPOL. MANLY.

*Ingine*, you hope o' your halfe piece? 'Tis there, Sir.  
 Be gone. Friend *Manly*, who's within here? fixed?

*Wittipol knocks his friend o' the brest.*

MAN. I am directly in a fit of wonder  
 What'll be the iffue of this conference!  
 WIT. For that, ne'r vex your felfe, till the euent.  
 How like yo' him? 5

MAN. I would faine fee more of him.

WIT. What thinke you of this?

MAN. I am pafst degrees of thinking.  
 Old *Africk*, and the new *America*,  
 With all their fruite of Monfters cannot fhew  
 So iuft a prodigie.

WIT. Could you haue beleeu'd,  
 Without your fight, a minde fo fordide inward,  
 Should be fo fpecious, and layd forth abroad,  
 To all the fhew, that euer fhop, or ware was?

MAN. I beleeeue any thing now, though I confeffe  
 His *Vices* are the moft extremities  
 I euer knew in nature. But, why loues hee  
 The *Diuell* fo? 10

WIT. O S<sup>r</sup>! for hidden treafure,  
 Hee hopes to finde: and has propos'd himfelfe  
 So infinite a Maffe, as to recouer,  
 He cares not what he parts with, of the prefent,  
 To his men of Art, who are the race, may coyne him.  
 Promife gold-mountaines, and the couetous  
 Are ftill moft prodigall.

MAN. But ha' you faith,  
 That he will hold his bargaine?

WIT. O deare, Sir!  
 He will not off on't. Feare him not. I know him.  
 One bafeneffe ftill accompanies another.  
 See! he is heere already, and his wife too.

MAN. A wondrous handfome creature, as I liue!

[203] SD. ACT. ...] om. SCENE III. *A Room in FITZDOTTRELL's House. Enter WITTIPOL, MANLY, and ENGINE.* G

[204] 2 SN.] gone. [*Exit Engine.*] || fixed! [*knocks him on the breast.* G

[205] 4 'll] will G

ACT. I. SCENE. VI. [105]

FITZ-DOTTRELL. Miftrefse FITZ-DOTTRELL.

WITTIPOL. MANLY.

Come wife, this is the Gentleman. Nay, blufh not.

M<sup>rs</sup>. FI. Why, what do you meane Sir? ha' you your reafon?

FI. Wife,

I do not know, that I haue lent it forth  
 To any one; at leaft, without a pawne, wife:  
 Or that I'haue eat or drunke the thing, of late,  
 That fhould corrupt it. Wherefore gentle wife,  
 Obey, it is thy vertue: hold no acts  
 Of difputation. 5

M<sup>rs</sup>. FI. Are you not enough  
 The talke, of feafts, and meetingy, but you'll ftill  
 Make argument for frefh?

FI. Why, carefull wedlocke,  
 If I haue haue a longing to haue one tale more 10



Goe of mee, what is that to thee, deare heart?  
Why fhouldft thou enuy my delight? or croffe it?  
By being folicitous, when it not concernes thee?  
M<sup>rs</sup>. F<sup>i</sup>. Yes, I haue fhare in this. The fcorne will fall 15  
As bitterly on me, where both are laught at. [21]  
F<sup>i</sup>t. Laught at, fweet bird? is that the fcruple? Come, come,  
Thou art a *Niaife*.  
*A Niaife is a young Hawke, tane crying out of the neft.*  
Which of your great houfes,  
(I will not meane at home, here, but abroad)  
Your families in *France*, wife, fend not forth 20  
Something, within the feuen yeere, may be laught at?  
I doe not fay feuen moneths, nor feuen weekes,  
Nor feuen daies, nor houres: but feuen yeere wife.  
I giue 'hem time. Once, within feuen yeere,  
I thinke they may doe fomething may be laught at. 25  
In *France*, I keepe me there, ftill. Wherefore, wife,  
Let them that lift, laugh ftill, rather then weepe  
For me; Heere is a cloake coft fifty pound, wife,  
Which I can fell for thirty, when I ha' feene  
All *London* in't, and *London* has feene mee. 30  
To day, I goe to the *Black-fryers Play-houfe*,  
Sit ithe view, falute all my acquaintance,  
Rife vp betweene the *Acts*, let fall my cloake,  
Publifh a handfome man, and a rich fuite  
(As that's a fpeciall end, why we goe thither, 35  
All that pretend, to ftand for't o' the *Stage*)  
The Ladies afke who's that? (For, they doe come [106]  
To fee vs, *Loue*, as wee doe to fee them)  
Now, I fhall lofe all this, for the falfe feare  
Of being laught at? Yes, wuffe. Let 'hem laugh, wife,  
Let me haue fuch another cloake to morrow.  
And let 'hem laugh againe, wife, and againe,  
And then grow fat with laughing, and then fatter,  
All my young Gallants, let 'hem bring their friends too:  
Shall I forbid 'hem? No, let heauen forbid 'hem: 45  
Or wit, if't haue any charge on 'hem. Come, thy eare, wife,  
Is all, I'll borrow of thee. Set your watch, Sir, [22]  
Thou, onely art to heare, not fpeake a word, *Doue*,  
To ought he fayes. That I doe gi' you in precept,  
No leffe then councell, on your wiue-hood, wife, 50  
Not though he flatter you, or make court, or *Loue*  
(As you muft looke for thefe) or fay, he raile;  
What ere his arts be, wife, I will haue thee  
Delude 'hem with a trick, thy obftinate filence;  
I know aduantages; and I loue to hit 55  
Thefe pragmaticke young men, at their owne weapons.  
Is your watch ready? Here my faile beares, for you:  
Tack toward him, fweet *Pinnacle*, where's your watch?  
*He difpofes his wife to his place, and fets his watch.*  
W<sup>i</sup>t. I'le fet it. Sir, with yours.  
M<sup>rs</sup>. F<sup>i</sup>. I muft obey.  
M<sup>a</sup>n. Her modefty feemes to fuffer with her beauty, 60  
And fo, as if his folly were away,  
It were worth pittie.  
F<sup>i</sup>t. Now, th'are right, beginne, Sir.  
But firft, let me repeat the contract, briefly.  
*Hee repeats his contract againe.*  
I am, Sir, to inioy this cloake, I ftand in,  
Freely, and as your gift; vpon condition 65  
You may as freely, fpeake here to my fpoufe,  
Your quarter of an houre alwaies keeping  
The meafur'd diftance of your yard, or more,  
From my faid Spoufe: and in my fight and hearing.  
This is your couenant?  
W<sup>i</sup>t. Yes, but you'll allow 70  
For this time fpent, now?  
F<sup>i</sup>t. Set 'hem fo much backe.  
W<sup>i</sup>t. I thinke, I fhall not need it.  
F<sup>i</sup>t. Well, begin, Sir,  
There is your bound, Sir. Not beyond that rufh.  
W<sup>i</sup>t. If you interrupt me, Sir, I fhall difcloake you.  
Wittipol *beginnes*.  
The time I haue purchaft, Lady, is but fhort; 75

And, therefore, if I employ it thriftily,  
 I hope I stand the neerer to my pardon. [23]  
 I am not here, to tell you, you are faire,  
 Or lowely, or how well you dresse you, Lady,  
 I'll faue my selfe that eloquence of your glaffe, 80  
 Which can speake these things better to you then I.  
 And 'tis a knowledge, wherein fooles may be  
 As wise as a *Count Parliament*. Nor come I,  
 With any preiudice, or doubt, that you [107]  
 Should, to the notice of your owne worth, neede 85  
 Leafte reuelation. Shee's a fimple woman,  
 Know's not her good: (who euer knowes her ill)  
 And at all caracts. That you are the wife,  
 To so much blasted flesh, as scarce hath foule,  
 In stead of falt, to keepe it sweete; I thinke, 90  
 Will aske no witneffes, to proue. The cold  
 Sheetes that you lie in, with the watching candle,  
 That fees, how dull to any thaw of beauty,  
 Pieces, and quarters, halfe, and whole nights, fometimes,  
 The Diuell-giuen *Elfine* Squire, your husband, 95  
 Doth leaue you, quitting heere his proper circle,  
 For a much-worse i' the walks of *Lincolnes Inne*,  
 Vnder the Elmes, t'expect the feind in vaine, there  
 Will confesse for you.

Fit. I did looke for this geere.

Wit. And what a daughter of darkneffe, he do's make you, 100  
 Lock'd vp from all society, or object;  
 Your eye not let to looke vpon a face,  
 Vnder a Conjurers (or some mould for one,  
 Hollow, and leane like his) but, by great meanes,  
 As I now make; your owne too sensible sufferings, 105  
 Without the extraordinary aydes,  
 Of spells, or spirits, may assure you, Lady.  
 For my part, I protest 'gainst all such practice,  
 I worke by no false arts, medicines, or charmes  
 To be said forward and backward.

Fit. No, I except:

Wit. Sir I shall ease you. 110

*He offers to disclose him.*

Fit. Mum.

Wit. Nor haue I ends, Lady,  
 Vpon you, more then this: to tell you how *Loue*  
 Beauties good Angell, he that waits vpon her  
 At all occasions, and no lesse then *Fortune*,  
 Helps th' aduenturous, in mee makes that proffer, 115  
 Which neuer faire one was so fond, to love;  
 Who could but reach a hand forth to her freedome:  
 On the first sight, I lou'd you: since which time,  
 Though I haue trauell'd, I haue beene in trauell  
 More for this second blessing of your eyes 120  
 Which now I haue purchas'd, then for all aymes else.  
 Thinke of it, Lady, be your minde as actiue,  
 As is your beauty: view your object well.  
 Examine both my fashion, and my yeeres;  
 Things, that are like, are foone familiar: 125  
 And Nature ioyes, still in equality.  
 Let not the signe o' the husband fright you, Lady.  
 But ere your spring be gone, inioy it. Flowers,  
 Though faire, are oft but of one morning. Thinke,  
 All beauty doth not last vntill the *autumne*.  
 You grow old, while I tell you this. And such, 130  
 As cannot vse the present, are not wife.  
 If Loue and Fortune will take care of vs,  
 Why should our will be wanting? This is all.  
 What doe you answer, Lady?

*Shee stands mute.*

Fit. Now, the sport comes.

Let him still waite, waite, waite: while the watch goes,  
 And the time runs. Wife!

Wit. How! not any word?

Nay, then, I taste a trick in't. Worthy Lady,  
 I cannot be so false to mine owne thoughts  
 Of your perfumed goodneffe, to conceiue 140  
 This, as your rudeneffe, which I fee's impos'd.  
 Yet, since your cautelous *Iaylor*, here stands by you, [25]

And yo' are deni'd the liberty o' the houfe,  
 Let me take warrant, Lady, from your filence,  
 (Which euer is interpreted confent) 145  
 To make your anfwer for you: which fhall be  
 To as good purpofe, as I can imagine,  
 And what I thinke you'ld fpeake.  
     FIT. No, no, no, no.  
 WIT. I fhall refume, S<sup>r</sup>.  
     MAN. Sir, what doe you meane?  
     *He lets M<sup>r</sup>. Manly, his friend, in her place.*  
 WIT. One interruption more, Sir, and you goe 150  
 Into your hofe and doublet, nothing faues you.  
 And therefore harken. This is for your wife.  
 MAN. You muft play faire, S<sup>r</sup>.  
     WIT. Stand for mee, good friend.  
     *And fpeaks for her.*  
 Troth, Sir, tis more then true, that you haue vttred  
 Of my vnequall, and fo fordide match heere, 155  
 With all the circumftances of my bondage.  
 I haue a husband, and a two-legg'd one,  
 But fuch a moon-ling, as no wit of man  
 Or rofes can redeeme from being an Affe.  
 H'is growne too much, the ftory of mens mouthes, 160  
 To fcape his lading: fhould I make't my ftudy,  
 And lay all wayes, yea, call mankind to helpe,  
 To take his burden off, why, this one act  
 Of his, to let his wife out to be courted,  
 And, at a price, proclaimes his afinine nature 165  
 So lowd, as I am weary of my title to him.  
 But Sir, you feeme a Gentleman of vertue,  
 No leffe then blood; and one that euey way  
 Lookes as he were of too good quality, [26]  
 To intrap a credulous woman, or betray her: 170  
 Since you haue payd thus deare, Sir, for a vifit,  
 And made fuch venter, on your wit, and charge  
 Meerely to fee mee, or at moft to fpeake to mee,  
 I were too ftupid; or (what's worfe) ingrate  
 Not to returne your venter. Thinke, but how, 175  
 I may with fafety doe it; I fhall truft  
 My loue and honour to you, and prefume;  
 You'll euer hufband both, againft this hufband; [109]  
 Who, if we chance to change his liberall eares,  
 To other enignes, and with labour make 180  
 A new beaft of him, as hee fhall deferue,  
 Cannot complaine, hee is vnkindly death with.  
 This day hee is to goe to a new play, Sir.  
 From whence no feare, no, nor authority,  
 Scarcely the *Kings* command, Sir, will refraine him, 185  
 Now you haue fitted him with a *Stage*-garment,  
 For the meere names fake, were there nothing elfe:  
 And many more fuch iourneyes, hee will make.  
 Which, if they now, or, any time heereafter,  
 Offer vs opportunity, you heare, Sir, 190  
 Who'll be as glad, and forward to imbrace,  
 Meete, and enioy it chearefully as you.  
 I humbly thanke you, Lady.  
     *Hee fhifts to his owne place againe*  
     FIT. Keepe your ground Sir.  
 WIT. Will you be lightned?  
     FIT. Mum.  
     WIT. And but I am,  
 By the fad contract, thus to take my leaue of you 195  
 At this fo enuious distance, I had taught  
 Our lips ere this, to feale the happy mixture  
 Made of our foules. But we muft both, now, yeeld  
 To the neceffity. Doe not thinke yet, Lady, [27]  
 But I can kiffe, and touch, and laugh, and whifper, 200  
 And doe those crowning court-fhips too, for which,  
 Day, and the publike haue allow'd no name  
 But, now, my bargaine binds me. 'Twere rude iniury,  
 T'importune more, or vrge a noble nature,  
 To what of it's owne bounty it is prone to: 205  
 Elfe, I fhould fpeake—But, Lady, I loue fo well,  
 As I will hope, you'll doe fo to. I haue done, Sir.

FIT. Well, then, I ha' won?

WIT. Sir, And I may win, too.

FIT. O yes! no doubt on't. I'll take carefull order,  
That fhee fhall hang forth enignes at the window, 210  
To tell you when I am abfent. Or I'll keepe  
Three or foure foote-men, ready ftill of purpofe,  
To runne and fetch you, at her longings, Sir.

I'll goe befpeake me ftraight a guilt caroch,  
For her and you to take the ayre in. Yes, 215  
Into *Hide-parke*, and thence into *Black-Fryers*,  
Vifit the painters, where you may fee pictures,  
And note the propereft limbs, and how to make 'hem.

Or what doe you fay vnto a middling Goffip  
To bring you aye together, at her lodging? 220  
Vnder pretext of teaching o' my wife  
Some rare receipt of drawing *almond milke*? ha?  
It shall be a part of my care. Good Sir, God b'w'you.  
I ha' kept the contract, and the cloake is mine.

WIT. Why, much good do't you S<sup>r</sup>; it may fall out, [110] 225  
That you ha' bought it deare, though I ha' not fold it.

FIT. A pretty riddle! Fare you well, good Sir.  
Wife, your face this way, looke on me: and thinke  
Yo' haue had a wicked dreame, wife, and forget it.

*Hee turnes his wife about.*

MAN. This is the ftrangeft motion I ere faw. 230

FIT. Now, wife, fits this faire cloake the worfe vpon me, [28]  
For my great fufferings, or your little patience? ha?  
They laugh, you thinke?

M<sup>rs</sup>. FI. Why S<sup>r</sup>. and you might fee't.

What thought, they haue of you, may be foone collected  
By the young Genlemans fpeache.

FIT. Youug Gentleman?

Death! you are in loue with him, are you? could he not 235  
Be nam'd the Gentleman, without the young?  
Vp to your Cabbin againe.

M<sup>rs</sup>. FI. My cage, yo' were beft  
To call it?

FIT. Yes, fing there. You'ld faine be making  
*Blanck Manger* with him at your mothers! I know you. 240  
Goe get you vp. How now! what fay you, *Diuell*?

[206] SD. om. *Enter FITZDOTTRELL, with Mrs. FRANCES his wife.* G

[207] 9 Meetings 1692, 1716 meetings 1641, W, G

[208] 11 I haue] I've W haue a] a 1641. f.

[209] 18 SN. om. G

[210] 19 () ret. G

[211] 32 i' the 1641, 1692, 1716, W in the G

[212] 44 'hem] 'em G

[213] 46 't] it G || 'hem] 'em G

[214] 49 gi'] give G

[215] 51 though 1641, f.

[216] 52 () om. G

[217] 58 SN.] *He disposes his wife to her place.* G

[218] 59 [*Aside.* G

[219] 63 th'art 1641, 1692, 1716 they are W, G SN. om. G

[220] 64 enjoy 1692, f.

[221] 74 SN. om. G

[222] 76 employ W, G

[223] 83 came W

[224] 88 characts 1692 Characts 1716

[225] 99 jeer W, G

[226] 115 adventrous 1692, 1716 advent'rous W || th'] the G

[227] 117 forth] out 1641

[228] 121 I' haue] I have 1692 I've 1716, f.

[229] 127 o'] of G

[230] 134, 5 misplaced t adjusted 1692. f.  
 [231] 135 SN. om. G  
 [232] 139 my G  
 [233] 143 you're 1716, W you are G  
 [234] 149, 153 SN. [*Sets Manly in his place, and speaks for the lady.* (after 'friend.' 153) G  
 [235] 154 utt'red 1692 utter'd 1716, f.  
 [236] 160 He's 1716, f.  
 [237] 161 T' escape W To 'scape 1716  
 [238] 172, 5 venture 1692, f.  
 [239] 182 dealt 1692, f.  
 [240] 187 nothing] no things 1692, 1716  
 [241] 191 embrace 1692, f.  
 [242] 193 SN. om. 1641, 1692, 1716 || *Hee* om. G  
 [243] 194 lighten'd 1716, f.  
 [244] 195 sad] said W, G  
 [245] 211 I am] I'm W  
 [246] 223 be wi' G  
 [247] 224 is mine] is mine owne 1641 is mine own 1692 's mine own 1716, W, G  
 [248] 226 I ha'] I've G [*Exit.* G  
 [249] 229 Ya' have 1692 You've 1716 You W, G SN. om. G  
 [250] 230 [*Exit.* G  
 [251] 235 Youug] Young 1641, f. || Gentlmans 1641 Gentleman's 1692, 1716 gentleman's W, G  
 [252] 240 him] it 1641  
 [253] 241 up.—[*Exit Mrs. Fitz. Enter PUG.* G

ACT. I. SCENE. VII.

PVG. FITZDOTTREL. INGINE.

Heere is one *Ingine*, Sir, defires to fpeake with you.

FIT. I thought he brought fome newes, of a broker! Well,  
 Let him come in, good *Diuell*: fetch him elfe.

O, my fine *Ingine*! what's th'affaire? more cheats?

ING. No Sir, the Wit, the Braine, the great *Proiecter*,  
 I told you of, is newly come to towne.

5

FIT. Where, *Ingine*?

ING. I ha' brought him (H'is without)

Ere hee pull'd off his boots, Sir, but fo follow'd,  
 For bufineffes:

FIT. But what is a *Proiecter*?

I would conceiue.

[29]

ING. Why, one Sir, that proiects

10

Wayes to enrich men, or to make 'hem great,  
 By fuites, by marriages, by vndertakings:  
 According as he fees they humour it.

FIT. Can hee not coniure at all?

ING. I thinke he can, Sir.

(To tell you true) but, you doe know, of late,  
 The State hath tane fuch note of 'hem, and compell'd 'hem,  
 To enter fuch great bonds, they dare not practice.

15

FIT. 'Tis true, and I lie fallow for't, the while!

ING. O, Sir! you'll grow the richer for the reft.

FIT. I hope I fhall: but *Ingine*, you doe talke  
 Somewhat too much, o' my courfes. My Cloake-cuftomer  
 Could tell mee ftrange particulars.

20

ING. By my meanes?

[111]

FIT. How fhould he haue 'hem elfe?

ING. You do not know, S<sup>r</sup>,

What he has: and by what arts! A monei'd man, Sir,  
 And is as great with your *Almanack-Men*, as you are!

25

FIT. That Gallant?

ING. You make the other wait too long, here:  
 And hee is extreme punctuall.

FIT. Is he a gallant?

ING. Sir, you fhall fee: He'is in his riding fuit,



As hee comes now from Court. But heere him speake:  
Minifter matter to him, and then tell mee.

30

[254] SD. om. G

[255] 3 *Exit Pug. Re-enter* ENGINE. G

[256] 4 th'] the G§

[257] 7 H'is] he's 1716, f. () ret. G

[258] 9 businesse 1641

[259] 12 undertaking 1641

[260] 16 'hem] 'em G

[261] 21 o' ret. G

[262] 27 a om. 1692, 1716, W

[263] 28 He'is] He's 1716 he's W, G

[264] 30 [*Exeunt.* G

[30]

ACT. IJ. SCENE. I.

MEER-CRAFT. FITZ-DOTTREL. INGINE.  
TRAINES. PVG.

Sir, money's a whore, a bawd, a drudge;  
Fit to runne out on errands: Let her goe.  
*Via pecunia!* when fhe's runne and gone,  
And fled and dead; then will I fetch her, againe,  
With *Aqua-vitæ*, out of an old Hogs-head!  
While there are lees of wine, or dregs of beere,  
I'le neuer want her! Coyne her out of cobwebs,  
Duft, but I'll haue her! Raife wooll vpon egge-fhells,  
Sir, and make grafe grow out o' marro-bones.  
To make her come. (Commend mee to your Miftresse,  
*To a waiter.*

5

10

Say, let the thoufand pound but be had ready,  
And it is done) I would but see the creature  
(Of flefh, and blood) the man, the *prince*, indeed,  
That could employ fo many millions  
As I would help him to.

FIT. How, talks he? millions?

15

MER. (I'll giue you an account of this to morrow.)  
Yes, I will talke no leffe, and doe it too;

*To another.*

If they were *Myriades*: and without the *Diuell*,  
By direct meanes, it fhall be good in law.

ING. Sir.

[112]

MER. Tell M<sup>r</sup>. *Wood-cock*, I'll not faile to meet him

20

*To a third.*

Vpon th' *Exchange* at night. Pray him to haue  
The writings there, and wee'll difpatch it. Sir,

[31]

*He turnes to Fitz-dottrel.*

You are a Gentleman of a good prefence,  
A handfome man (I haue confidered you)

25

As a fit ftocke to graft honours vpon:

I haue a proiect to make you a *Duke*, now.

That you muft be one, within fo many moneths,

As I fet downe, out of true reaon of ftate,

You fha' not auoyd it. But you muft harken, then.

30

ING. Harken? why S<sup>r</sup>, do you doubt his eares? Alas!

You doe not know Mafter *Fitz-dottrel*.

FIT. He do's not know me indeed. I thank you, *Ingine*,  
For rectifying him.

MER. Good! Why, *Ingine*, then

*He turnes to Ingine.*

I'le tell it you. (I see you ha' credit, here,  
And, that you can keepe counfell, I'll not question.)

35

Hee fhall but be an vndertaker with mee,  
In a moft feafible bus'neffe. It shall cost him  
Nothing.

ING. Good, S<sup>r</sup>.

MER. Except he please, but's count'nance;  
(That I will haue) t'appeare in't, to great men,  
For which I'll make him one. Hee fhall not draw  
A ftring of's purfe. I'll driue his pattent for him.

40

We'll take in Cittizens, *Commoners*, and *Aldermen*,  
 To beare the charge, and blow 'hem off againe,  
 Like fo many dead flyes, when 'tis carryed. 45  
 The thing is for recouery of drown'd land,  
 Whereof the *Crowne's* to haue his moiety,  
 If it be owner; Elfe, the *Crowne* and Owners  
 To fhare that moyety: and the recouerers  
 T'enioy the tother moyety, for their charge.  
 ING. Thorowout *England*?

MER. Yes, which will arife [320]  
 To eyghteene *millions*, feuen the firft yeere:  
 I haue computed all, and made my furuay  
 Vnto an acre. I'll beginne at the Pan,  
 Not, at the skirts: as fome ha' done, and loft,  
 All that they wrought, their timber-worke, their trench, 55  
 Their bankes all borne away, or elfe fill'd vp  
 By the next winter. Tut, they neuer went  
 The way: I'll haue it all.  
 ING. A gallant tract  
 Of land it is!

MER. 'Twill yeeld a pound an acre.  
 Wee muft let cheape, euer, at firft. But Sir, 60  
 This lookes too large for you, I fee. Come hither,  
 We'll haue a leffe. Here's a plain fellow, you fee him,  
 Has his black bag of papers, there, in Buckram,  
 Wi' not be fold for th'Earledome of *Pantridge*: Draw,  
 Gi' me out one, by chance. Proiect. 4. *Dog-skinnes*? 65  
 Twelue thoufand pound! the very worft, at firft.  
 FIT. Pray, you let's fee't Sir. [113]

MER. 'Tis a toy, a trifle!  
 FIT. Trifle! 12. thoufand pound for dogs-skins?  
 MER. Yes,  
 But, by my way of drefling, you muft know, Sir,  
 And med'cining the leather, to a height 70  
 Of improu'd ware, like your *Borachio*  
 Of *Spaine*, Sir. I can fetch nine thoufand for't—  
 ING. Of the Kings glouer?  
 MER. Yes, how heard you that?  
 ING. Sir, I doe know you can.

MER. Within this houre:  
 And referue halfe my fecret. Pluck another; 75  
 See if thou haft a happier hand: I thought fo.  
*Hee pluckes out the 2. Bottle-ale.*  
 The very next worfe to it! Bottle-ale. [33]  
 Yet, this is two and twenty thoufand! Pr'y thee  
 Pull out another, two or three.

FIT. Good, ftay, friend,  
 By bottle-ale, two and twenty thoufand pound? 80  
 MER. Yes, Sir, it's caft to penny-hal'penny-farthing,  
 O' the back-fide, there you may fee it, read,  
 I will not bate a *Harrington* o' the fumme.  
 I'll winne it i' my water, and my malt,  
 My furnaces, and hanging o' my coppers, 85  
 The tonning, and the fubtilty o' my yeft;  
 And, then the earth of my bottles, which I dig,  
 Turne vp, and fteepe, and worke, and neale, my felfe,  
 To a degree of *Porc'lane*. You will wonder,  
 At my proportions, what I will put vp 90  
 In feuen yeeres! for fo long time, I aske  
 For my inuention. I will faue in cork,  
 In my mere ftop'ling, 'boue three thoufand pound,  
 Within that terme: by googing of 'hem out  
 Iuft to the fize of my bottles, and not flicing, 95  
 There's infinite loffe i' that. What haft thou there?  
 O' making wine of raifins: this is in hand, now,  
*Hee drawes out another. Raifines.*

ING. Is not that ftrange, S<sup>r</sup>, to make wine of raifins?  
 MER. Yes, and as true a wine, as the wines of *France*,  
 Or *Spaine*, or *Italy*, Looke of what grape 100  
 My raifin is, that wine I'll render perfect,  
 As of the *mufcatell* grape, I'll render *mufcatell*;  
 Of the *Canary*, his; the *Claret*, his;  
 So of all kinds: and bate you of the prices,  
 Of wine, throughout the kingdome, halfe in halfe. 105

ING. But, how, S<sup>r</sup>, if you raife the other commodity, Rayfins?

MER. Why, then I'll make it out of blackberries:

And it fhall doe the fame. 'Tis but more art,

[34]

And the charge leffe. Take out another.

FIT. No, good Sir.

Saue you the trouble, I'le not looke, nor heare

110

Of any, but your firft, there; the *Drown'd-land*:

If't will doe, as you fay.

MER. Sir, there's not place,

To gi' you demonftration of thefe things.

[114]

They are a little to fubtle. But, I could fhew you

Such a neceffity in't, as you muft be

115

But what you please: againft the receiu'd herefie,

That *England* beares no Dukes. Keepe you the land, S<sup>r</sup>,

The greatneffe of th' eftate fhall throw't vpon you.

If you like better turning it to money,

What may not you, S<sup>r</sup>, purchafe with that wealth?

120

Say, you fhould part with two o' your millions,

To be the thing you would, who would not do't?

As I proteft, I will, out of my diuident,

Lay, for fome pretty principality,

In *Italy*, from the Church: Now, you perhaps,

125

Fancy the fmoake of *England*, rather? But—

Ha' you no priuate roome, Sir, to draw to,

T'enlarge our felues more vpon.

FIT. O yes, *Diuell*!

MER. Thefe, Sir, are bus'neffes, aske to be carryed

With caution, and in cloud.

FIT. I apprehend,

130

They doe fo, S<sup>r</sup>. *Diuell*, which way is your Miftrefse?

PVG. Aboue, S<sup>r</sup>. in her chamber.

FIT. O that's well.

Then, this way, good, Sir.

MER. I fhall follow you; *Traines*,

Gi' mee the bag, and goe you prefently,

Commend my feruice to my Lady *Tail-bu fh*.

135

Tell her I am come from Court this morning; fay,

I'haue got our bus'neffe mou'd, and well: Intreat her,

That fhee giue you the four-fcore Angels, and fee 'hem

Difpos'd of to my Councel, Sir *Poul Eytherfide*.

[35]

Sometime, to day, I'll waite vpon her Ladifhip,

140

With the relation.

ING. Sir, of what difpatch,

He is! Do you marke?

MER. *In gine*, when did you fee

My coufin *Euer-ill*? keepes he ftill your quarter?

I' the *Bermudas*?

ING. Yes, Sir, he was writing

This morning, very hard.

MER. Be not you knowne to him,

That I am come to Towne: I haue effected

146

A bufineffe for him, but I would haue it take him,

Before he thinks for't.

ING. Is it paf't?

MER. Not yet.

'Tis well o' the way.

ING. O Sir! your worfhip takes

Infinitt paines.

MER. I loue Friends, to be actiue:

150

A fluggifh nature puts off man, and kinde.

ING. And fuch a bleffing followes it.

MER. I thanke

My fate. Pray you let's be priuate, Sir?

FIT. In, here.

MER. Where none may interrupt vs.

FIT. You heare, *Diuel*,

Lock the ftreete-doores faft, and let no one in

155

(Except they be this Gentlemans followers)

To trouble mee. Doe you marke? Yo' haue heard and feene

Something, to day; and, by it, you may gather

Your Miftrefse is a fruite, that's worth the ftcaling

And therefore worth the watching. Be you fure, now

[115]

Yo' haue all your eyes about you; and let in

161

No lace-woman; nor bawd, that brings French-mafques,

And cut-works. See you? Nor old croanes, with wafers,  
 To conuey letters. Nor no youths, difguis'd  
 Like country-wiues, with creame, and marrow-puddings. 165  
 Much knauery may be vented in a pudding,  
 Much bawdy intelligence: They'are fhrewd ciphers.  
 Nor turne the key to any neyghbours neede;  
 Be't but to kindle fire, or begg a little,  
 Put it out, rather: all out, to an afhe, 170  
 That they may fee no fmoake. Or water, fpill it:  
 Knock o' the empty tubs, that by the found, [36]  
 They may be forbid entry. Say, wee are robb'd,  
 If any come to borrow a fpoone, or fo.  
 I wi' not haue good fortune, or gods bleffing 175  
 Let in, while I am bufie.  
 Pvg. I'le take care, Sir:  
 They fha' not trouble you, if they would.  
 Frr. Well, doe fo.

[265] SD. MEER. ...] *A Room in Fitzdottrel's House. Enter FITZDOTTREL, ENGINE, and MEERCRAFT, followed by TRAINS with a bag, and three or four Attendants. G*

[266] 1 's] is G

[267] 10 SN. *To ...*] [*To 1 Attendant.*] G

[268] 12 done. [*Exit 1 Attend.*] G

[269] 14 employ W, G

[270] 15 How, talks] How talks 1716, f.

[271] 17 SN.] [*To 2 Attendant.*] [*Exit 2 Atten.* G || talke] take 1641, 1716, f.

[272] 18 *Myriads* 1716 *Myriads* W *myriads* G

[273] 20 SN. om. 1641, 1692. 1716, W [*to 3 Atten.*] G || M<sup>r</sup>.] master G passim

[274] 22 it. [*Exit 3 Atten.*] G || SN. om. 1641, f.

[275] 24 () om. W

[276] 28 reasons G

[277] 29 sha'] shall G

[278] 33 SN. om. 1641. f.

[279] 34 it om. 1641

[280] 34, 35, 39 () ret. G

[281] 44 'tis] it is G

[282] 46 his] a 1641, f.

[283] 50 Throughout 1641, 1692, 1716, W Throughout G

[284] 53 an] my 1692, f.

[285] 62 fellow, [*points to Trains*] G

[286] 64 Wi'] Will W, G

[287] 65 chance. [*Trains gives him a paper out of the bag.*] G || Project; foure 1641 Project: four 1692, 1716 Project four; W Project four: G || Dog-skinnes] dogs-skins 1641 Dogs Skins 1692, 1716 dogs skins W Dogs' skins G

[288] 67 see't] see it G

[289] 68 MER. Yes,] included in line 69 1692, 1716, W

[290] 69 my om. 1641

[291] 76 SN. *Hee ...*] [*Trains draws out another.*] (after 'hand:' 76) G

[292] 78 Pr'y thee] Pry'thee W Prithee G

[293] 78-80 Pr'y thee—pound? om. 1692, 1716

[294] 81 hal'] half G

[295] 89 Proc'lane 1641 porcelane G

[296] 93 above G

[297] 97 O'] O! G || SN.] [*Trains draws out another.*] G

[298] 99 a om. 1641

[299] 103 Of the] Of 1641

[300] 114 subtile 1692, 1716, W

[301] 115 in't] in it G

[302] 123 Dividend 1716 dividend W, G

[303] 124 petty 1692, 1716, W  
 [304] 131 so om. G sir.—*Enter* PUG. G  
 [305] 137 entreat W, G  
 [306] 141 relation. [*Exit Trains.* G  
 [307] 142 mark? [*Aside to Fitz.* G  
 [308] 150 love] love, 1716, W  
 [309] 154 us. [*Exeunt Meer. and Engine.* G  
 [310] 157, 161 Yo'haue] You've 1716, W  
 [311] 169 't] it G  
 [312] 175 will G§ good fortune, gods blessing] G capitalizes throughout.  
 [313] 177 *Exit.* G SD. om. G

ACT. II. SCENE. II.

PVG. Miftreffe FITZDOTTRELL.

I haue no fingular feruice of this, now?  
 Nor no fuperlatiue Mafter? I fhall wifh  
 To be in hell againe, at leafure? Bring,  
 A *Vice* from thence? That had bin fuch a fubtilty,  
 As to bring broad-clothes hither: or tranfport 5  
 Frefh oranges into *Spaine*. I finde it, now:  
 My *Chiefe* was i' the right. Can any feind  
 Boaft of a better *Vice*, then heere by nature,  
 And art, th'are owners of? Hell ne'r owne mee,  
 But I am taken! the fine tract of it 10  
 Pulls mee along! To heare men fuch profeffors  
 Growne in our fubtleft *Sciences*! My firft *Act*, now,  
 Shall be, to make this Mafter of mine cuckold:  
 The primitiue worke of darkneffe, I will practife!  
 I will deferue fo well of my faire Miftreffe, 15  
 By my difcoueries, firft; my counfells after;  
 And keeping counfell, after that: as who,  
 So euer, is one, I'le be another, fure,  
 I'll ha' my fhare. Most delicate damn'd flefh! [37]  
 Shee will be! O! that I could ftay time, now, [116] 20  
 Midnight will come too faft vpon mee, I feare,  
 To cut my pleafure—

M<sup>RS</sup>. FI. Looke at the back-doore,  
*Shee fends Diuell out.*

One knocks, fee who it is.

PVG. Dainty *the-Diuell!*

M<sup>RS</sup>. FI. I cannot get this venter of the cloake,  
 Out of my fancie; nor the Gentlemans way, 25  
 He tooke, which though 'twere ftrange, yet 'twas handfome,  
 And had a grace withall, beyond the newneffe.  
 Sure he will thinke mee that dull ftupid creature,  
 Hee faid, and may conclude it; if I finde not  
 Some thought to thanke th' attemp. He did prefume, 30  
 By all the carriage of it, on my braine,  
 For anfwer; and will fweare 'tis very barren,  
 If it can yeeld him no returne. Who is it?

*Diuell returnes.*

PVG. Miftreffe, it is, but firft, let me affure  
 The excellence, of Miftreffes, I am, 35  
 Although my Mafters man, my Mifftreffe flaue,  
 The feruant of her fecrets, and fweete turnes,  
 And know, what fitly will conduce to either.

M<sup>RS</sup>. FI. What's this? I pray you come to your felfe and thinke  
 What your part is: to make an anfwer. Tell, 40  
 Who is it at the doore?

PVG. The Gentleman, M<sup>RS</sup>,

Who was at the cloake-charge to fpeake with you,  
 This morning, who expects onely to take  
 Some fmall command'ments from you, what you pleafe,  
 Worthy your forme, hee faies, and gentleft manners. 45

M<sup>RS</sup>. FI. O! you'll anon proue his hyr'd man, I feare,  
 What has he giu'n you, for this meffage? Sir,  
 Bid him put off his hopes of ftraw, and leaue  
 To fpread his nets, in view, thus. Though they take [38]



Mafter *Fitz-dottrell*, I am no fuch foule, 50  
 Nor faire one, tell him, will be had with ftalking.  
 And wifh him to for-beare his acting to mee,  
 At the Gentlemans chamber-window in *Lincolnes-Inne* there,  
 That opens to my gallery: elfe, I fweare  
 T'acquaint my hufband with his folly, and leaue him 55  
 To the iuft rage of his offended iealoufie.  
 Or if your Mafters fenfe be not fo quicke  
 To right mee, tell him, I fhall finde a friend  
 That will repaire mee. Say, I will be quiet.  
 In mine owne houfe? Pray you, in thofe words giue it him. 60  
 Pvg. This is fome foole turn'd!

*He goes out.*

M<sup>RS</sup>. F<sup>I</sup>. If he be the Mafter,  
 Now, of that ftate and wit, which I allow him;  
 Sure, hee will vnderftand mee: I durft not  
 Be more direct. For this officious fellow,  
 My husbands new groome, is a fpie vpon me, 65  
 I finde already. Yet, if he but tell him  
 This in my words, hee cannot but conceiue  
 Himfelfe both apprehended, and requited. [117]  
 I would not haue him thinke hee met a *ftatue*:  
 Or fpoke to one, not there, though I were filent. 70  
 How now? ha' you told him?

Pvg. Yes.

M<sup>RS</sup>. F<sup>I</sup>. And what faies he?

Pvg. Sayes he? That which my felf would fay to you, if I durft.  
 That you are proude, fweet Miftrefse? and with-all,  
 A little ignorant, to entertaine  
 The good that's proffer'd; and (by your beauties leaue) 75  
 Not all fo wife, as fome true politique wife  
 Would be: who hauing match'd with fuch a *Nupfon*  
 (I fpeake it with my Mafters peace) whose face [39]  
 Hath left t'accufe him, now, for't doth confeffe him,  
 What you can make him; will yet (out of fcruple, 80  
 And a fpic'd confcience) defraud the poore Gentleman,  
 At leaft delay him in the thing he longs for,  
 And makes it hs whole ftudy, how to compaffe,  
 Onely a title. Could but he write *Cuckold*,  
 He had his ends. For, looke you—

M<sup>RS</sup>. F<sup>I</sup>. This can be 85  
 None but my husbands wit.

Pvg. My pretious M<sup>RS</sup>.

M. F<sup>I</sup>. It creaks his *Ingine*: The groome neuer durft  
 Be, elfe, so faucy—

Pvg. If it were not clearely,  
 His worfhipfull ambition; and the top of it;  
 The very forked top too: why fhould hee 90  
 Keepe you, thus mur'd vp in a back-roome, Miftrefse,  
 Allow you ne'r a cafement to the ftreete,  
 Feare of engendering by the eyes, with gallants,  
 Forbid you paper, pen and inke, like Rats-bane.  
 Search your halfe pint of *mulcatell*, left a letter 95  
 Be funcke i' the pot: and hold your new-laid egge  
 Againft the fire, left any charme be writ there?  
 Will you make benefit of truth, deare Miftrefse,  
 If I doe tell it you: I do't not often?  
 I am fet ouer you, imploy'd, indeed, 100  
 To watch your fteps, your lookes, your very breathings,  
 And to report them to him. Now, if you  
 Will be a true, right, delicate fweete Miftrefse,  
 Why, wee will make a *Cokes* of this *Wife Mafter*,  
 We will, my Miftrefse, an abfolute fine *Cokes*, 105  
 And mock, to ayre, all the deepe diligences  
 Of fuch a folemne, and effectuall Affe,  
 An Affe to fo good purpofe, as wee'll vfe him.  
 I will contriue it fo, that you fhall goe [40]

To *Playes*, to *Malques*, to *Meetings*, and to *Feafts*. 110  
 For, why is all this Rigging, and fine Tackle, Miftris,  
 If you neat handfome veffells, of good fayle,  
 Put not forth euer, and anon, with your nets  
 Abroad into the world. It is your fifhing. [118]  
 There, you fhall choofe your friends, your feruants, Lady,  
 Your fquires of honour; I'le conuey your letters, 116

Fetch answers, doe you all the offices,  
That can belong to your bloud, and beauty. And,  
For the variety, at my times, although  
I am not in due *fymmetrie*, the man  
Of that proportion; or in rule  
Of *phyficke*, of the iuft complexion:  
Or of that truth of *Picardill*, in clothes,  
To boaft a foueraignty o're Ladies: yet  
I know, to do my turnes, fweet Miftrefse. Come, kiffe—  
M<sup>rs</sup>. FI. How now!

120

PVG. Deare delicate Mift. I am your flaue,  
Your little *worme*, that loues you: your fine *Monkey*;  
Your *Dogge*, your *Jacke*, your *Pug*, that longs to be  
Stil'd, o' your pleafures.

126

M<sup>rs</sup>. FIT. Heare you all this? Sir, Pray you,  
Come from your ftanding, doe, a little, fpare

130

*Shee thinkes her husband watches.*

Your felfe, Sir, from your watch, t'applaud your *Squire*,  
That fo well followes your instructions!

[314] 5 cloths G

[315] 9 they're 1716, f. || never G

[316] 18 I will G

[317] 22 pleasure—*Enter Mrs. FITZDOTTREL.* SN. om. G

[318] 23 [*Aside and exit.* G

[319] 24 venture 1692, f.

[320] 26 it was G

[321] 30 attempt 1641, f.

[322] 33 SN.] *Re-enter* PUG. G

[323] 34 it is,] it is—W

[324] 41 it om. 1692, f. || M<sup>rs</sup>] Miftresse 1641 Mistris 1692 Mistress 1716 mistress W, G

[325] 48 put 1641, f.

[326] 59 Period om. after 'quiet' 1716, f.

[327] 61 SN.] [*Exit.* G

[328] 70 *Re-enter* PUG. G

[329] 78, 80, 81 () ret. G

[330] 79 't] it G

[331] 84 hs] his 1641, f.

[332] 86 M<sup>rs</sup>. as in 2. 2. 41 || wit. [*Aside.* G

[333] 88 saucy. [*Aside.* G

[334] 91 black Room 1716

[335] 93 engendring 1641

[336] 100 employ'd 1716, f.

[337] 112 your G

[338] 123 *Piccardell* 1641

[339] 126 Mist.] as in 2. 2. 41

[340] 130 *Mrs. Fitz.* [*aloud*]

[341] 131 SN. om. G

[41]

## ACT. II. SCENE. III.

FITZ-DOTTRELL. Miftrefse FITZ-DOTTREL. PVG.

How now, fweet heart? what's the matter?

M<sup>rs</sup>. FI. Good!

You are a ftranger to the plot! you fet not  
Your fancy *Diuell*, here, to tempt your wife,  
With all the infolent vnciuill language,  
Or action, he could vent?

FIT. Did you fo, *Diuell*?

5

M<sup>rs</sup>. FIT. Not you? you were not planted i' your hole to heare him,  
Vpo' the ftayres? or here, behinde the hangings?  
I doe not know your qualities? he durft doe it,

And you not giue directions?  
 FIT. You shall see, wife,  
 Whether he durst, or no: and what it was, 10  
 I did direct.  
*Her husband goes out, and enters presently with a cudgell vpon him.*  
 Pvg. Sweet Miftresse, are you mad?  
 FIT. You mozt mere Rogue! you open manifest Villaine!  
 You Feind apparant you! you declar'd Hel-hound!  
 Pvg. Good S<sup>r</sup>.  
 FIT. Good Knaue, good Rascal, and good Traitor.  
 Now, I doe finde you parcel-*Diuell*, indeed. 15  
 Vpo' the point of truft? I' your firft charge?  
 The very day o' your probation?  
 To tempt your Miftresse? You doe see, good wedlocke,  
 How I directed him.  
 M<sup>rs</sup>. FIT. Why, where S<sup>r</sup>? were you? [119]  
 FIT. Nay, there is one blow more, for exercife: [420]  
*After a pause. He strikes him againe*  
 I told you, I should doe it.  
 Pvg. Would you had done, Sir.  
 FIT. O wife, the rareft man! yet there's another  
 To put you in mind o' the laft, fuch a braue man, wife!  
 Within, he has his proiects, and do's vent 'hem,  
*and againe.*  
 The gallantest! where you *tentiginous*? ha? 25  
 Would you be acting of the *Incubus*?  
 Did her filks ruffling moue you?  
 Pvg. Gentle Sir.  
 FIT. Out of my fight. If thy name were not *Diuell*,  
 Thou shouldst not stay a minute with me. In,  
 Goe, yet stay: yet goe too. I am resolu'd. 30  
 What I will doe: and you shall know't afore-hand.  
 Soone as the Gentleman is gone, doe you heare?  
 I'll helpe your lifping. Wife, fuch a man, wife!  
*Diuell goes out.*  
 He has fuch plots! He will make mee a *Duke*!  
 No leffe, by heauen! fix Mares, to your coach, wife! 35  
 That's your proportion! And your coach-man bald!  
 Because he shall be bare, inough. Doe not you laugh,  
 We are looking for a place, and all, i' the map  
 What to be of. Haue faith, be not an Infidell.  
 You know, I am not easie to be gull'd. 40  
 I fweare, when I haue my *millions*, elfe. I'll make  
 Another *Dutchesse*: if you ha' not faith.  
 M<sup>rs</sup>. Fi. You'll ha' too much, I feare, in these false spirits.  
 FIT. Spirits? O, no such thing! wife! wit, mere wit!  
 This man defies the *Diuell*, and all his works! 45  
 He dos't by *Ingine*, and deuifes, hee!  
 He has his winged ploughes, that goe with failes,  
 Will plough you forty acres, at once! and mills.  
 Will spout you water, ten miles off! All *Crowland*  
 Is ours, wife; and the fens, from vs, in *Norfolke*, 50  
 To the vtmost bound of *Lincolnshire*! we haue view'd it,  
 And meafur'd it within all; by the scale!  
 The richest tract of land, Loue, i' the kingdome!  
 There will be made feunteene, or eighteene *millions*;  
 Or more, as't may be handled! wherefore, thinke, 55  
 Sweet heart, if th' haft a fancy to one place,  
 More then another, to be *Dutchesse* of;  
 Now, name it: I will ha't what ere it cost,  
 (If't will be had for money) either here, 59  
 Or'n *France*, or *Italy*.

M<sup>rs</sup>. Fi. You ha' ftrange phantafies!

[342] SD. om. *Enter FITZDOTTREL. G*

[343] 1 's] is G

[344] 2 set] see W

[345] 7 upon G§

[346] 10, 11 Whether ... direct.] All in line 10. 1692, 1716

[347] 11 SN.] [*Exit. Re-enter FITZDOTTREL with a cudgel. G*

[348] 18 mistress! [*Beats Pug. G*

[349] 20 SN.] [*Strikes him again.* G  
 [350] 22, 23 yet ... last] enclosed by () W, G  
 [351] 23 o' ret. G  
 [352] 25 where] were 1716, W Were G  
 [353] 24 SN.] [*Beats him again.*] G  
 [354] 33 SN.] [*Exit Pug.*] G  
 [355] 46 *Engine* 1716 Engine W engine G  
 [356] 51 bounds 1692, f. || of] in G  
 [357] 56 th'] thou G  
 [358] 58 have 't G  
 [359] 60 Or'n] Or'in 1692 Or in 1716, f.

ACT. II. SCENE. IV.

MERE-CRAFT. FITZ-DOTTRELL.  
 ENGINE.

Where are you, Sir?

FIT. I fee thou haft no *talent*

[120]

This way, wife. Vp to thy gallery; doe, *Chuck*,

Leaue vs to talke of it, who vnderftand it.

MER. I thinke we ha' found a place to fit you, now, Sir.

*Gloc'ter.*

FIT. O, no, I'll none!

MER. Why, S<sup>r</sup>?

FIT. Tis fatall.

5

MER. That you fay right in. *Spenser*, I thinke, the younger,  
 Had his laft honour thence. But, he was but *Earle*.

FIT. I know not that, Sir. But *Thomas* of *Woodftocke*,

I'm fure, was *Duke*, and he was made away,

At *Calice*; as *Duke Humphrey* was at *Bury*:

10

And *Richard* the third, you know what end he came too.

MER. By m'faith you are cunning i' the *Chronicle*, Sir.

FIT. No, I confeffe I ha't from the *Play-bookes*,

And thinke they'are more *authentique*.

[44]

ING. That's fure, Sir.

MER. What fay you (to this then)

*He whifpers him of a place.*

FIT. No, a noble houfe.

15

Pretends to that. I will doe no man wrong.

MER. Then take one propofition more, and heare it

As pafst exception.

FIT. What's that?

MER. To be

*Duke* of thofe lands, you fhall recouer; take

Your title, thence, Sir, *Duke* of the *Drown'd lands*,

20

Or *Drown'd-land*.

FIT. Ha? that laft has a good found!

I like it well. The *Duke* of *Drown'd-land*?

ING. Yes;

It goes like *Groen-land*, Sir, if you marke it.

MER. I,

And drawing thus your honour from the worke,

You make the reputation of that, greater;

25

And ftay't the longer i' your name.

FIT. 'Tis true.

*Drown'd-lands* will liue in *Drown'd-land*!

MER. Yes, when you

Ha' no foote left; as that muft be, Sir, one day.

And, though it tarry in your heyres, some *forty*,

*Fifty* defcents, the longer liuer, at laft, yet,

30

Muft thruft 'hem out on't: if no quirk in law,

Or odde *Vice* o' their owne not do'it firft.

Wee fee thofe changes, daily: the faire lands,  
 That were the *Clyents*, are the *Lawyers*, now:

35

And thofe rich Mannors, there, of good man *Taylor*s,

Had once more wood vpon 'hem, then the yard,

By which th' were meafur'd out for the laft purchafe.

[121]

Nature hath thefe viciffitudes. Shee makes

No man a ftate of perpetuety, Sir.

FIT. Yo' are i' the right. Let's in then, and conclude.

40

*Hee spies Diuell.*

I my fight, againe? I'll talke with you, anon.

[360] SD. ACT. ...] om. *Enter* MEERCRAFT *and* ENGINE. G

[361] 3 [*Exit Mrs. Fitz.* G

[362] 6 comma after 'thinke' om. 1692, f.

[363] 12 m'] my W, G

[364] 13 have it G

[365] 14,18 's] is W, G

[366] 15 SN.] [*whispers him.*] G

[367] 15 period after 'house' om. 1716, f.

[368] 26 't] it G

[369] 32 do't 1641

[370] 37 th'] they G

[371] 40 You're 1716, W || SN.] *Re-enter* PUG. G

[372] 41 [*Exeunt Fitz. Meer. and Engine.* G || I] I' 1716, W In G

[45]

## ACT. II. SCENE. V.

PVG.

Svre hee will geld mee, if I stay: or worfe,  
Pluck out my tongue, one o' the two. This Foole,  
There is no trufting of him: and to quit him,  
Were a contempt againft my *Chiefe*, paft pardon.  
It was a fhrewd difheartning this, at firft!  
Who would ha' thought a woman fo well harnes'd,  
Or rather well-caparifon'd, indeed,  
That weares fuch petticoates, and lace to her fmocks,  
Broad feaming laces (as I fee 'hem hang there)  
And garters which are loft, if fhee can fhew 'hem,  
Could ha' done this? *Hell!* why is fhee fo braue?  
It cannot be to pleafe *Duke Dottrel*, fure,  
Nor the dull pictures, in her gallery,  
Nor her owne deare reflection, in her glaffe;  
Yet that may be: I haue knowne many of 'hem,  
Beginne their pleafure, but none end it, there:  
(That I confider, as I goe a long with it)  
They may, for want of better company,  
Or that they thinke the better, fpend an houre;  
Two, three, or foure, discourfing with their fhaddow:  
But fure they haue a farther fpeculation.  
No woman dreft with fo much care, and ftudy,  
Doth dreffe her felfe in vaine. I'll vexe this *probleme*,  
A little more, before I leaue it, fure.

5

10

15

20

[373] SD. om. G

[374] 5 disheartening G

[375] 9 () ret. G

[376] 17 () ret. G

[377] 24 [*Exit.* G

[46]

## ACT. II. SCENE. VI.

WITTIPOL. MANLY. Miftrefse FITZ-DOTTREL.

PVG.

This was a fortune, happy aboue thought,  
That this fhould proue thy chamber: which I fear'd  
Would be my greateft trouble! this muft be  
The very window, and that the roome.

[122]

MAN. It is.

I now remember, I haue often feene there  
A woman, but I neuer mark'd her much.

5

WIT. Where was your foule, friend?

MAN. Faith, but now, and then,  
Awake vnto thofe obiects.

WIT. You pretend fo.

Let mee not liue, if I am not in loue  
More with her wit, for this direction, now,  
Then with her forme, though I ha' prais'd that prettily,

10



Since I faw her, and you, to day. Read thofe.

*Hee giues him a paper, wherein is the copy of a Song.*

They'll goe vnto the ayre you loue fo well.

Try 'hem vnto the note, may be the mufique

Will call her fooner; light, thee's here. Sing quickly.

15

M<sup>RS</sup>. FIT. Either he vnderstood him not: or elfe,

The fellow was not faithfull in deliuery,

Of what I bad. And, I am iuftly pay'd,

That might haue made my profit of his feruice,

But, by mif-taking, haue drawne on his enuy,

20

And done the worfe defeate vpon my felfe.

*Manly fings, Pug enters perceiues it.*

How! Mufique? then he may be there: and is fure.

[47]

PVG. O! Is it fo? Is there the enter-view?

Haue I drawne to you, at laft, my cunning *Lady*?

The *Diuell* is an *Affe*! fool'd off! and beaten!

25

Nay, made an inftrument! and could not fent it!

Well, fince yo' haue fhowne the malice of a woman,

No leffe then her true wit, and learning, Miftrefse,

I'll try, if little *Pug* haue the malignity

To recompence it, and fo faue his danger.

30

'Tis not the paine, but the difcredite of it,

The *Diuell* fhould not keepe a body intire.

WIT. Away, fall backe, fhe comes.

MAN. I'll leaue you, Sir,

The Mafter of my chamber. I haue bufineffe.

WIT. M<sup>RS</sup>!

M<sup>RS</sup>. FI. You make me paint, S<sup>F</sup>.

WIT. The'are faire colours,

35

*Lady*, and naturall! I did receiue

Some commands from you, lately, gentle *Lady*,

[123]

*This Scene is acted at two windo's as out of  
two contiguous buildings.*

But fo perplex'd, and wrap'd in the deliuery,

As I may feare t'haue mif-interpreted:

But muft make fuit ftill, to be neere your grace.

40

M<sup>RS</sup>. FI. Who is there with you, S<sup>F</sup>?

WIT. None, but my felfe.

It falls out. *Lady*, to be a deare friends lodging.

Wherein there's fome confpiracy of fortune

With your poore feruants blef affections.

M<sup>RS</sup>. FI. Who was it fung?

WIT. He, *Lady*, but hee's gone,

45

Vpon my entreaty of him, feeing you

Approach the window. Neither need you doubt him,

If he were here. He is too much a gentleman.

[48]

M<sup>RS</sup>. FI. Sir, if you iudge me by this fimple action,

And by the outward habite, and complexion

50

Of eafineffe, it hath, to your defigne;

You may with iuftice, fay, I am a woman:

And a ftrange woman. But when you fhall pleafe,

To bring but that concurrence of my fortune,

To memory, which to day your felfe did vrge:

55

It may beget fome fauour like excufe,

Though none like reafon.

WIT. No, my tune-full Miftrefse?

Then, furely, *Loue* hath none: nor *Beauty* any;

Nor *Nature* violenced, in both thefe:

With all whofe gentle tongues you fpeake, at once.

60

I thought I had inough remou'd, already,

That fcruple from your breft, and left yo' all reafon;

When, through my mornings perfpectiue I fhewd you

A man fo aboue excufe, as he is the caufe,

Why any thing is to be done vpon him:

65

And nothing call'd an iniury, mif-plac'd.

I'rather, now had hope, to fhew you how *Loue*

By his acceffes, growes more naturall:

And, what was done, this morning, with fuch force

Was but deuis'd to ferue the prefent, then.

70

That fince *Loue* hath the honour to approach

*He grows more familiar in his Court-fhip.*

Thefe fifter-fwelling brefts; and touch this foft,

And rofie hand; hee hath the skill to draw

Their *Nectar* forth, with kissing; and could make  
 More wanton falts, from this braue promontory, 75  
 Downe to this valley, then the nimble *Roe*;  
     *playes with her paps, kiffeth her hands, &c.*  
 Could play the hopping *Sparrow*, 'bout these nets;  
 And sporting *Squirell* in these cripped groues;  
 Bury himselfe in euery *Silke-wormes* kell,  
 Is here vnrauell'd; runne into the fnare, 80  
 Which euery hayre is, caft into a curle,  
 To catch a *Cupid* flying: Bath himselfe [49]  
 In milke, and rofes, here, and dry him, there;  
 Warme his cold hands, to play with this fsmooth, round, [124]  
 And well torn'd chin, as with the *Billyard* ball; 85  
 Rowle on these lips, the banks of loue, and there  
 At once both plant, and gather kiffes. *Lady*,  
 Shall I, with what I haue made to day here, call  
 All fenfe to wonder, and all faith to figne  
 The myfteries reuealed in your forme? 90  
 And will *Loue* pardon mee the blasphemy  
 I vtter'd, when I faid, a glaffe could speake  
 This beauty, or that fooles had power to iudge it?  
     *Doe but looke, on her eyes! They doe light—*  
     *All that Loue's world comprizeth!* 95  
     *Doe but looke on her hayre! it is bright,*  
     *As Loue's starre, when it rifeth!*  
     *Doe but marke, her fore-head's fmoother,*  
     *Then words that footh her!*  
     *And from her arched browes, fuch a grace* 100  
     *Sheds it felfe through the face;*  
     *As alone, there triumphs to the life,*  
     *All the gaine, all the good, of the elements ftrife!*  
     *Haue you feene but a bright Lilly grow,*  
     *Before rude hands haue touch'd it?* 105  
     *Haue you mark'd but the fall of the Snow,*  
     *Before the foyle hath fmuch'd it?*  
     *Haue you felt the wooll o' the Beuer?*  
     *Or Swans downe, euer?*  
     *Or, haue fmelt o' the bud o' the Bryer?* 110  
     *Or the Nard i' the fire?*  
     *Or, haue tafted the bag o' the Bee?*  
     *O, fo white! O, fo foft! O, fo fweet is fhee!*

[378] SD. ACT. ...] om. SCENE II. Manly's Chambers in Lincoln's Inn, opposite Fitzdottrel's House. Enter WITTIPOL and MANLY. G

[379] 12 SN.] [*Gives him the copy of a song.* G

[380] 15 Mrs. FITZDOTTREL appears at a window of her house fronting that of Manly's Chambers. G

[381] 21 worst W || SN. enters] enters and 1716, W || Manly ...] Manly sings. Enter PUG behind. G

[382] 23 interview W, G

[383] 24 least W

[384] 27 you've 1716, W

[385] 32 entire W, G || [*Aside and exit.* G

[386] 33 I'll] I W, G

[387] 34 [*Exit.* G

[388] 35 M<sup>rs</sup>] Mis! 1641 the rest as in 2. 2. 41 || They're 1716, W they are G || Mrs. Fitz. [*advances to the window.*] G

[389] 35, 36 The'are ... receiue] one line 1692, 1716, W

[390] 37 SN. om. G

[391] 39 t'] to 1692, f.

[392] 62 y'all 1716, W

[393] 64 he's W, G

[394] 71, 76 SN. om. G

[395] 75 'salts 1692 'saults 1716

[396] 81 is, cast] is cast 1716, W

[397] 88 I've W

[398] 98 head's] head 1641

[399] 100 a om. 1641

[400] 106 of the] the 1641

[401] 108, 112 o'] of W

[402] 108 Beuer] beaver W, G

[403]110 smelt o'ret. G

[50]

ACT. II. SCENE. VII.

FITZ-DOTTRELL. WITTIPOL. PVG.

*Her husband appeares at her back.*

Is shee fo, Sir? and, I will keepe her fo.

If I know how, or can: that wit of man

Will doe't, I'll goe no farther. At this windo'

She fhall no more be *buz'd* at. Take your leaue on't.

If you be fweet meates, wedlock, or fweet flesh,

All's one: I doe not loue this *hum* about you.

A flye-blowne wife is not fo proper, In:

For you, S<sup>r</sup>, looke to heare from mee.

*Hee speakes out of his wiues window.*

WIT. So, I doe, Sir.

FIT. No, but in other termes. There's no man offers

This to my wife, but paies for't.

WIT. That haue I, Sir.

FIT. Nay, then, I tell you, you are.

WIT. What am I, Sir?

FIT. Why, that I'll thinke on, when I ha' cut your throat.

WIT. Goe, you are an *Affe*.

FIT. I am refolu'd on't, Sir.

WIT. I thinke you are.

FIT. To call you to a reckoning.

WIT. Away, you brokers blocke, you property.

FIT. S'light, if you fstrike me, I'll fstrike your Miftresse.

*Hee strikes his wife.*

WIT. O! I could fhoote mine eyes at him, for that, now;

Or leaue my teeth in'him, were they cuckolds bane,

Inough to kill him. What prodigious,

Blinde, and moft wicked change of fortune's this?

I ha' no ayre of patience: an my vaines

Swell, and my finewes ftart at iniquity of it.

I fhall breake, breake.

*The Diuell speakes below.*

PVG. This for the malice of it,

And my reuenge may paffe! But, now, my confcience

Tells mee, I haue profited the caufe of Hell

But little, in the breaking-off their loues.

Which, if some other act of mine repaire not,

I fhall heare ill of in my accompt.

*Fitz-dottrel enters with his wife as come downe.*

FIT. O, Bird!

Could you do this? 'gainft me? and at this time, now?

When I was fo imploy'd, wholly for you,

Drown'd i' my care (more, then the land, I fweare,

I'haue hope to win) to make you peere-leffe? ftudying,

For footemen for you, fine pac'd huifhers, pages,

To ferue you o' the knee; with what Knights wife,

To beare your traine, and fit with your foure women

In councell, and receiue intelligences,

From forraigne parts, to dreffe you at all pieces!

Y'haue (a'moft) turn'd my good affection, to you;

Sowr'd my fweet thoughts; all my pure purpofes:

I could now finde (i' my very heart) to make

Another, *Lady Dutcheffe*; and depofe you.

Well, goe your waies in. *Diuell*, you haue redeem'd all.

I doe forgiue you. And I'll doe you good.

[404] SD. om. SN.] FITZ-DOTTRELL *appears at his Wife's back.* G

[405] 8 SN. om. G || you,] you, you, W, G

[406] 11 are.] are—W, G

[407] 13 Sir.] Sir—Ed.

[408] 16 I will W, G

[409] 16 SN.] [*Strikes Mrs. Fitz. and leads her out.* G

[410] 17 my 1641

5

[125]

11

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[51]

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[411] 22 th'iniquity G

[412] 23 SN. om [*Exit*. SCENE III. *Another Room in Fitzdottrel's House. Enter* PUG. G

[413] 28 in om. 1641 || SN.] *Enter* FITZDOTTREL *and his wife*. G

[414] 30 employ'd 1716, f.

[415] 31, 32 () ret. G

[416] 38 You've 1716, f. || almost W, G

[417] 42 [*Exit Mrs. Fitz.*] G

[418] 43 [*Exit Pug.*] G

[52]

## ACT. II. SCENE. VIIJ.

MERE-CRAFT. FITZ-DOTTREL. INGINE.  
TRAINES.

Why ha you these excurfions? where ha' you beene, Sir?

[126]

FIT. Where I ha' beene vex'd a little, with a toy!

MER. O Sir! no toyes muft trouble your graue head,  
Now it is growing to be great. You muft  
Be about all thofe things.

FIT. Nay, nay, fo I will.

5

MER. Now you are to'ard the Lord, you muft put off  
The man, Sir.

ING. He faies true.

MER. You muft do nothing

As you ha' done it heretofore; not know,  
Or falute any man.

ING. That was your bed-fellow,  
The other moneth.

MER. The other moneth? the weeke.

10

Thou doft not know the priueledges, *Inginie*,  
Follow that Title; nor how fwift: To day,  
When he has put on his Lords face once, then—  
FIT. Sir, for thefe things I fhall doe well enough,  
There is no feare of me. But then, my wife is  
Such an vntoward thing! fhee'll neuer learne  
How to comport with it. I am out of all  
Concept, on her behalfe.

15

MER. Befth haue her taught, Sir.

FIT. Where? Are there any Schooles for *Ladies*? Is there  
An *Academy* for women? I doe know,  
For men, there was: I learn'd in it, my felfe,  
To make my legges, and doe my poftures.

20

ING. Sir.

Doe you remember the concept you had—  
O' the Spanifh gowne, at home?

Inginie *whifpers* Merecraft, Merecraft *turnes to* Fitz-dottrel.

MER. Ha! I doe thanke thee,

[53]

With all my heart, deare *Inginie*. Sir, there is  
A certaine *Lady*, here about the Towne,  
An *Englifh* widdow, who hath lately trauell'd,  
But fhee's call'd the *Spaniard*; caufe fhe came  
Lateft from thence: and keepes the *Spanifh* habit.

30

Such a rare woman! all our women heere,  
That are of fpirit, and fafhion flocke, vnto her,  
As to their Prefident; their *Law*; their *Canon*;  
More then they euer did, to *Oracle-Foreman*.

Such rare receipts fhee has, Sir, for the face;  
Such *oyles*; such *tinctures*; such *pomatumn's*;  
Such *perfumes*; *med'cines*; *quinteffences*, &c.  
And fuch a Miftrefle of behaiour; [127]

35

She knowes, from the *Dukes* daughter, to the *Doxey*,  
What is their due iuft: and no more!

FIT. O Sir!

You pleafe me i' this, more then mine owne greatneffe,  
Where is fhee? Let vs haue her.

40

MER. By your patience,

We muft vfe meanes; caft how to be acquainted—

FIT. Good, S<sup>r</sup>, about it.

MER. We muft think how, firft.

FIT. O!

I doe not loue to tarry for a thing,  
When I haue a mind to't. You doe not know me.

45

If you doe offer it.

MER. Your wife muft fend  
Some pretty token to her, with a complement,  
And pray to be receiu'd in her good graces,  
All the great *Ladies* do't.

FIT. She fhall, fhe fhall,  
What were it beft to be?

MER. Some little toy,  
I would not haue it any great matter, Sir:  
A *Diamant* ring, of *forty* or *fifty* pound,  
Would doe it handfomely: and be a gift  
Fit for your wife to fend, and her to take.

FIT. I'll goe, and tell my wife on't, ftreight.

Fitz-dottrel *goes out*.

MER. Why this

Is well! The clothes we'haue now: But, where's this *Lady*?  
If we could get a witty boy, now, *Ingine*;

That were an excellent cracke: I could instruct him,  
To the true height. For any thing takes this *dottrel*.

ING. Why, Sir your beft will be one o' the players!

MER. No, there's no trufting them. They'll talke on't,  
And tell their *Poets*.

ING. What if they doe? The ieft  
will brooke the Stage. But, there be fome of 'hem  
Are very honeft Lads. There's *Dicke Robinfon*  
A very pretty fellow, and comes often  
To a Gentlemans chamber, a friends of mine. We had  
The merriest fupper of it there, one night,  
The Gentlemans Land-lady invited him  
To'a Goffips feaft. Now, he Sir brought *Dick Robinfon*,  
Dreft like a Lawyers wife, amongft 'hem all;  
(I lent him cloathes) but, to fee him behaue it;  
And lay the law; and carue; and drinke vnto 'hem;  
And then talke budy: and fend frolicks! o!  
It would haue burft your buttons, or not left you  
A feame.

MER. They fay hee's an ingenious youth!  
ING. O Sir! and drefses himfelfe, the beft! beyond  
Forty o' your very *Ladies*! did you ne'r fee him?

MER. No, I do feldome fee thofe toys. But thinke you,  
That we may haue him?

ING. Sir, the young Gentleman  
I tell you of, can command him. Shall I attempt it?  
MER. Yes, doe it.

*Enters againe.*

FIT. S'light, I cannot get my wife  
To part with a ring, on any termes: and yet,  
The follen *Monkey* has two.

MER. It were 'gainst reafon  
That you fhould vrge it; Sir, fend to a Gold-fmith,  
Let not her lofe by't.

FIT. How do's fhe lofe by't?  
Is't not for her?

MER. Make it your owne bounty,  
It will ha' the better fucceffe; what is a matter  
Of *fifty* pound to you, S<sup>r</sup>.

FIT. I'haue but a hundred  
*Pieces*, to fhew here; that I would not breake—

MER. You fhall ha' credit, Sir. I'll fend a ticket  
Vnto my Gold-fmith. Heer, my man comes too,  
To carry it fitly. How now, *Traines*? What birds?

*Traines enters.*

TRA. Your Coufin *Euer-ill* met me, and has beat mee,  
Beaufe I would not tell him where you were:  
I thinke he has dogd me to the houfe too.

FIT. Well—  
You fhall goe out at the back-doore, then, *Traines*.  
You muft get *Guilt-head* hither, by fome meanes:  
TRA. 'Tis impoffible!

FIT. Tell him, we haue *venifon*,  
I'll g' him a piece, and fend his wife a *Phellant*.

TRA. A Forreft moues not, till that *forty* pound,  
Yo' had of him, laft, be pai'd. He keepes more ftirre,  
For that fame petty fumme, then for your bond

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[54]

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[128]

[535]

90

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100



Of *fixe*; and *Statute* of *eight* hundred!

FIT. Tell him

Wee'll hedge in that. Cry vp *Fitz-dottrell* to him,

Double his price: Make him a man of mettall.

TRA. That will not need, his bond is current inough.

105

[419] SD. ACT. ...] om. *Enter* MEERCRAFT *and* ENGINE. G || II] III 1641

[420] 6,7 Now ... Sir.] "Now ... sir." W

[421] 24 SN.] [*whispers* Meercraft.] G

[422] 28 she is W, G

[423] 29 and om. 1641

[424] 31 fashion flocke,] fashion, flock 1692, f.

[425] 36 &c.] *et caetera*; G

[426] 45 to it G

[427] 49 do it G

[428] 52 *Diamond* 1692, 1716 diamond W, G passim

[429] 55 SN.] [*Exit*. G

[430] 61 of it G

[431] 64 *Dick* 1692, 1716 Dick W Dickey G

[432] 66 friend W, G

[433] 69 T'a 1716, W

[434] 81 SN....] Fit.... 1716 Fitz-dottrel ... W *Re-enter* FITZDOTTREL. G

[435] 83 sullen 1692, f.

[436] 85, 6 't] it G

[437] 92 SN.] *Enter* TRAINS. G

[438] 95, 103 FIT.] *Meer*. W, G

[439] 98 'T] It G

[440] 99 gi' 1716, W give G [*Exit*. G

[441] 106 [*Exeunt*. G

[56]

[129]

ACT. III. SCENE. I.

GVILT-HEAD. PLVTARCHVS.

All this is to make you a Gentleman:

I'll haue you learne, Sonne. Wherefore haue I plac'd you

With S<sup>r</sup>. *Poul* *Either-fide*, but to haue fo much Law

To keepe your owne? Befides, he is a *Iuftice*,

Here i' the Towne; and dwelling, Sonne, with him,

You fhall learne that in a yeere, fhall be worth twenty

Of hauing ftay'd you at *Oxford*, or at *Cambridge*,

Or fending you to the *Innes* of *Court*, or *France*.

I am call'd for now in hafte, by Mafter *Meere-craft*

To truft Mafter *Fitz-dottrel*, a good man:

I'haue inquir'd him, eighteene hundred a yeere,

(His name is currant) for a diamant ring

Of forty, fhall not be worth thirty (thats gain'd)

And this is to make you a Gentleman!

PLV. O, but good father, you truft too much!

GVI. Boy, boy,

We liue, by finding fooles out, to be trufted.

Our fhop-bookes are our paftures, our corn-grounds,

We lay 'hem op'n for them to come into:

And when wee haue 'hem there, wee driue 'hem vp

In t'one of our two Pounds, the *Compters*, ftreight,

And this is to make you a Gentleman!

Wee Citizens neuer truft, but wee doe coozen:

For, if our debtors pay, wee coozen them;

And if they doe not, then we coozen our felues.

But that's a hazard euery one muft runne,

That hopes to make his Sonne a Gentleman!

PLV. I doe not wifh to be one, truely, Father.

In a defcent, or two, wee come to be

Iuft 'itheir ftate, fit to be coozend, like 'hem.

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[57]

And I had rather ha' tarryed i' your trade:  
 For, since the *Gentry* fcorne the Citty fo much,  
 Me thinkes we fould in time, holding together,  
 And matching in our owne tribes, as they fay,  
 Haue got an *Act of Common Councell*, for it,  
 That we might coozen them out of *rerum natura*.  
 GVI. I, if we had an *Act* firft to forbid  
 The marrying of our wealthy heyres vnto 'hem:  
 And daughters, with fuch lauiſh portions.  
 That confounds all.

35

PLV. And makes a *Mungril* breed, Father.  
 And when they haue your money, then they laugh at you:  
 Or kick you downe the ftayres. I cannot abide 'hem.  
 I would faine haue 'hem coozen'd, but not trufted.

40

[442] SD. ACT. ... I. ...] ACT. ... I. *A Room in Fitzdottrel's House. Enter THOMAS GILTHEAD and PLUTARCHUS.*

G

[443] 3 to om. 1692 t' 1716 || *Poul*] *Pould* 1641

[444] 9 I'm W, G

[445] 12 () ret. G

[446] 15 Boy, boy] Boy, by 1692

[447] 20 two om. 1692, 1716 || Int'one 1716, W into one G

[448] 29 i' their 1716, W in their G

### ACT. III. SCENE. II.

MERE-CRAFT. GVILT-HEAD.  
 FITZ-DOTTRELL. PLVTARCHVS.

O, is he come! I knew he would not faile me.  
 Welcome, good *Guilt-head*, I muft ha' you doe  
 A noble Gentleman, a courtefie, here:  
 In a mere toy (fome pretty Ring, or Iewell)  
 Of fifty, or threefcoure pound (Make it a hundred,  
 And hedge in the laft forty, that I owe you,  
 And your owne price for the Ring) He's a good man, S<sup>r</sup>,  
 And you may hap' fee him a great one! Hee,  
 Is likely to beftow hundreds, and thoufands,  
 Wi' you; if you can humour him. A great prince  
 He will be fhortly. What doe you fay?

5

GVI. In truth, Sir

I cannot. 'T has beene a long vacation with vs?  
 FIT. Of what, I pray thee? of wit? or honesty?  
 Thofe are your Citizens long vacations.  
 PLV. Good Father do not truſt 'hem.

[58]

10

MER. Nay, *Thom. Guilt-head*.

15

Hee will not buy a courtefie and begge it:  
 Hee'll rather pay, then pray. If you doe for him,  
 You muft doe cheerefully. His credit, Sir,  
 Is not yet profitute! Who's this? thy fonne?  
 A pretty youth, what's his name?

PLV. *Plutarchus*, Sir,

20

MER. *Plutarchus!* How came that about?

GVI. That yeere S<sup>r</sup>,

That I begot him, I bought *Plutarch's* liues,  
 And fell f' in loue with the booke, as I call'd my fonne  
 By his name; In hope he fhould be like him:  
 And write the liues of our great men!

MER. I' the City?

[131] 25

And you do breed him, there?

GVI. His minde, Sir, lies

Much to that way.

MER. Why, then, he is i' the right way.

GVI. But, now, I had rather get him a good wife,  
 And plant him i' the countrey; there to vfe  
 The bleffing I fhall leaue him:

MER. Out vpon't!

30

And lofe the laudable meanes, thou haft at home, heere,  
 T'aduance, and make him a young *Alderman*?  
 Buy him a Captaines place, for fhame; and let him  
 Into the world, early, and with his plume,  
 And Scarfes, march through *Cheapſide*, or along *Cornehill*,  
 And by the vertue' of thofe, draw downe a wife

36

There from a windo', worth ten thousand pound!  
Get him the posture booke, and's leaden men,  
To fet vpon a table, 'gainst his Miftrefse  
Chance to come by, that hee may draw her in,  
And fthew her *Finsbury* battells.

[59]

40

GVI. I haue plac'd him  
With Iustice *Eytherfide*, to get so much law—  
MER. As thou haft confcience. Come, come, thou doft wrong  
Pretty *Plutarchus*, who had not his name,  
For nothing: but was borne to traine the youth  
Of *London*, in the military truth—  
That way his *Genius* lies. My Coufin *Euerill*!

45

[449] SD. ACT. ...] Enter MEERCRAFT. G

[450] 7 ring. [*Aside to Gilthead.*

[451] 15 Tom G

[452] 20 's] is G

[453] 23 so in W, G

[454] 27 he's W, G

[455] 45,6 to ... truth] in italics G

[456] 47 lies.—Enter EVERILL.

### ACT. III. SCENE. IIJ.

EVER-ILL. PLVTARCHVS. GVILT-HEAD.  
MERE-CRAFT. FITZDOTTRELL.

O, are you heere, Sir? 'pray you let vs whifper.  
PLV. Father, deare Father, trust him if you loue mee.  
GVI. Why, I doe meane it, boy; but, what I doe,  
Muft not come eafily from mee: Wee muft deale  
With *Courtiers*, boy, as *Courtiers* deale with vs.  
If I haue a *Buflneffe* there, with any of them,  
Why, I muft wait, I'am fure on't, Son: and though  
My *Lord* difpatch me, yet his worfhipfull man—  
Will keepe me for his fport, a moneth, or two,  
To fthew mee with my fellow Cittizens.  
I muft make his traine long, and full, one quarter;  
And helpe the fpectacle of his greatneffe. There,  
Nothing is done at once, but iniuries, boy:  
And they come head-long! an their good turnes moue not,  
Or very flowly.

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[124]

PLV. Yet fweet father, trust him.

[60]5

GVI. VVell, I will thinke.

EV. Come, you muft do't, Sir.

I am vndone elfe, and your *Lady Tayle-buff*  
Has fent for mee to dinner, and my cloaths  
Are all at pawne. I had fent out this morning,  
Before I heard you were come to towne, fome twenty  
Of my epiftles, and no one returne—

20

Mere-craft *tells him of his faults.*

MER. VVhy, I ha' told you o' this. This comes of wearing  
Scarlet, gold lace, and cut-works! your fine gartring!  
VVith your blowne rofes, Coufin! and your eating  
*Phefant*, and *Godwit*, here in *London*! haunting  
The *Globes*, and *Mermaides*! wedging in with *Lords*,  
Still at the table! and affecting lechery,  
In veluet! where could you ha' contented your felfe  
With cheefe, falt-butter, and a pickled hering,  
I' the Low-countries; there worne cloth, and fuftian!  
Beene fatisfied with a leape o' your Hoft's daughter,  
In garrifon, a wench of a ftoter! or,  
Your *Sutlers* wife, i' the leaguer, of two blanks!  
You neuer, then, had runne vpon this flat,  
To write your letters miffiue, and fend out  
Your priuy feales, that thus haue frighted off  
All your acquaintance; that they fhun you at diftance,  
VVorse, then you do the Bailies!

25

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35

EV. Pox vpon you.

I come not to you for counfell, I lacke money.

*Hee repines.*

MER. You doe not thinke, what you owe me already?

EV. I?

40

They owe you, that meane to pay you. I'll befworne,  
I neuer meant it. Come, you will proiect,  
I fhall vndoe your practice, for this moneth elfe:  
You know mee.

[61]

*and threatens him.*

MER. I, yo' are a right fweet nature!

Ev. Well, that's all one!

MER. You'll leaue this Empire, one day?  
You will not euer haue this tribute payd,  
Your fcepter o' the fword?

45

Ev. Tye vp your wit,  
Doe, and prouoke me not—

MER. Will you, Sir, helpe,  
To what I fhall prouoke another for you?

Ev. I cannot tell; try me: I thinke I am not  
So vtterly, of an ore vn-to-be-meltd,  
But I can doe my felfe good, on occafions.

50

*They ioyne.*

MER. Strike in then, for your part. M<sup>r</sup>. *Fitz-dottrel*  
If I tranfgreffe in point of manners, afford mee  
Your beft confftruction; I muft beg my freedome  
From your affayres, this day.

55

FIT. How, S<sup>r</sup>.

MER. It is

In fuccour of this Gentlemans occafions,  
My kinf-man—

*Mere-craft pretends bufineffe.*

FIT. You'll not do me that affront, S<sup>r</sup>.

MER. I am fory you fhould fo interpret it,  
But, Sir, it ftands vpon his being inuefted  
In a new *office*, hee has ftood for, long:

60  
[133]

*Mere-craft describes the office of Dependency.*  
*Mafter of the Dependances!* A place  
Of my proiection too, Sir, and hath met  
Much oppofition; but the State, now, fee's  
That great neceffity of it, as after all  
Their writing, and their fpeaking, againft *Duells*,  
They haue erected it. His booke is drawne—  
For, fince, there will be differences, daily,  
'Twixt Gentlemen; and that the roaring manner  
Is growne offenfiue; that thofe few, we call  
The ciuill men o' the fword, abhorre the vapours;  
They fhall refer now, hither, for their *proceffe*;  
And fuch as treffpafe 'gainft the rule of *Court*,  
Are to be fin'd—

65

FIT. In troth, a pretty place!

MER. A kinde of arbitrary *Court* 'twill be, Sir.

75

FIT. I fhall haue matter for it, I beleeeue,  
Ere it be long: I had a diftaft.

MER. But now, Sir,

My learned councell, they muft haue a feeling,  
They'll part, Sir, with no bookes, without the hand-gout  
Be oyld, and I muft furnifh. If't be money,  
To me ftreight. I am Mine, *Mint* and *Exchequer*.  
To fupply all. What is't? a hundred pound?

80

EVE. No, th' *Harpey*, now, ftands on a hundred pieces.

MER. Why, he muft haue 'hem, if he will. To morrow, Sir,  
Will equally ferue your occafion's,—

85

And therefore, let me obtaine, that you will yeeld  
To timing a poore Gentlemans diftreffes,  
In termes of hazard.—

FIT. By no meanes!

MER. I muft

Get him this money, and will.—

FIT. Sir, I proteft,

I'd rather ftand engag'd for it my felfe:  
Then you fhould leaue mee.

90

MER. O good S<sup>r</sup>. do you thinke  
So courfely of our manners, that we would,  
For any need of ours, be preft to take it:  
Though you be pleas'd to offer it.

FIT. Why, by heauen,  
I meane it!

MER. I can neuer beleeeue leffe.

95

But wee, Sir, muft preferue our dignity,  
As you doe publiſh yours. By your faire leaue, Sir.

*Hee offers to be gone.*

FIT. As I am a Gentleman, if you doe offer  
To leaue mee now, or if you doe refufe mee,  
I will not thinke you loue mee.

99

MER. Sir, I honour you.

And with iuft reaſon, for theſe noble notes,  
Of the nobility, you pretend too! But, Sir—  
I would know, why? a motiue (he a ſtranger)  
You ſhould doe this?

[63]

(EVE. You'll mar all with your fineneſſe)

FIT. Why, that's all one, if 'twere, Sir, but my fancy.  
But I haue a *Buſineſſe*, that perhaps I'd haue  
Brought to his *office*.

105

MER. O, Sir! I haue done, then;

If hee can be made profitable, to you.

[134]

FIT. Yes, and it ſhall be one of my ambitions  
To haue it the firſt *Buſineſſe*? May I not?

110

EVE. So you doe meane to make't, a perfect *Buſineſſe*.

FIT. Nay, I'll doe that, affure you: ſhew me once.

MER. S<sup>r</sup>, it concernes, the firſt be a perfect *Buſineſſe*,  
For his owne honour!

EVE. I, and th' reputation

Too, of my place.

FIT. Why, why doe I take this courſe, elſe?

115

I am not altogether, an *Affe*, good Gentlemen,  
Wherefore ſhould I conſult you? doe you thinke?  
To make a ſong on't? How's your manner? tell vs.

MER. Doe, fatisfie him: giue him the whole courſe.

EVE. Firſt, by requeſt, or otherwiſe, you offer

120

Your *Buſineſſe* to the *Court*: wherein you craue:  
The iudgement of the *Maſter* and the *Aſſiſtants*.

FIT. Well, that's done, now, what doe you vpon it?

EVE. We ſtreight S<sup>r</sup>, haue recourſe to the ſpring-head;  
Viſit the ground; and, ſo diſcloſe the nature:

125

If it will carry, or no. If wee doe finde,

By our proportions it is like to proue

A fullen, and blacke *Bus'neſſe* That it be

Incorrigible; and out of, treaty; then.

We file it, a *Dependance*!

FIT. So 'tis fil'd.

130

What followes? I doe loue the order of theſe things.

EVE. We then aduiſe the party, if he be

A man of meanes, and hauings, that forth-with,

He fettle his eſtate: if not, at leaſt

That he pretend it. For, by that, the world

135

Takes notice, that it now is a *Dependance*.

And this we call, Sir, *Publication*.

FIT. Very ſufficient! After *Publication*, now?

[64]

EVE. Then we grant out our *Proceſſe*, which is diuers;

Eyther by *Chartell*, Sir, or *ore-tenus*,

140

Wherein the Challenger, and Challengee

Or (with your *Spaniard*) your *Prouocador*,

And *Prouocado*, haue their feuerall courſes—

FIT. I haue enough on't! for an hundred pieces?

Yes, for two hundred, vnder-write me, doe.

145

Your man will take my bond?

MER. That he will, fure.

But, theſe ſame Citizens, they are fuch fharks!

There's an old debt of forty, I ga' my word

For one is runne away, to the *Bermudas*,

And he will hooke in that, or he wi' not doe.

150

*He whifpers Fitz-dottrell aſide.*

FIT. Why, let him. That and the ring, and a hundred pieces,  
Will all but make two hundred?

MER. No, no more, Sir.

What ready *Arithmetique* you haue? doe you heare?

*And then* Guilt-head.

A pretty mornings worke for you, this? Do it,

You ſhall ha' twenty pound on't.

GVI. Twenty pieces?

[135] 155

(PLV. Good Father, do't)

MER. You will hooke ſtill? well,

Shew vs your ring. You could not ha' done this, now  
With gentleneffe, at firft, wee might ha' thank'd you?  
But groane, and ha' your courtesies come from you  
Like a hard ftoole, and ftinke? A man may draw  
Your teeth out eafier, then your money? Come,  
Were little *Guilt-head* heere, no better a nature,  
I fhould ne'r loue him, that could pull his lips off, now!

*He pulls Plutarchus by the lips.*

Was not thy mother a Gentlewoman? [65]  
PLV. Yes, Sir.

MER. And went to the Court at *Chriftmas*, and S<sup>t</sup>. *Georges-tide*?  
And lent the Lords-men, chaines? 165

PLV. Of gold, and pearle, S<sup>r</sup>.

MER. I knew, thou muft take, after fome body!  
Thou could'ft not be elfe. This was no fhop-looke!  
I'll ha' thee Captaine *Guilt-head*, and march vp,  
And take in *Pimlico*, and kill the bufh, 170  
At euery tauerne! Thou fhalt haue a wife,  
If fmocks will mount, boy. How now? you ha' there now  
Some *Bristo-ftone*, or *Cornifh* counterfeit  
You'd put vpon vs.

*He turns to old Guilt-head.*

GVI. No, Sir I affure you:

Looke on his luftre! hee will fpeake himfelfe! 175  
I'le gi' you leaue to put him i' the Mill,  
H'is no great, large ftone, but a true *Paragon*,  
H'has all his corners, view him well.

MER. H'is yellow.

GVI. Vpo' my faith, S<sup>r</sup>, o' the right black-water,  
And very deepe! H'is fet without a foyle, too. 180  
Here's one o' the yellow-water, I'll fell cheape.

MER. And what do you valew this, at? thirty pound?

GVI. No, Sir, he cost me forty, ere he was fet.

MER. Turnings, you meane? I know your *Equinocks*:  
You'are growne the better Fathers of 'hem o' late. 185  
Well, where't muft goe, 'twill be iudg'd, and, therefore,  
Looke you't be right. You fhall haue fifty pound for't.

*Now to Fitz-dottrel.*

Not a deneer more! And, becaufe you would  
Haue things difpatch'd, Sir, I'll goe prefently,  
Inquire out this *Lady*. If you thinke good, Sir. 190

Hauing an hundred pieces ready, you may [66]

Part with thofe, now, to ferue my kinfmans turnes,  
That he may wait vpon you, anon, the freer;

And take 'hem when you ha' feal'd, a game, of *Guilt-head*.

FIT. I care not if I do!

MER. And difpatch all, 195  
Together.

FIT. There, th'are iuft: a hundred pieces!

I' ha' told 'hem ouer, twice a day, thefe two moneths.

*Hee turnes 'hem out together. And Euerill and hee fall to fhare.*

MER. Well, go, and feale, then, S<sup>r</sup>, make your returne  
As fpeedy as you can.

EVE. Come gi' mee.

MER. Soft, Sir.

EVE. Mary, and faire too, then. I'll no delaying, Sir. 200

MER. But, you will heare?

EVE. Yes, when I haue my diident.

MER. Theres forty pieces for you.

EVE. What is this for? [136]

MER. Your halfe. You know, that *Guilt-head* muft ha' twenty.

EVE. And what's your ring there? fhall I ha' none o' that?

MER. O, thats to be giuen to a *Lady*! 205

EVE. Is't fo?

MER. By that good light, it is.

Ev. Come, gi' me

Ten pieces more, then.

MER. Why?

Ev. For *Guilt-head*? Sir,

Do'you thinke, I'll 'low him any fuch fhare:

MER. You muft.

EVE. Muft I? Doe you your mufts, Sir, I'll doe mine,

You wi' not part with the whole, Sir? Will you? Goe too. 210

Gi' me ten pieces!

MER. By what law, doe you this?  
 EVE. E'n Lyon-law, Sir, I muft roare elfe.  
 MER. Good!  
 EVE. Yo' haue heard, how th' *Affe* made his diuifions, wifely? [67]  
 MER. And, I am he: I thanke you.  
 EV. Much good do you, S<sup>r</sup>.  
 MER. I fhall be rid o' this tyranny, one day?  
 EVE. Not,  
 While you doe eate; and lie, about the towne, here; 216  
 And coozen i' your bullions; and I ftand  
 Your name of credit, and compound your bufineffe;  
 Adiourne your beatings euery terme; and make 220  
 New parties for your proiects. I haue, now,  
 A pretty tafque, of it, to hold you in  
 Wi' your *Lady Tayle-buff*: but the toy will be,  
 How we fhall both come off?  
 MER. Leaue you your doubting.  
 And doe your portion, what's affign'd you: I  
 Neuer fail'd yet.  
 EVE. With reference to your aydes? 225  
 You'll ftill be vnthankfull. Where fhall I meete you, anon?  
 You ha' fome feate to doe alone, now, I fee;  
 You wifh me gone, well, I will finde you out,  
 And bring you after to the audit.  
 MER. S'light!  
 There's *Ingin*es fhare too, I had forgot! This raigne 230  
 Is too-too-vnfuportable! I muft  
 Quit my felfe of this vaffalage! *Engin*! welcome.  
 [457] SD. om. G  
 [458] 1 [*takes Meer. aside.* G  
 [459] 7 I'm 1716, W I am G  
 [460] 16 think. [*They walk aside.* G  
 [461] 17 I'm 1716 I am W  
 [462] 21 SN. om. G  
 [463] 23 gartering W, G  
 [464] 32 Storer 1716 storer W, G  
 [465] 33 Sulters 1641  
 [466] 38 Bayliffs 1716 bailiffs W, G  
 [467] 39,43 SN. om. G  
 [468] 44 you're 1716, W  
 [469] 52 *Enter FITZDOTTREL.* || SN. om. G  
 [470] 53 part. [*They go up to Fitz.*] G  
 [471] 57, 61 SN. om. G  
 [472] 68 since 1641, f.  
 [473] 90 I had G  
 [474] 97 SN. *Hee* om. G  
 [475] 103 () ret. G  
 [476] 104 *Ever.* [*Aside to Meer.*]  
 [477] 106 'd] would G  
 [478] 114 the W  
 [479] 123 's] is G  
 [480] 127 our] your 1641  
 [481] 148 gave G  
 [482] 149 to] into 1641  
 [483] 150 SN.] [*Aside to Fitz.* G he wi'] he'll G  
 [484] 153 SN.] [*Aside to Gilthead.* G  
 [485] 159 you] your 1641, f.  
 [486] 163 SN.] [*Pulls him by the lips.* G  
 [487] 165 George-G  
 [488] 166 Lords-] lords W lords' G



[489] 173 Bristol stone W, G  
 [490] 174 SN. *He, old* om. G  
 [491] 177 He is W, G  
 [492] 178 He has W, G  
 [493] 178, 180 He's W, G  
 [494] 184 equivocates W, G  
 [495] 185 You're 1716, W You are G || 'hem] 'em G || o' ret. G  
 [496] 186 where it G  
 [497] 187 SN.] [*To Fitz.*] G  
 [498] 188 dencer 1641 Denier 1716 denier W, G  
 [499] 196 they're just a 1716, W they are just a G  
 [500] 197 SN.] [*Turns them out on table.* G  
 [501] 199 can. [*Exeunt Fitzdottrel, Gilthead, and Plutarchus.*] me. [*They fall to sharing.* G  
 [502] 201 Dividend 1716 dividend W, G  
 [503] 204 o' ret. G  
 [504] 205 that is G  
 [505] 206 Is it W, G  
 [506] 208 allow 1692, f.  
 [507] 209 you om. 1692, 1716, W  
 [508] 212 E'n] Even G  
 [509] 213 You've 1716, W  
 [510] 218 your om. 1641  
 [511] 223 you om. 1641  
 [512] 227 to doe] to be done 1641  
 [513] 229 audit. [*Exit.* G  
 [514] 232 vassalage!—*Enter* ENGINE, *followed by* WITTIPOLL. G [68]

ACT. III. SCENE. IV.

MERE-CRAFT. INGINE. WITTIPOL.

How goes the cry?

ING. Excellent well!

MER. Wil't do?

Where's *Robinfon*?

ING. Here is the Gentleman, Sir.

Will undertake t'himselfe. I haue acquainted him.

MER. Why did you fo?

ING. Why, *Robinfon* would ha' told him,  
 You know. And hee's a pleafant wit! will hurt  
 Nothing you purpofe. Then, he'is of opinion,  
 That *Robinfon* might want audacity,  
 She being fuch a gallant. Now, hee has beene,  
 In *Spaine*, and knowes the fafhions there; and can  
 Difcourfe; and being but mirth (hee faies) leaue much,  
 To his care:

MER. But he is too tall!

*He excepts at his ftature.*

ING. For that,

He has the braueft deuce! (you'll loue him for't)

To fay, he weares *Cioppinos*; and they doe fo

In *Spaine*. And *Robinfon's* as tall, as hee.

MER. Is he fo?

ING. Euery iot.

MER. Nay, I had rather

To truft a Gentleman with it, o' the two.

ING. Pray you goe to him, then, Sir, and falute him.

MER. Sir, my friend *Ingin*e has acquainted you  
 With a ftrange *bufineffe*, here.

WIT. A merry one, Sir.

The *Duke of Drown'd-land*, and his *Dutcheffe*?

MER. Yes, Sir.

Now, that the *Coniurers* ha' laid him by,

I ha' made bold, to borrow him a while;

WIT. With purpofe, yet, to put him out I hope

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[129]

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[69]

To his best wife?

MER. Yes, Sir.

WIT. For that small part,

That I am trusted with, put off your care:

I would not love to do it, for the mirth,

Will follow of it; and well, I have a fancy.

MER. Sir, that will make it well.

WIT. You will report it so.

Where must I have my dressing?

ING. At my house, Sir.

MER. You shall have caution, Sir, for what he yields,

To fix pence.

WIT. You shall pardon me. I will share, Sir,

I' your sports, onely: nothing i' your purchase.

But you must furnish mee with complements,

To th' manner of *Spaine*; my coach, my *guarda duenn'as*;

MER. *Ingine's* your *Pro'uedor*. But, Sir, I must

(Now I have entered trust wi' you, thus farre)

Secure still i' your quality, acquaint you

With somewhat, beyond this. The place, design'd

To be the *Scene*, for this our merry matter,

Because it must have countenance of women,

To draw discourse, and offer it, is here by,

At the *Lady Taile-bushes*.

WIT. I know her, Sir.

And her Gentleman *huifher*.

MER. M<sup>r</sup> *Ambler*?

WIT. Yes, Sir.

MER. Sir, It shall be no shame to mee, to confesse

To you, that wee poore Gentlemen, that want acres,

Must for our needs, turne fooles vp, and plough *Ladies*

Sometimes, to try what glebe they are: and this

Is no vnfruitfull piece. She, and I now,

Are on a proiect, for the fact, and venting

Of a new kinde of *fucus* (paint, for *Ladies*)

To serue the kingdome: wherein shee her selfe

Hath trauell'd, specially, by way of seruice

Vnto her sexe, and hopes to get the *Monopoly*,

As the reward of her inuention.

WIT. What is her end, in this?

Ev. Merely ambition,

Sir, to grow great, and court it with the secret:

Though shee pretend some other. For, she's dealing,

Already, vpon caution for the shares,

And M<sup>r</sup>. *Ambler*; is hee nam'd *Examiner*

For the ingredients; and the *Register*

Of what is vented; and shall keepe the *Office*.

Now, if shee breake with you, of this (as I

Must make the leading thred to your acquaintance,

That, how experience gotten i' your being

Abroad, will helpe our businesse) thinke of some

Pretty additions, but to keep her floting:

It may be, shee will offer you a part,

Any strange names of—

WIT. S<sup>r</sup>, I have my instructions.

Is it not high time to be making ready?

MER. Yes, Sir.

ING. The foole's in fight, *Dottrel*.

MER. Away, then.

[515] SD. om. G

[516] 1 't] it G

[517] 3 t'] 't 1716, W it G

[518] 6 he's 1692, f.

[519] 7 want] have 1641

[520] 11 SN. om. G

[521] 12 () ret. G

[522] 17 you to go 1716, W

[523] 35 *Provedore* 1716 provedore W provedoré G

[524] 43 Usher 1716 usher W, G

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[70]  
[138]

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[525] 47 Sometime 1692, 1716, W

[526] 55 Ev.] *Meer*. 1716, f.

[527] 59 is hee] he is W, G

[528] 62, 65 () ret. G

[529] 70 [*Exeunt Engine and Wittipol*]. G

ACT. IIJ. SCENE. V.

MERE-CRAFT. FITZ-DOTTREL. PVG.

Return'd fo foone?

FIT. Yes, here's the ring: I ha' feal'd.

But there's not fo much gold in all the row, he faies—  
Till't come fro' the Mint. 'Tis tane vp for the gamefters.

MER. There's a fhop-fhift! plague on 'hem.

FIT. He do's fweare it.

MER. He'll fweare, and forfwear too, it is his trade,  
You fhould not haue left him.

FIT. S'lid, I can goe backe,

And beat him, yet.

MER. No, now let him alone.

FIT. I was fo earneft, after the maine *Bufineffe*,  
To haue this ring, gone.

MER. True, and 'tis time.

I'haue learned, Sir, fin' you went, her *Ladi-fhip* eats  
With the *Lady Tail-bulh*, here, hard by.

FIT. I' the lane here?

MER. Yes, if you'had a feruant, now of prefence,  
Well cloth'd, and of an aëry voluble tongue,  
Neither too bigge, or little for his mouth,  
That could deliuer your wiues complement;  
To fend along withall.

FIT. I haue one Sir,

A very handfome, gentleman-like-fellow,  
That I doe meane to make my *Dutcheffe Vther*—  
I entertain'd him, but this morning, too:

I'll call him to you. The worft of him, is his name!

MER. She'll take no note of that, but of his meffage.

*Hee fhewes him his Pug.*

FIT. *Diuell!* How like you him, Sir. Pace, go a little.  
Let's fee you moue.

MER. He'll ferue, S<sup>r</sup>, giue it him:

And let him goe along with mee, I'll helpe  
To prefent him, and it.

FIT. Looke, you doe firah,

Difcharge this well, as you expect your place.

Do'you heare, goe on, come off with all your honours.

*Giues him instructions.*

I would faine fee him, do it.

MER. Truft him, with it;

FIT. Remember kiffing of your hand, and anfwering  
With the *French-time*, in flexure of your body.

I could now fo instruct him—and for his words—

MER. I'll put them in his mouth.

FIT. O, but I haue 'hem

O' the very *Academies*.

MER. Sir, you'll haue vfe for 'hem,

Anon, your felfe, I warrant you: after dinner,  
When you are call'd.

FIT. S'light, that'll be iuft *play-time*.

*He longs to fee the play.*

It cannot be, I muft not lofe the *play!*

MER. Sir, but you muft, if fhe appoint to fit.

And, fhee's prefident.

FIT. S'lid, it is the *Diuell*.

*Because it is the Diuell.*

MER. And, 'twere his Damme too, you muft now apply  
Your felfe, Sir, to this, wholly; or lofe all.

FIT. If I could but fee a piece—

MER. S<sup>r</sup>. Neuer think on't.

FIT. Come but to one act, and I did not care—

But to be feene to rife, and goe away,

To vex the Players, and to punish their *Poet*—

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[71]

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[139]

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[72]

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Keepe him in awe!

MER. But fay, that he be one,  
Wi' not be aw'd! but laugh at you. How then?  
FIT. Then he fhall pay for his'dinner himfelfe.

MER. Perhaps,  
He would doe that twice, rather then thanke you.  
Come, get the *Diuell* out of your head, my *Lord*,  
(I'll call you fo in priuate ftill) and take  
Your *Lord-ship* i' your minde. You were, fweete *Lord*,  
*He puts him in mind of his quarrell.*  
In talke to bring a *Bufinelle* to the *Office*.

FIT. Yes.  
MER. Why fhould not you, S<sup>r</sup>, carry it o' your felfe,  
Before the *Office* be vp? and fhew the world,  
You had no need of any mans direction;  
In point, Sir, of fufficiency. I fpeake  
Againft a kinfman, but as one that tenders  
Your graces good.

FIT. I thanke you; to proceed—  
MER. To *Publications*: ha' your *Deed* drawne prefently.  
And leaue a blancke to put in your *Feoffees*  
One, two, or more, as you fee caufe—

FIT. I thank you  
Heartily, I doe thanke you. Not a word more,  
I pray you, as you loue mee. Let mee alone.  
That I could not thinke o' this, as well, as hee?  
O, I could beat my infinite blocke-head—!

*He is angry with himfelfe.*  
MER. Come, we muft this way.

PVG. How far is't.  
MER. Hard by here  
Ouer the way. Now, to atchieue this ring,  
From this fame fellow, that is to affure it;  
*He thinks how to coozen the bearer, of the ring.*  
Before hee giue it. Though my *Spanilh Lady*,  
Be a young Gentleman of meanes, and fcorne  
To fhare, as hee doth fay, I doe not know  
How fuch a toy may tempt his *Lady-ship*:  
And therefore, I thinke beft, it be affur'd.  
PVG. Sir, be the *Ladies* braue, wee goe vnto?  
MER. O, yes.

PVG. And fhall I fee 'hem, and fpeake to 'hem?  
MER. What elfe? ha' you your falfe-beard about you? *Traines.*  
*Questions his man.*

TRA. Yes.  
MER. And is this one of your double Cloakes?  
TRA. The beft of 'hem.

MER. Be ready then. Sweet *Pitfall!*

- [530] SD. ACT. ...] *Re-enter* FITZDOTTREL. G  
[531] 3 Till it G || from G§  
[532] 8 comma after 'earnest' om. 1716, f.  
[533] 9 it is W, G  
[534] 10 since G  
[535] 14 or] nor W, G  
[536] 21, 27, 35 SN. om. G  
[537] 22 Devil!—*Enter* PUG. G  
[538] 27 Do'you] D'you 1692, 1716, W  
[539] 30 in] and W, G  
[540] 31 now] not 1641  
[541] 38 she is W, G  
[542] 39 And,] An G  
[543] 38, 51 SN. om. G  
[544] 47 Then] That 1692, 1716 || for's 1692, f.  
[545] 50 () ret. G  
[546] 53 o'] on G  
[547] 59 publication G

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[140]

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[548] 60 leave me a 1692, 1716, W

[549] 65 SN.] [*Exeunt. SCENE II. The Lane near the Lady Tailbush's House. Enter MEERCRAFT followed by PUG. G*

[550] 67 way. [*They cross over.*] G

[551] 68 SN. om. G || is] is, W, G

[552] 73 [*Aside.*] G

[553] 76 else? *Enter TRAINS.* || SN. om. G

[554] 78 then. [*Exeunt. SCENE III. A Hall in Lady Tailbush's House. Enter MEERCRAFT and PUG, met by PITFALL. G*

[74]

### ACT. III. SCENE. VI.

MERE-CRAFT. PITFALL. PVG.  
TRAINES.

Come, I muft buffe—

*Offers to kiffe.*

PIT. Away. MER. I'll fet thee vp again.  
Neuer feare that: canft thou get ne'r a bird?  
No *Thruflhes* hungry? Stay, till cold weather come,  
I'll help thee to an *Oufell*, or, a *Field-fare*.  
Who's within, with Madame?

PIT. I'll tell you straight.

5

*She runs in, in hafte: he followes.*

MER. Pleafe you ftay here, a while Sir, I'le goe in.  
PVG. I doe fo long to haue a little venery,  
While I am in this body! I would taft  
Of euery finne, a little, if it might be  
After the māner of man! *Sweet-heart!*

PIT. What would you, S<sup>r</sup>?

10

*Pug leaps at Pitfall's comming in.*

PVG. Nothing but fall in, to you, be your Black-bird,  
My pretty pit (as the Gentleman faid) your *Throftle*:  
Lye tame, and taken with you; here's gold!  
To buy you fo much new ftuffes, from the fhop,  
As I may take the old vp—

TRA. You muft send, Sir.

15

The Gentleman the ring.

*Trainee's in his falfe cloak, brings a falfe meffage, and gets the ring.*

PVG. There 'tis. Nay looke,

Will you be foolifh, *Pit*.

PIT. This is ftrange rudeneffe.

PVG. Deare *Pit*.

PIT. I'll call, I fweare.

*Mere-craft followes prefently, and askes for it.*

MER. Where are you, S<sup>r</sup>?

[75]

Is your ring ready? Goe with me.

PVG. I fent it you.

MER. Me? When? by whom?

PVG. A fellow here, e'en now,

20

Came for it i' your name.

MER. I fent none, fure.

My meaning euer was, you fhould deliuer it,  
Your felfe: So was your Mafters charge, you know.

*Ent. Train's as himfelfe againe.*

What fellow was it, doe you know him?

PVG. Here,

But now, he had it.

MER. Saw you any? *Trainees?*

25

TRA. Not I.

PVG. The Gentleman faw him.

MER. Enquire.

PVG. I was fo earneft vpon her, I mark'd not!

*The Diuell confeffeth himfelfe coozen'd.*

My diuellifh *Chiefe* has put mee here in flesh,

[141]

To fhame mee! This dull body I am in,

I perceiue nothing with! I offer at nothing,

30

That will fucceed!

TRA. Sir, fhe faw none, fhe faies.

PVG. *Satan* himfelfe, has tane a fhape t'abufe me.

It could not be elfe.

MER. This is aboue ftrange!

Mere-craft *accufeth him of negligence.*

That you should be so retchleffe. What'll you do, Sir?  
 How will you answer this, when you are question'd? 35  
 PVG. Run from my flesh, if I could: put off mankind!  
 This's such a scorne! and will be a new exercise,  
 For my *Arch-Duke!* Woe to the featherall cudgells,  
 Must suffer, on this backe! Can you no succours? Sir? 39  
*He asketh ayde.*

MER. Alas! the use of it is so present.  
 PVG. I aske,  
 Sir, credit for another, but till to morrow?  
 MER. There is not so much time, Sir. But how euer,  
 The lady is a noble Lady, and will  
 (To faue a Gentleman from check) be intreated  
 Mere-craft *promifeth faintly, yet comforts him.*  
 To say, she ha's receiu'd it. [76]  
 PVG. Do you thinke so? 45  
 Will shee be won?  
 MER. No doubt, to such an office,  
 It will be a Lady's brauery, and her pride.  
 PVG. And not be knowne on't after, vnto him?  
 MER. That were a treachery! Vpon my word,  
 Be confident. Returne vnto your mafter, 50  
 My *Lady Prefident* fits this after-noone,  
 Ha's tane the ring, commends her seruices  
 Vnto your *Lady-Dutcheffe.* You may say  
 She's a ciuill *Lady,* and do's giue her  
 All her respects, already: Bad you, tell her 55  
 She liues, but to receiue her with'd commandements,  
 And haue the honor here to kisse her hands:  
 For which shee'll stay this houre yet. Hasten you  
 Your *Prince,* away.  
 PVG. And Sir, you will take care  
 Th' excuse be perfect?  
 MER. You confesse your feares. 60  
*The Diuel is doubtfull.*

Too much.  
 PVG. The flame is more, I'll quit you of either.

- [555] SD. om.  
 [556] 1 SN.] [*Offers to kiss her.* G  
 [557] 5 SN. [*Exit hastily.* (after 5) [*Exit.* (after 6) G  
 [558] 10 SN.] Sweetheart! *Re-enter* PITFALL. || sir? [*Pug runs to her.* G  
 [559] 16 SN.] *Enter* TRAINS *in his false beard and cloke.* (after 'vp—'15) [*Exit Trains.*] (after 'tis' 16) G  
 [560] 18 SN. *Enter* MEERCRAFT. G  
 [561] 21 for't W  
 [562] 23 SN.] *Re-enter* TRAINS *dressed as at first.* G  
 [563] 26 Gentlewoman 1716 gentlewoman W, G  
 [564] 27, 33, 39 SN. om. G  
 [565] 31 succeed! [*Aside.* G  
 [566] 33 else! [*Aside.* G  
 [567] 34 'll] will G  
 [568] 37 's] is G  
 [569] 39 back! [*Aside.*] G  
 [570] 44 entreated W, G  
 [571] 45 has 1692, f. passim  
 [572] 44, 60 SN. om. G  
 [573] 60 period om. 1716, f.  
 [574] 61 I'll ...] *Meer.* I'll ... W, G  
 [575] 61 [*Exeunt* G

ACT. IIIJ. SCENE. I.

[142]

TAILE-BVSH. MERE-CRAFT. MANLY.

A Pox vpo' referring to *Commifioners*,  
 I'had rather heare that it were past the feales:

Your *Courtiers* moue fo Snaille-like i' your *Bufineffe*.  
Wuld I had begun wi' you.

MER. We muft moue,

*Madame*, in order, by degrees: not iump.

5

TAY. Why, there was S<sup>r</sup>. *John Monie-man* could iump  
A *Bufineffe* quickly.

MER. True, hee had great friends,

But, becaufe fome, fweete *Madame*, can leape ditches,  
Wee muft not all fhunne to goe ouer bridges.

[77]

The harder parts, I make account are done:

10

*He flatters her.*

Now, 'tis referr'd. You are infinitely bound  
Vnto'the *Ladies*, they ha' so cri'd it vp!

TAY. Doe they like it then?

MER. They ha' fent the *Spanifh-Lady*,  
To gratulate with you—

TAY. I must fend 'hem thanks

And fome remembrances.

MER. That you muft, and vifit 'hem.

15

Where's *Ambler*?

TAY. Loft, to day, we cannot heare of him.

MER. Not *Madam*?

TAY. No in good faith. They fay he lay not  
At home, to night. And here has fall'n a *Bufineffe*  
Betweene your Coufin, and Mafter *Manly*, has  
Vnquieted vs all.

MER. So I heare, *Madame*.

20

Pray you how was it?

TAY. Troth, it but appeares

Ill o' your Kinfmans part. You may haue heard,  
That *Manly* is a futor to me, I doubt not:

MER. I guefs'd it, *Madame*.

TAY. And it feemes, he trusted  
Your Coufin to let fall some faire reports  
Of him vnto mee.

25

MER. Which he did!

TAY. So farre

From it, as hee came in, and tooke him rayling  
Againft him.

MER. How! And what said *Manly* to him?

TAY. Inough, I doe affure you: and with that fcorne  
Of him, and the iniury, as I doe wonder  
How *Euerill* bore it! But that guilt vndoe's  
Many mens valors.

30

MER. Here comes *Manly*.

MAN. *Madame*,  
I'll take my leaue—

[143]

*Manly offers to be gone.*

TAY. You fha' not goe, i' faith.

I'll ha' you ftay, and fee this *Spanifh* miracle,  
Of our *Englifh Ladie*.

[78]

MAN. Let me pray your *Ladifhip*,  
Lay your commands on me, some other time.

35

TAY. Now, I proteft: and I will haue all piec'd,  
And friends againe.

MAN. It will be but ill folder'd!

TAY. You are too much affected with it.

MAN. I cannot

*Madame*, but thinke on't for th' iniuftice.

TAY. Sir,

40

His kinfman here is forry.

MER. Not I, *Madam*,

I am no kin to him, wee but call Coufins,

*Mere-craft denies him.*

And if wee were, Sir, I haue no relation  
Vnto his crimes.

MAN. You are not vrged with 'hem.

I can accufe, Sir, none but mine owne iudgement,  
For though it were his crime, fo to betray mee:

45

I am fure, 'twas more mine owne, at all to trufft him.  
But he, therein, did vfe but his old manners,  
And fauour ftongly what hee was before.

TAY. Come, he will change!

MAN. Faith, I muft neuer think it.

50



Nor were it reason in mee to expect  
That for my fake, hee should put off a nature  
Hee suck'd in with his milke. It may be *Madam*,  
Deceiuing trust, is all he has to trust to:  
If so, I shall be loath, that any hope  
Of mine, should bate him of his meanes.

55

TAY. Yo' are sharp, Sir.  
This act may make him honest!

MAN. If he were  
To be made honest, by an act of *Parliament*,  
I should not alter, i' my faith of him.

TAY. *Eyther-side!*  
Welcome, deare *Either-side!* how hast thou done, good wench?  
*She spies the Lady Eyther-side.*

Thou hast beene a stranger! I ha' not seene thee, this weeke.

61

[576] SD. III] VI. 1641 TAILE. ...] *A room in Lady Tailbush's House. Enter Lady Tailbush and Meercraft.* G

[577] 10 SN. om. G

[578] 32 valours. *Enter Manly.* G

[579] 33 SN. om. G

[580] 42 SN. om. G

[581] 43 wee] he G

[582] 47 I'm 1716, W

[583] 56 Y'are 1716, W

[584] 59 him. *Enter Lady Eitherside.*

[585] 60 SN. om. G

[79]

### ACT. III. SCENE. II.

EITHERSIDE. { *To them*

Ever your seruant, *Madame.*

TAY. Where hast 'hou beene?

[144]

I did so long to see thee.

EIT. Vifiting, and so tyr'd!

I protest, *Madame*, 'tis a monstrous trouble!

TAY. And so it is. I sweare I must to morrow,  
Beginne my visits (would they were ouer) at *Court*.  
It tortures me, to thinke on 'hem.

5

EIT. I doe heare

You ha' cause, *Madam*, your fute goes on.

TAY. Who told thee?

EYT. One, that can tell: M<sup>r</sup>. *Eyther-side.*

TAY. O, thy husband!

Yes, faith, there's life in't, now: It is refer'd.  
If wee once see it vnder the feales, wench, then,  
Haue with 'hem for the great *Carroch*, fixe horses,  
And the two *Coach-men*, with my *Ambler*, bare,  
And my three women: wee will liue, i' faith,  
The examples o' the towne, and gouerne it.

10

I'll lead the fashion still.

EIT. You doe that, now,

15

Sweet *Madame*.

TAY. O, but then, I'll euery day  
Bring vp some new deuce. Thou and I, *Either-side*,  
Will first be in it. I will giue it thee;  
And they shall follow vs. Thou shalt, I sweare,  
Weare euery moneth a new gowne, out of it.

20

EIT. Thanke you good *Madame*.

TAY. Pray thee call mee *Taile-buflh*  
As I thee, *Either-side*: I not loue this, *Madame*.  
EYT. Then I protest to you, *Taile-buflh*, I am glad  
Your *Buflnesse* so succeeds.

TAY. Thanke thee, good *Eyther-side*.  
EYT. But Master *Either-side* tells me, that he likes  
Your other *Buflnesse* better.

[825

TAY. Which?

EIT. O' the Tooth-picks.

TAY. I neuer heard on't.

EIT. Aske M<sup>r</sup>. *Mere-craft*.

MER. *Madame?* H'is one, in a word, I'll trust his malice,

With any mans credit, I would haue abus'd!  
Mere-craft *hath whisper'd with the while.* 30

MAN. Sir, if you thinke you doe please mee, in this,  
You are deceiu'd!

MER. No, but because my *Lady*,  
Nam'd him my kinfman; I would satisfie you,  
What I thinke of him: and pray you, vpon it  
To iudge mee!

MAN. So I doe: that ill mens friendship,  
Is as vnfaithfull, as themselues.

TAY. Doe you heare? 35  
Ha' you a *Buſineſſe* about Tooth-picks?

MER. Yes, *Madame.*  
Did I ne'r tell't you? I meant to haue offer'd it  
Your *Lady-ſhip*, on the perfecting the pattent. [145]

TAY. How is't!

MER. For feruing the whole ftate with Tooth-picks;  
*The Proiect for Tooth-picks.* 40  
(Somewhat an intricate *Buſineſſe* to diſcourſe) but—  
I fhew, how much the Subiect is abus'd,  
Firſt, in that one commodity? then what diſeaſes,  
And putrefactions in the gummes are bred,  
By thofe are made of adultrate, and falſe wood?  
My plot, for reformation of theſe, followes. 45  
To haue all Tooth-picks, brought vnto an *office*,  
There feal'd; and ſuch as counterfait 'hem, mulcted.  
And laſt, for venting 'hem to haue a booke  
Printed, to teach their vſe, which euery childe  
Shall haue throughout the kingdome, that can read, 50  
And learne to picke his teeth by. Which beginning  
Earely to practice, with ſome other rules,  
Of neuer ſleeping with the mouth open, chewing [81]  
Some graines of *maſticke*, will preferue the breath  
Pure, and fo free from taynt—ha' what is't? faiſt thou?

*Traines his man whispers him.*

TAY. Good faith, it founds a very pretty *Bus'neſſe*! 56

EIT. So M<sup>r</sup>. *Either-side* ſaies, *Madame.*

MER. The *Lady* is come.

TAY. Is ſhe? Good, waite vpon her in. My *Ambler*  
Was neuer fo ill abſent. *Either-side*,  
How doe I looke to day? Am I not dreſt, 60  
Spruntly?

*She lookes in her glaſſe.*

EIT. Yes, verily, *Madame.*

TAY. Pox o' *Madame*, Will you not leaue that?

EIT. Yes, good *Taile-buſh.*

TAY. So?

Sounds not that better? What vile *Fucus* is this,  
Thou haſt got on?

EIT. 'Tis *Pearle.*

TAY. *Pearle? Oyſter-ſhells:*  
As I breath, *Either-side*, I know't. Here comes 65  
(They ſay) a wonder, firrah, has beene in *Spaine!*  
Will teach vs all; ſhee's ſent to mee, from *Court.*  
To gratulate with mee! Pr'y thee, let's obſerue her,  
What faults ſhe has, that wee may laugh at 'hem,  
When ſhe is gone.

EIT. That we will heartily, *Tail-buſh.* 70  
*Wittipol enters.*

TAY. O, mee! the very *Infanta* of the *Giants!*

[586] SD. om. G  
[587] 1 thou 1692, f.  
[588] 22 not loue] love not 1716, f.  
[589] 26 O'] O, 1641  
[590] 27 on't] of it G  
[591] 28 Madam! [*Aside to Manly.*] G || He is G  
[592] 29 SN. *with him the* 1692, 1716, W SN. om. G  
[593] 37 tell it G  
[594] 39 is it G || SN. om. G  
[595] 40 an] in 1641

[596] 42 disease W  
 [597] 44 adulterate G  
 [598] 53 chewing 1716, f.  
 [599] 55 SN.] taint—*Enter* TRAINS, *and whispers him.* G  
 [600] 58 in. [*Exit Meercraft.*] G  
 [601] 61 SN.] *She* om. G || o' ret. G  
 [602] 68 Prythee 1692 Prithee 1716 prithee W, G  
 [603] 70 SN.] *Re-enter* MEERCRAFT, *introducing* WITTIPOL *dressed as a Spanish Lady.* G [82]

ACT. IIIJ. SCENE. IJI.

MERE-CRAFT. WITTIPOL. } to them.

Wittipol *is dreft like a Spanifh Lady.*

MER. Here is a noble *Lady, Madame*, come, [146]  
 From your great friends, at *Court*, to see your *Ladi-ship*:  
 And haue the honour of your acquaintance.

TAY. Sir.

She do's vs honour.

WIT. Pray you, say to her *Ladifhip*,

It is the manner of *Spaine*, to imbrace onely, 5  
 Neuer to kiffe. She will excufe the custome!

*Excufes him felfe for not kissing.*

TAY. Your vfe of it is law. Pleafe you, fweete, *Madame*,  
 To take a feate.

WIT. Yes, *Madame*. I'haue had

The fauour, through a world of faire report  
 To know your vertues, *Madame*; and in that 10  
 Name, haue defir'd the happineffe of prefenting  
 My feruice to your *Ladifhip*!

TAY. Your loue, *Madame*,

I muft not owne it elfe.

WIT. Both are due, *Madame*,

To your great vndertakings.

TAY. Great? In troth, *Madame*,

They are my friends, that thinke 'hem any thing: 15  
 If I can doe my fexe (by 'hem) any feruice,  
 I'haue my ends, *Madame*.

WIT. And they are noble ones,

That make a multitude beholden, *Madame*:  
 The common-wealth of *Ladies*, muft acknowledge from you.

ET. Except fome enuious, *Madame*.

WIT. Yo' are right in that, *Madame*,

Of which race, I encountred fome but lately. 20  
 Who ('t feemes) haue ftudied reafons to difcredit  
 Your *bufineffe*.

TAY. How, fweet *Madame*.

WIT. Nay, the parties

Wi' not be worth your paufe—Moft ruinous things, *Madame*, [83]  
 That haue put off all hope of being recouer'd 25  
 To a degree of handfomeneffe.

TAY. But their reafons, *Madame*?

I would faine heare.

WIT. Some *Madame*, I remember.

They fay, that painting quite deftroyes the face—

ET. O, that's an old one, *Madame*.

WIT. There are new ones, too.

Corrupts the breath; hath left fo little fweetneffe 30  
 In kissing, as 'tis now vf'd, but for fashion:  
 And fhortly will be taken for a punifhment.

Decayes the fore-teeth, that fhould guard the tongue;  
 And fuffers that runne riot euer-lafting!

And (which is worfe) fome *Ladies* when they meete 35  
 Cannot be merry, and laugh, but they doe fpit  
 In one anothers faces!

MAN. I fhould know

This voyce, and face too:

Manly *begins to know him.*

WIT. Then they fay, 'tis dangerous

To all the falne, yet well difpos'd *Mad-dames*, [147]

That are induftrious, and defire to earne

Their liuing with their fweate! For any diftemper 40

Of heat, and motion, may difplace the colours;  
And if the paint once runne about their faces,  
Twenty to one, they will appeare fo ill-fauour'd,  
Their feruants run away, too, and leaue the pleafure  
Imperfect, and the reckoning all vnpay'd.

45

ET. Pox, thefe are *Poets* reafons.

TAY. Some old *Lady*

That keepes a *Poet*, has deuif'd thefe fcandales.

ET. Faith we muft haue the *Poets* banifh'd, *Madame*,  
As Mafter *Either-fide* faies.

MER. Mafter *Fitz-dottrel*?

50

And his wife: where? *Madame*, the *Duke* of *Drown'd-land*,  
That will be fhortly.

VVIT. Is this my *Lord*?

MER. The fame.

[604] SD. om. G

[605] 1 SN. is om. 1692, 1716, W || For G see 70 above.

[606] 5 embrace 1716, f.

[607] 6 SN. om. G

[608] 16 'em G

[609] 20 Yo'] Y' 1716, W

[610] 22 't] it G

[611] 38 SN.] [*Aside*. G

[612] 39 *Mad-dams* 1692, 1716 mad-dams W mad-ams G

[613] 46 also G

[614] 51 wife! *Wit*. Where? *Enter Mr. and Mrs.Fitzdottrel, followed by Pug. Meer.* [*To Wit.*] *Madam*,

G

[84]

### ACT. IIIJ. SCENE. IV.

FITZ-DOTTREL. Miftrefse FITZ-DOTTRELL. PVG. } *to them.*

Your feruant, *Madame*!

VVIT. How now? Friend? offended,  
That I haue found your haunt here?

Wittipol *whifpers* with Manly.

MAN. No, but wondring

At your ftrange fafhion'd venture, hither.

VVIT. It is

To fhew you what they are, you fo purfue.

MAN. I thinke 'twill proue a med'cine againft marriage;  
To know their manners.

VVIT. Stay, and profit then.

6

MER. The *Lady, Madame*, whose *Prince* has brought her, here,  
To be inftructed.

*Hee prefents Miftrefse Fitz-dottrel.*

VVIT. Pleafe you fit with vs, *Lady*.

MER. That's *Lady-Prefident*.

FIT. A goodly woman!

I cannot fee the ring, though.

MER. Sir, fhe has it.

10

TAY. But, *Madame*, thefe are very feeble reafons!

WIT. So I vrg'd *Madame*, that the new complexion,  
Now to come forth, in name o' your *Ladifhip's fucus*,  
Had no *ingredient*—

TAY. But I durft eate, I affure you.

WIT. So do they, in *Spaine*.

TAY. Sweet *Madam* be fo liberall,  
To giue vs fome o' your *Spanifh Fucufes*!

15

VVIT. They are infinit, *Madame*.

TAY. So I heare, they haue

VWater of *Gourdes*, of *Radilh*, the white *Beanes*,  
Flowers of *Glaffe*, of *Thiftles*, *Rofe-marine*.

[85]

Raw *Honey*, *Muftard-feed*, and Bread dough-bak'd,  
The crums o' bread, *Goats-milke*, and whites of  *Egges*,  
*Camphere*, and *Lilly-roots*, the fat of *Swannes*,  
Marrow of *Veale*, white *Pidgeons*, and pine-kernells,  
The feedes of *Nettles*, *perse'line*, and *hares gall*.

20

*Limons*, thin-kind—

ET. How, her *Ladifhip* has ftudied

25

Al excellent things!

[148]

VVIT. But ordinary, *Madame*.  
No, the true rarities, are th' *Aluagada*,  
And *Argentata* of Queene *Isabella*!

TAY. I, what are their *ingredients*, gentle *Madame*?  
WIT. Your *Allum Scagliola*, or *Pol-dipedra*; 30  
And *Zuccarino*; *Turpentine* of *Abezzo*,  
Wash'd in nine waters: *Soda di leuante*,  
Or your *Ferne afhes*; *Beniamin di gotta*;  
*Graffo di ferpe*; *Porcelletto marino*;  
Oyles of *Lentifco*; *Zucche Mugia*; make 35  
The admirable *Vernifh* for the face,  
Giues the right luffer; but two drops rub'd on  
VVith a piece of fcarlet, makes a *Lady* of fixty  
Looke at fixteen. But, aboue all, the water  
Of the white *Hen*, of the *Lady Eftifanias*! 40

TAY. O, I, that fame, good *Madame*, I haue heard of:  
How is it done?

VVIT. *Madame*, you take your *Hen*,  
Plume it, and skin it, cleanfe it o' the inwards:  
Then chop it, bones and all: adde to foure ounces  
Of *Carrauicins*, *Pipitas*, *Sope* of *Cyprus*, 45  
Make the decoction, ftreine it. Then diftill it,  
And keep it in your galley-pot well glidder'd:  
Three drops preferues from wrinkles, warts, fpots, moles,  
Blemifh, or Sun-burnings, and keeps the skin  
*In decimo fexto*, euer bright, and fsmooth, 50  
As any looking-glaffe; and indeed, is call'd  
The Virgins milke for the face, *Oglio reale*;  
A Cerufe, neyther cold or heat, will hurt; [86]  
And mixt with oyle of *myrrhe*, and the red *Gilli-flower*  
Call'd *Cataputia*; and flowers of *Rouiftico*; 55  
Makes the beft *muta*, or dye of the whole world.

TAY. Deare *Madame*, will you let vs be familiar?  
WIT. Your *Ladifhips* feruant.

MER. How do you like her.  
FIT. Admirable!  
But, yet, I cannot fee the ring.  
*Hee is iealous about his ring, and Mere-craft deliuers it.*  
PVG. Sir.

MER. I muft  
Deliuer it, or marre all. This foole's fo iealous. 60  
*Madame*—Sir, weare this ring, and pray you take knowledge,  
'Twas fent you by his wife. And giue her thanks,  
Doe not you dwindle, Sir, beare vp.

PVG. I thanke you, Sir.

TAY. But for the manner of *Spaine*! Sweet, *Madame*, let vs  
Be bold, now we are in: Are all the *Ladies*, 65  
There, i' the *fafhion*?

VVIT. None but *Grandee's*, *Madame*,  
O' the clapp'd traine, which may be worne at length, too,  
Or thus, vpon my arme.

TAY. And doe they weare  
*Cioppino's* all?

VVIT. If they be dreft in *punto*, *Madame*.

EIT. Guilt as thofe are? *madame*?  
WIT. Of Goldfmiths work, *madame*; [149] 70  
And fet with diamants: and their *Spanifh* pumps  
Of perfum'd leather.

TAL. I fhould thinke it hard  
To go in 'hem, *madame*.

WIT. At the firft, it is, *madame*.  
TAL. Do you neuer fall in 'hem?  
WIT. Neuer.  
Ei. I fweare, I fhould  
Six times an houre.

WIT. But you haue men at hand, fstill,  
To helpe you, if you fall? 76

EIT. Onely one, *madame*,  
The *Guardo-duennas*, fuch a little old man,  
As this. [87]

EIT. Alas! hee can doe nothing! this!  
WIT. I'll tell you, *madame*, I faw i' the *Court* of *Spaine* once,  
A *Lady* fall i' the Kings fight, along, 80  
And there fhee lay, flat fpred, as an *Vmbrella*,  
Her hoope here crack'd; no man durft reach a hand

To helpe her, till the *Guarda-duenn'as* came,  
 VWho is the perfon onel' allow'd to touch  
 A *Lady* there: and he but by this finger. 85  
 EIT. Ha' they no feruants, *madame*, there? nor friends?  
 WIT. An *Efcudero*, or fo *madame*, that wayts  
 Vpon 'hem in another Coach, at diftance,  
 And when they walke, or daunce, holds by a hand-kercher,  
 Neuer prefumes to touch 'hem.  
 EIT. This's fciruy! 90  
 And a forc'd grauity! I doe not like it.  
 I like our owne much better.  
 TAY. 'Tis more *French*,  
 And *Courtly* ours.  
 EIT. And tafts more liberty.  
 VVe may haue our doozen of vifiters, at once,  
 Make loue t'vs.  
 TAY. And before our husbands?  
 EIT. Hufband? 95  
 As I am honeft, *Tayle-bulh* I doe thinke  
 If no body fhould loue mee, but my poore husband,  
 I fhould e'n hang my felfe.  
 TAY. Fortune forbid, wench:  
 So faire a necke fhould haue fo foule a neck-lace.  
 EIT. 'Tis true, as I am handfome!  
 WIT. I receiu'd, *Lady*, 100  
 A token from you, which I would not bee  
 Rude to refufe, being your firft remembrance.  
 (FIT. O, I am fatifified now! MER. Do you fee it, Sir.)  
 WIT. But fince you come, to know me, neerer, *Lady*, [88]  
 I'll begge the honour, you will weare for mee, 105  
 It muft be fo.  
 Wittipol *giues it Miltreffe* Fitz-dottrel.  
 MRS. FIT. Sure I haue heard this tongue.  
 MER. What do you meane, S<sup>r</sup>?  
 Mere-craft *murmures*,  
 WIT. Would you ha' me mercenary?  
 We'll recompence it anon, in fomewhat elfe.  
*He is fatifified, now he fees it.*  
 FIT. I doe not loue to be gull'd, though in a toy.  
 VVife, doe you heare? yo' are come into the Schole, wife,  
 VWhere you may learne, I doe perceiue it, any thing! 111  
 How to be fine, or faire, or great, or proud,  
 Or what you will, indeed, wife; heere 'tis taught.  
 And I am glad on't, that you may not fay,  
 Another day, when honours come vpon you, 115  
 You wanted meanes. I ha' done my parts: beene,  
 Today at fifty pound charge, firft, for a ring, [150]  
*He vpbraids her, with his Bill of cofts.*  
 To get you entred. Then left my new *Play*,  
 To wait vpon you, here, to fee't confirm'd.  
 That I may fay, both to mine owne eyes, and eares, 120  
 Senfes, you are my witneffe, fha' hath inioy'd  
 All helps that could be had, for loue, or money—  
 MRS. FIT. To make a foole of her.  
 FIT. Wife, that's your malice,  
 The wickedneffe o' you nature to interpret  
 Your husbands kindeffe thus. But I'll not leaue;  
 Still to doe good, for your deprau'd affections: 125  
 Intend it. Bend this ftubborne will; be great.  
 TAY. Good *Madame*, whom do they vfe in meffages?  
 WIT. They comonly vfe their flaues, *Madame*. [89]  
 TAI. And do's your *Ladifhip*.  
 Thinke that fo good, *Madame*?  
 WIT. no, indeed, *Madame*; I, 130  
 Therein preferre the fafhion of *England* farre,  
 Of your young delicate Page, or difcreef Vther.  
 FIT. And I goe with your *Ladifhip*, in opinion,  
 Directly for your Gentleman-vfher.  
 There's not a finer *Officer* goes on ground. 135  
 WIT. If hee be made and broken to his place, once.  
 FIT. Nay, fo I prefuppofe him.  
 WIT. And they are fitter  
 Managers too, Sir, but I would haue 'hem call'd  
 Our *Efcudero's*.

FIT. Good.  
 WIT. Say, I should fend  
 To your *Ladiship*, who (I presume) has gather'd 140  
 All the deare secrets, to know how to make  
*Pastillos* of the *Dutchesse* of *Braganza*,  
*Coquettas*, *Almoiauana's*, *Mantecada's*,  
*Alcoreas*, *Muftaccioli*; or say it were  
 The *Peladore* of *Isabella*, or *balls* 145  
 Against the itch, or *aqua nanfa*, or *oyle*  
 Of *Ieffamine* for gloves, of the *Marqueffe Muja*:  
 Or for the head, and hayre: why, these are *offices*.  
 FIT. Fit for a gentleman, not a flauie. They onely  
 Might aske for your *pineti*, *Spanifh-cole*, 150  
 To burne, and sweeten a roome; but the *Arcana*  
 Of *Ladies* Cabinets—  
 FIT. Should be else-where trusted.  
 Yo' are much about the truth. Sweet honoured *Ladies*,  
*He enters himselfe with the Ladies*.  
 Let mee fall in wi' you. I'ha' my female wit,  
 As well as my male. And I doe know what futes 155  
 A *Lady* of spirit, or a woman of fashion!  
 WIT. And you would haue your wife fuch.  
 FIT. Yes, *Madame*, aërie,  
 Light; not to plaine difhonefty, I meane:  
 But, fomewhat o' this fide. [90]  
 WIT. I take you, Sir.  
 H'has reason *Ladies*. I'll not giue this rufh 160  
 For any *Lady*, that cannot be honest  
 Within a thred.  
 TAY. Yes, *Madame*, and yet venter  
 As far for th'other, in her Fame—  
 WIT. As can be;  
 Coach it to *Pimlico*; daunce the *Saraband*; [151]  
 Heare, and talke bawdy; laugh as loud, as a larum; 165  
 Squeake, spring, do any thing.  
 FIT. In young company, *Madame*.  
 TAY. Or afore gallants. If they be braue, or *Lords*,  
 A woman is ingag'd.  
 FIT. I say so, *Ladies*,  
 It is ciuility to deny vs nothing.  
 PVG. You talke of a *Vniuerfity*! why, *Hell* is 170  
 A Grammar-fchoole to this!  
*The Diuell admires him*.  
 FIT. But then,  
 Shee muft not lofe a looke on stufes, or cloth, *Madame*.  
 TAY. Nor no courfe fellow.  
 WIT. She muft be guided, *Madame*  
 By the clothes he weares, and company he is in;  
 Whom to falute, how farre—  
 FIT. I ha' told her this. 175  
 And how that bawdry too, vpo' the point,  
 Is (in it selfe) as ciuill a difcourfe—  
 WIT. As any other affayre of flefh, what euer.  
 FIT. But fhee will ne'r be capable, fhee is not  
 So much as comming, *Madame*; I know not how 180  
 She lofes all her opportunities  
 With hoping to be forc'd. I'haue entertain'd  
*He fhews his Pug*.  
 A gentleman, a younger brother, here,  
 Whom I would faine breed vp, her *Efcudero*,  
 Against fome expectation's that I haue, 185  
 And fhe'll not countenance him.  
 WIT. What's his name?  
 FIT. *Diuel*, o' *Darbi-fhire*.  
 FIT. Bleffe us from him!  
 TAY. *Diuell*?  
 Call him *De-uile*, fweet *Madame*. [91]  
 M<sup>RS</sup>. Fi. What you please, *Ladies*.  
 TAY. *De-uile's* a prettier name!  
 FIT. And founds, me thinks,  
 As it came in with the *Conquerour*—  
 MAN. Ouer fmocks! 190  
 What things they are? That nature fhould be at leafure  
 Euer to make 'hem! my woiing is at an end.



Manly *goes out with indignation.*

WIT. What can he do?

EIT. Let's heare him.

TAY. Can he manage?

FIT. Pleafe you to try him, *Ladies*. Stand forth, *Diuell*.

PVG. Was all this but the preface to my torment?

195

FIT. Come, let their *Ladilhips* see your honours.

EIT. O,

Hee makes a wicked leg.

TAY. As euer I faw!

WIT. Fit for a *Diuell*.

TAY. Good *Madame*, call him *De-uile*.

WIT. *De-uile*, what property is there moft required  
I' your conceit, now, in the *Efcudero*?

200

*They begin their Catechifme.*

FIT. Why doe you not speake?

PVG. A fetled difcreet pafe, *Madame*.

WIT. I thinke, a barren head, Sir, Mountaine-like,

To be expos'd to the cruelty of weathers—

FIT. I, for his Valley is beneath the wafte, *Madame*,

And to be fruitfull there, it is fufficient.

205

Dulneffe vpon you! Could not you hit this?

PVG. Good Sir—

*He strikes him.*

WIT. He then had had no barren head.

You daw him too much, in troth, Sir.

FIT. I muft walke

With the *French* fticke, like an old vierger for you.

[92]

PVG. O, *Chiefe*, call mee to *Hell* againe, and free mee.

210

*The Diuell prayes.*

FIT. Do you murmur now?

PVG. Not I, S<sup>r</sup>.

WIT. What do you take

[152]

M<sup>r</sup>. *Deuile*, the height of your employment,

In the true perfect *Efcudero*?

FIT. When?

What doe you anfwer?

PVG. To be able, *Madame*,

Firft to enquire, then report the working,

215

Of any *Ladies* phyficke, in fweete phrafe.

WIT. Yes, that's an act of elegance, and importance.

But what aboue?

FIT. O, that I had a goad for him.

PVG. To find out a good *Corne-cutter*.

TAY. Out on him!

EIT. Moft barbarous!

FIT. Why did you doe this, now?

220

Of purpofe to difcredit me? you damn'd *Diuell*.

PVG. Sure, if I be not yet, I fhall be. All

My daies in *Hell*, were holy-daies to this!

TAY. 'Tis labour loft, *Madame*?

EIT. H'is a dull fellow

Of no capacity!

TAI. Of no difcourfe!

225

O, if my *Ambler* had beene here!

EIT. I, *Madame*;

You talke of a man, where is there fuch another?

WIT. M<sup>r</sup>. *Deuile*, put cafe, one of my *Ladies*, heere,

Had a fine brach: and would imploy you forth

To treat 'bout a conuenient match for her.

230

What would you obferue?

PVG. The color, and the fize, *Madame*.

WIT. And nothing elfe?

FIT. The Moon, you calfe, the Moone!

WIT. I, and the Signe.

TAI. Yes, and receipts for proneneffe.

WIT. Then when the *Puppies* came, what would you doe?

PVG. Get their natiuities caft!

[93]

WIT. This's wel. What more?

235

PVG. Confult the *Almanack-man* which would be leaft?

Which cleaneliest?

WIT. And which filentest? This's wel, *madame*!

WIT. And while fhe were with puppy?

PVG. Walke her out,

And ayre her euery morning!

WIT. Very good!

And be induftrious to kill her fleas?

240

PVG. Yes!

WIT. He will make a pretty proficient.

PVG. Who,

Comming from *Hell*, could looke for fuch Catechifing?

The *Diuell* is an *Affe*. I doe acknowledge it.

FIT. The top of woman! All her fexe in abftract!

Fitz-dottrel *admires* Wittipol.

I loue her, to each fyllable, falls from her.

245

TAL. Good *madame* giue me leaue to goe afide with him!

And try him a little!

WIT. Do, and I'll with-draw, *Madame*,

With this faire *Lady*: read to her, the while.

TAL. Come, S<sup>r</sup>.

PVG. Deare *Chiefe*, relieue me, or I perifh.

*The Diuel praies again.*

WIT. *Lady*, we'll follow. You are not iealous Sir?

250

FIT. O, *madame*! you fhall fee. Stay wife, behold,

I giue her vp heere, abfolutely, to you,

She is your owne. Do with her what you will!

*He giues his wife to him, taking him to be a Lady.*

Melt, caft, and forme her as you fhall thinke good!

Set any ftamp on! I'll receiue her from you

255

As a new thing, by your owne ftandard!

WIT. Well, Sir!

[615] SD. om. G

[616] 1 *Wit.* [*Takes Manly aside.*]

[617] 2 SN. om. G wondering G

[618] 8 SN. *Hee* om. G

[619] 13 o'] of W

[620] 14 had] has W, G

[621] 17 hear. *Wit.* They G

[622] 22 Camphire 1716, f.

[623] 32, 3 *leuante ... di* om. 1641

[624] 34 *Grosia* 1641

[625] 35 *Zucchi* 1641

[626] 36 varnish G

[627] 39 at] as 1716, f.

[628] 43 o' ret. G

[629] 53 or] nor W, G

[630] 59 SN. om. G

[631] 60 [*Aside.* G

[632] 61 Madam—[*whispers Wit.*] G

[633] 63 up. [*Aside to Pug.* G

[634] 70 Err.] *Lady T.* G

[635] 71 Diamonds 1692, 1716 diamonds W, G

[636] 75 WIT. ...] speech given to TAL. 1716, f.

[637] 76 Err. ...] speech given to WIT. 1716, f.

[638] 77 guarda W, G

[639] 78 this. [*Points to Trains.* G

[640] 79 in the 1716, f.

[641] 84 onl' 1692, 1716 only W, G

[642] 89 dance 1692, f. || Handkerchief 1716 handkerchief W, G

[643] 90 This is W, G

[644] 94 dozen 1692, f.

[645] 103 now! [*Aside to Meer.* G

[646] 106 SN.] [*Gives the ring to Mrs. Fitzdottrel.* G Surely 1641 tongue. [*Aside.* G

[647] 107 SN.] [*Aside to Wit.* G

- [648] 108 SN. om. [*Exeunt Meer, and Trains* G  
 [649] 110 heare? [*Takes Mrs. Fitz. aside.*] G You're 1716, W into] in 1641 schoole 1641 School 1692, 1716 school W, G  
 [650] 117 SN. om. G  
 [651] 118 left] let 1641 entered W enter'd G  
 [652] 120 owne om. G  
 [653] 121 sha'] she' 1692 she 1716, f. enjoy'd 1692, f.  
 [654] 124 your 1641, f.  
 [655] 125 kindnesse 1641 Kindness 1692, 1716 kindness W, G  
 [656] 147 Marquess 1692, 1716 marquess W  
 [657] 149 FIT.] *Eith.* 1716, W *Wit.* They G  
 [658] 153 SN. om. G || You're 1716, W  
 [659] 160 He 'as 1716, W  
 [660] 162 venture 1692, f.  
 [661] 164 dance 1641, f.  
 [662] 168 engag'd W engaged G  
 [663] 171 SN.] [*Aside.* G  
 [664] 176 baudery 1641  
 [665] 182 SN. om. G  
 [666] 192 SN.] [*Aside, and exit with indignation.* G || Wooing 1692, 1716 wooing W, G  
 [667] 195 [*Aside.* G  
 [668] 196 Ladiship 1641  
 [669] 200, 210 SN. om. G  
 [670] 201 pase] pause 1641  
 [671] 207 SN.] [*Fit strikes Pug.* W || *He* om. G  
 [672] 208 draw 1716  
 [673] 209 Virger W verger G  
 [674] 210 [*Aside.* G  
 [675] 212 Divele 1641  
 [676] 223 [*Aside.* G  
 [677] 224 He's 1716, W He is G  
 [678] 229 employ 1692, f.  
 [679] 235, 237 This's] This is 1716, f.  
 [680] 237 cleanliest 1692, f. silent'st 1692. f.  
 [681] 238 WIT. om. 1692, f.  
 [682] 242 such] such a W, G  
 [683] 243 [*Aside.* G  
 [684] 244 SN.] [*Aside, and looking at Wittipol.* G  
 [685] 249 SN.] [*Aside.* G  
 [686] 253 SN. om. G  
 [687] 256 [*Exit Wit.* Well, sir! [*Exeunt Wittipol with Mrs. Fitz. and Tailbush and Eitherside with Pug.*

G

[94]

ACT. IIIJ. SCENE. V.

MERE-CRAFT. FITZ-DOTTREL. PIT-FAL.  
 EVER-ILL. PLVTARCHUS.

But what ha' you done i' your *Dependance*, fince?

[153]

FIT. O, it goes on, I met your Coufin, the *Mafter*—

MER. You did not acquaint him, S<sup>r</sup>?

FIT. Faith, but I did, S<sup>r</sup>.

And vpon better thought, not without reafon!

He being chiefe *Officer*, might ha' tane it ill, elfe,

As a *Contempt* againft his Place, and that

In time Sir, ha' drawne on another *Dependance*.

No, I did finde him in good termes, and ready

To doe me any feruice.

MER. So he said, to you?

But S<sup>r</sup>, you do not know him.

FIT. VVhy, I presum'd

Becaufe this *bus'neffe* of my wiues, requir'd mee,

I could not ha' done better: And hee told

Me, that he would goe presently to your *Councell*,

A Knight, here, i' the Lane—

MER. Yes, *Iuftice Either-fide*.

FIT. And get the *Feoffment* drawne, with a letter of *Attorney*,

For *liuerie* and *seifen*!

MER. That I knowe's the courfe.

But Sir, you meane not to make him *Feoffee*?

FIT. Nay, that I'll pause on!

MER. How now little *Pit-fall*.

PIT. Your Coufin Mafter *Euer-ill*, would come in—

But he would know if Mafter *Manly* were heere.

MER. No, tell him, if he were, I ha' made his peace!

*Mere-craft whifpers againft him.*

Hee's one, Sir, has no State, and a man knowes not,

How such a trust may tempt him.

FIT. I conceiue you.

EVE. S<sup>r</sup>. this fame deed is done here.

MER. Pretty *Plutarchus*?

Art thou come with it? and has Sir *Paul* view'd it?

PLV. His hand is to the draught.

MER. VVill you step in, S<sup>r</sup>.

And read it?

FIT. Yes.

EVE. I pray you a word wi' you.

*Eueril whifpers against Mere-craft.*

Sir *Paul Eitherside* will'd mee gi' you caution,

Whom you did make *Feoffee*: for 'tis the trust

O' your whole State: and though my Cousin heere

Be a worthy Gentleman, yet his valour has

At the tall board bin queftion'd: and we hold

Any man fo impeach'd, of doubtfull honesty!

I will not iuftifie this; but giue it you

To make your profit of it: if you vtter it,

I can forfwear it!

FIT. I beleeeue you, and thanke you, Sir.

[688] SD. V] III. 1641 ACT. ...] SCENE II. *Another Room in the same. Enter MEERCRAFT and FITZDOTTREL.* G

[689] 5 taken G

[690] 9 service 1641, W, G Service 1692, 1716

[691] 18 on. *Enter PITFALL.* G

[692] 20 Mr. 1692, 1716 mr. W

[693] 21 [*Exit Pitfall.* SN. om. G

[694] 23 *Enter EVERILL and PLUTARCHUS.* G

[695] 25 *Poul* 1692, 1716 *Poul* W

[696] 27 SN.] [*Aside to Fitz.* G

[697] 28 give 1641, G *Paul*] as in 4.5.25

[698] 36 [*Exeunt.* G

### ACT. IIIJ. SCENE. VI.

VVITTIPOL. Mistresse FITZ-DOTTREL.

MANLY. MERE-CRAFT.

Be not afraid, sweet *Lady*: yo' are trusted

To loue, not violence here; I am no rauifher,

But one, whom you, by your faire trust againe,

May of a feruant make a moft true friend.

M<sup>rs</sup>. F<sup>i</sup>. And fuch a one I need, but not this way:

Sir, I confesse me to you, the meere manner

Of your attempting mee, this morning tooke mee,

And I did hold m'inuention, and my manners,

Were both engag'd, to giue it a requitall;

But not vnto your ends: my hope was then,

(Though interrupted, ere it could be vtter'd)

That whom I found the Mafter of fuch language,

That braine and fpirit, for fuch an enterprife,

10

15

20

[95]

25

30

35

[154]

5

[96]

10

Could not, but if those succours were demanded  
 To a right use, employ them virtuously! 15  
 And make that profit of his noble parts,  
 Which they would yield. Sir, you have now the ground,  
 To exercise them in: I am a woman:  
 That cannot speak more wretchedness of my selfe,  
 Then you can read; match'd to a mass of folly; 20  
 That every day makes haste to his own ruin;  
 The wealthy portion, that I brought him, spent;  
 And (through my friends neglect) no injury made me.  
 My fortunes standing in this precipice,  
 'Tis *Counsell* that I want, and honest aides: 25  
 And in this name, I need you, for a friend!  
 Never in any other; for his ill,  
 Must not make me, Sir, worse.

Manly, *conceal'd this while, throws himself.*

MAN. O friend! forsake not  
 The brave occasion, virtue offers you,  
 To keep you innocent: I have fear'd for both; 30  
 And watch'd you, to prevent the ill I fear'd.  
 But, since the weaker side hath so assur'd me,  
 Let not the stronger fall by his own vice,  
 Or be the less a friend, cause virtue needs him.  
 WIT. Virtue shall never ask my succours twice; 35  
 Most friend, most man: your *Counsells* are commands:  
 Lady, I can love *goodness* in you, more [155]  
 Than I did *Beauty*; and do here intitle  
 Your virtue, to the power, upon a life  
 You shall engage in any fruitful service, 40  
 Even to forfeit.

MER. *Madame*: Do you hear, Sir, [97]

Mere-craft *takes Wittipol aside, & moves a project for himselfe.*

We have another leg-strain'd, for this *Dottrel*.  
 He has a quarrel to carry, and has caus'd  
 A deed of *Feoffment*, of his whole estate  
 To be drawn yonder; he has it within: And you, 45  
 Only, he means to make *Feoffee*. His false  
 So desperately enamour'd on you, and talks  
 Most like a mad-man: you did never hear  
 A *Phrentick*, so in love with his own favour!  
 Now, you do know, 'tis of no validity 50  
 In your name, as you stand; therefore advise him  
 To put in me. (he is come here:) You shall share Sir.

[699] SD. SCENE III *Another Room in the same. Enter WITTIPOL, and Mrs. FITZDOTTREL. G*

[700] 1 Yo'] you W

[701] 4 MANLY *enters behind.* G

[702] 8 m'] W, G

[703] 28 SN.] [*comes forward.*] G

[704] 40 faithful 1641

[705] 41 SN.] *Enter MERE-CRAFT.* (after 'forfeit.') *Aside to Wittipol.* (after 'Sir,') G

[706] 42 leg-strain'd] hyphen om. 1692, f.

[707] 43 He'] H' 1692, 1716

[708] 45 h' om. 1641 he W, G

[709] 46 H's He's 1716, W He is G

[710] 49 phrenetic G

[711] 52 me!—*Enter FITZDOTTREL, EVERILL, and PLUTARCHUS. G* || h'is] He's 1716, f.

#### ACT. IV. SCENE. VIJ.

WITTIPOL. MISTRESS FITZ-DOTTREL. MANLY.

MERE-CRAFT. FITZ-DOTTRELL. EVERILL.

PLUTARCHUS.

FIT. *Madame*, I have a suit to you; and afore-hand,  
 I do bespeak you; you must not deny me,  
 I will be granted.

WIT. Sir, I must know it, though.

FIT. No *Lady*; you must not know it: yet, you must too.  
 For the trust of it, and the fame indeed,

Which elfe were loft me. I would vfe your name,  
 But in a *Feoffment*: make my whole eftate  
 Ouer vnto you: a trifle, a thing of nothing,  
 Some eighteene hundred. [98]

WIT. Alas! I vnderftand not  
 Thofe things Sir. I am a woman, and moft loath,  
 To embarque my felfe— 10

FIT. You will not flight me, *Madame*?  
 WIT. Nor you'll not quarrell me?  
 FIT. No, fweet *Madame*, I haue  
 Already a *dependance*; for which caufe  
 I doe this: let me put you in, deare *Madame*,  
 I may be fairely kill'd. 15

WIT. You haue your friends, Sir,  
 About you here, for choice.  
 EVE. She tells you right, Sir.  
*Hee hopes to be the man.*

FIT. Death, if fhe doe, what do I care for that?  
 Say, I would haue her tell me wrong.  
 WIT. Why, Sir, [156]  
 If for the truft, you'll let me haue the honor  
 To name you one.

FIT. Nay, you do me the honor, *Madame*: 20  
 Who is't?  
 WIT. This Gentleman:  
*Shee defignes Manly.*  
 FIT. O, no, sweet *Madame*,  
 H'is friend to him, with whom I ha' the *dependance*.  
 WIT. Who might he bee?  
 FIT. One *Wittipol*: do you know him?  
 WIT. Alas Sir, he, a toy: This Gentleman  
 A friend to him? no more then I am Sir! 25

FIT. But will your *Ladyfhip* vndertake that, *Madame*?  
 WIT. Yes, and what elfe, for him, you will engage me.  
 FIT. What is his name?  
 VVIT. His name is *Euftace Manly*.  
 FIT. VVhence do's he write himfelfe?  
 VVIT. of *Middle-fex, Efquire*.  
 FIT. Say nothing, *Madame*. *Clerke*, come hether 30  
 VVrite *Euftace Manly*, Squire o' *Middle-fex*. [99]  
 MER. What ha' you done, Sir?  
 VVIT. Nam'd a gentleman,  
 That I'll be anfwerable for, to you, Sir.  
 Had I nam'd you, it might ha' beene fufpected:  
 This way, 'tis fafe. 35

FIT. Come Gentlemen, your hands,  
 For witnes.  
 MAN. VVhat is this?  
 EVE. You ha' made *Election*  
*Eueril applaudes it.*  
 Of a moft worthy *Gentleman*!  
 MAN. VVould one of worth  
 Had fpoke it: whence it comes, it is  
 Rather a fhame to me, then a praife.  
 EVE. Sir, I will giue you any Satisfaction. 40

MAN. Be filent then: "falshood commends not truth".  
 PLV. You do deliuer this, Sir, as your deed.  
 To th' vfe of M<sup>r</sup>. *Manly*?  
 FIT. Yes: and Sir—  
 VVhen did you fee yong *Wittipol*? I am ready,  
 For proceffe now; Sir, this is *Publication*. 45  
 He fhall heare from me, he would needes be courting  
 My wife, Sir.  
 MAN. Yes: So witneffeth his Cloake there.  
 FIT. Nay good Sir,—*Madame*, you did vndertake—  
*Fitz-dottrel is fufpicious of Manly ftill.*

VVIT. VVhat?  
 FIT. That he was not *Wittipols* friend.  
 VVIT. I heare S<sup>r</sup>. no confeffion of it.  
 FIT. O fhe know's not; 50  
 Now I remember, *Madame*! This yong *Wittipol*,  
 VVould ha' debauch'd my wife, and made me *Cuckold*,  
 Through a cafement; he did fly her home  
 To mine owne window: but I think I fou't him,

And rauifh'd her away, out of his pownces.  
I ha' fworne to ha' him by the eares: I feare  
The toy, wi' not do me right.

[100]

VVIT. No? that were pitty!

VVhat right doe you aske, Sir? Here he is will do't you?

Wittipol *difcouers himfelfe*.

FIT. Ha? *Wittipol?*

VVIT. I Sir, no more *Lady* now,  
Nor *Spaniard!*

MAN. No indeed, 'tis *Wittipol*.

60

FIT. Am I the thing I fear'd?

VVIT. A *Cuckold?* No Sir,  
But you were late in poffibility,  
I'll tell you fo much.

MAN. But your wife's too vertuous!

VVIT. VVee'll fee her Sir, at home, and leaue you here,  
To be made *Duke o' Shore-ditch* with a proiect.

[157] 65

FIT. Theeues, rauifhers.

VVIT. Crie but another note, Sir,  
I'll marre the tune, o' your pipe!

FIT. Gi' me my deed, then.

*He would haue his deed again.*

VVIT. Neither: that fhall be kept for your wiues good,  
VWho will know, better how to vfe it.

FIT. Ha'

To feaft you with my land?

VVIT. Sir, be you quiet,

70

Or I fhall gag you, ere I goe, confult  
Your Mafter of dependances; how to make this  
A fecond bufineffe, you haue time Sir.

VVitipol *bafflees him, and goes out.*

FIT. Oh!

VVhat will the ghoft of my wife Grandfather,  
My learned *Father*, with my worfhipfull *Mother*,  
Thinke of me now, that left me in this world  
In ftate to be their *Heire?* that am become  
A *Cuckold*, and an *Affe*, and my wiues Ward;  
Likely to loofe my land; ha' my throat cut:  
All, by her practice!

75

MER. Sir, we are all abus'd!

80

FIT. And be fo ftill! VWho hinders you, I pray you,  
Let me alone, I would enioy my felfe,  
And be the *Duke o' Drown'd-Land*, you ha' made me.

MER. Sir, we muft play an *after-game* o' this.

FIT. But I am not in cafe to be a *Gam-fter*:

[100]

I tell you once againe—

MER. You muft be rul'd  
And take some counfell.

FIT. Sir, I do hate counfell,

As I do hate my wife, my wicked wife!

MER. But we may thinke how to recouer all:  
If you will act.

FIT. I will not think; nor act;

90

Nor yet recouer; do not talke to me?  
I'll runne out o' my witts, rather then heare;  
I will be what I am, *Fabian Fitz-Dottrel*,  
Though all the world fay nay to't.

MER. Let's follow him.

[712] SD. om. G

[713] 3 granted 1692, f.

[714] 16 SN. om. G

[715] 21 SN. *She* om. W *She* ...] [*Pointing to Manly*. G

[716] 22 He's 1716, f.

[717] 30 [*To Plutarchus*. G || hither 1692, f.

[718] 32 sir? [*Aside to Wit*. G

[719] 36 SN. om. G

[720] 38 it! but now whence W, G

[721] 39 to] unto W, G

[722] 43 [*To Manly*. G



[723] 48 SN. om. G  
 [724] 49 VV<sub>IT</sub>. *What*. 1641  
 [725] 53 Thorow 1692 Thorough 1716, f.  
 [726] 54 sou't] fou't 1692 fought 1716, W sous'd G  
 [727] 58 SN. Wittipol om. G  
 [728] 67 SN. om. G  
 [729] 69 Ha! 1692, f.  
 [730] 73 SN.] [*Baffles him, and exit with Manly*. G  
 [731] 82 injoy 1641  
 [732] 94 to't. [*Exit*. G || Let's Let us W, G || him. [*Exeunt*. G

[158]

ACT. V. SCENE. I.

AMBLER. PITFALL. MERE-CRAFT.

Bvt ha's my Lady mift me?

PIT. Beyond telling!

Here ha's been that infinity of ftrangers!  
 And then fhe would ha' had you, to ha' fampled you  
 VVith one within, that they are now a teaching;  
 And do's pretend to your ranck.

AMB. Good fellow *Pit-fall*,

5

Tel M<sup>r</sup>. *Mere-craft*, I intreat a word with him.

Pitfall *goes out*.

This most vnlucky accident will goe neare  
 To be the loffe o' my place; I am in doubt!

MER. VVith me? what fay you M<sup>r</sup> *Ambler*?

AMB. Sir,

I would befeech your worfhip ftand betweene  
 Me, and my *Ladies* difpleafure, for my abfence.

10

MER. O, is that all? I warrant you.

[102]

AMB. I would tell you Sir

But how it happened.

MER. Brief, good Mafter *Ambler*,

Put your felfe to your rack: for I haue tafque  
 Of more importance.

*Mere-craft feemes full of bufineffe*.

AMB. Sir you'll laugh at me?

15

But (fo is *Truth*) a very friend of mine,  
 Finding by conference with me, that I liu'd  
 Too chaft for my complexion (and indeed  
 Too honeft for my place, Sir) did aduife me  
 If I did loue my felfe (as that I do,  
 I muft confeffe)

20

MER. Spare your *Parenthesis*.

AMB. To gi' my body a little euacuation—

MER. Well, and you went to a whore?

AMB. No, S<sup>r</sup>. I durft not

(For feare it might arriue at fome body's eare,  
 It fhould not) truft my felfe to a common houfe;

25

*Ambler tels this with extraordinary fpeed*.

But got the Gentlewoman to goe with me,  
 And carry her bedding to a *Conduit-head*,  
 Hard by the place toward *Tyborne*, which they call  
 My L. Majors *Banqueting-houfe*. Now Sir, This morning  
 Was *Execution*; and I ner'e dream't on't  
 Till I heard the noife o' the people, and the horfes;  
 And neither I, nor the poore Gentlewoman  
 Durft ftirre, till all was done and paft: fo that  
 I' the *Interim*, we fell a fleepe againe.

30

[159]

*He flags*.

MER. Nay, if you fall, from your gallop, I am gone S<sup>r</sup>.

35

AMB. But, when I wak'd, to put on my cloathes, a fute,  
 I made new for the action, it was gone,  
 And all my money, with my purfe, my feales,  
 My hard-wax, and my table-bookes, my ftudies,  
 And a fine new deuife, I had to carry  
 My pen, and inke, my ciuet, and my tooth-picks,  
 All vnder one. But, that which greiu'd me, was  
 The Gentlewoman's fhoes (with a paire of rofes,

[103]

40

And garters, I had giuen her for the bufineffe)

So as that made vs ftay, till it was darke.

45

For I was faine to lend her mine, and walke

In a rug, by her, barefoote, to Saint *Giles'es*.

MER. A kind of Irifh penance! Is this all, Sir?

AMB. To fatisfie my *Lady*.

MER. I will promife you, S<sup>r</sup>.

AMB. I ha' told the true *Difafter*.

MER. I cannot ftay wi' you

50

Sir, to condole; but gratulate your returne.

AMB. An honeft gentleman, but he's neuer at leifure

To be himfelfe: He ha's fuch tides of bufineffe.

[733] SD. AMBLER ...] *A Room in Tailbush's House. Enter AMBLER and PITFALL. G*

[734] 6 entreat W, G || SN.] [*Exit Pitfall. G*

[735] 8 *Enter MEERCRAFT. G*

[736] 12 that] this 1641

[737] 14 a tasque 1641

[738] 15 SN. om. G

[739] 16 () ret. G.

[740] 25 SN. Ambler om. G

[741] 29 Mayor's 1716, f.

[742] 30 never W, G

[743] 34 SN. *slags* 1641

[744] 43, 4 (with ... garters,) W || () ret. G

[745] 51, 3 [*Exit. G*

## ACT. V. SCENE. II.

PVG. AMBLER.

O, Call me home againe, deare *Chiefe*, and put me

To yoaking foxes, milking of Hee-goates,

Pounding of water in a mortar, lauing

The fea dry with a nut-fhell, gathering all

The leaues are falne this *Autumne*, drawing farts

5

Out of dead bodies, making ropes of fand,

Catching the windes together in a net,

Muftring of ants, and numbring atomes; all

That hell, and you thought exquisite torments, rather

Then ftay me here, a thought more: I would fooner

10

Keepe fleas within a circle, and be accomptant

A thoufand yeere, which of 'hem and how far

[104]

Out leap'd the other, then endure a minute

Such as I haue within. There is no hell

To a *Lady* of fafhion. All your torture there

15

Are paftimes to it. 'T would be a refrefhing

[160]

For me, to be i' the fire againe, from hence.

*Ambler comes in, & furuayes him.*

AMB. This is my fuite, and thofe the fhoes and rofes!

PVG. Th' haue fuch impertinent vexations,

A generall Councell o' *diuels* could not hit—

20

*Pug perceiues it, and ftarts.*

Ha! This is hee, I tooke a fleepe with his *Wench*,

And borrow'd his cloathes. What might I doe to balke him?

AMB. Do you heare, S<sup>r</sup>?

PVG. Anfw. him but not to th'purpofe

AMB. What is your name, I pray you Sir.

PVG. Is't fo late Sir?

*He anfwers quite from the purpofe.*

AMB. I aske not o' the time, but of your name, Sir.

25

PVG. I thanke you, Sir. Yes it dos hold Sir, certaine.

AMB. Hold, Sir? what holds? I muft both hold, and talke to you

About thefe clothes.

PVG. A very pretty lace!

But the *Taylor* coffend me.

AMB. No, I am coffend

By you! robb'd.

PVG. Why, when you pleafe Sir, I am

30

For three peny *Gleeke*, your man.

AMB. Pox o' your *gleeke*,  
And three pence. Giue me an anfwere.

PVG. Sir,  
My mafter is the beft at it.

AMB. Your mafter!  
Who is your Mafter.

PVG. Let it be friday night.  
AMB. What fhould be then?

PVG. Your beft fongs *Thom. o' Bet'lem*  
AMB. I thinke, you are he. Do's he mocke me trow, from purpofe?  
Or do not I fpeake to him, what I meane?  
Good Sir your name.

PVG. Only a couple a' *Cocks* Sir,  
If we can get a *Widgin*, 'tis in feafon.  
AMB. He hopes to make on o' thefe *Scipticks* o' me  
*For Scepticks*.

(I thinke I name 'hem right) and do's not fly me.  
I wonder at that! 'tis a ftrange confidence!  
I'll prooue another way, to draw his anfwer.

[746] SD.] SCENE II. *Another Room in the Same. Enter PUG. G*

[747] 8 mustering G numbering G

[748] 17 SN.] *Enter AMBLER, and surveys him. G*

[749] 18 [*Aside. G*

[750] 19 They've W They have G

[751] 20 SN. om. 1641 [*sees Ambler.*] G

[752] 22,3 [*Aside. G*

[753] 23 him om. 1641

[754] 24, 40 SN. om. G

[755] 31 o' ret. G

[756] 35 *Tom* 1641, G || o' ret. G || *Bethlem* 1716, G *Bethlem* W

[757] 38 a') o' 1692, 1716, W of G

[758] 40 on] one 1641, f.

[759] 41 () ret. G

[760] 43 [*Exeunt severally. G*

## ACT. V. SCENE. IIJ.

MERE-CRAFT. FITZ-DOTTREL.  
EVERILL. PVG.

It is the eafieft thing Sir, to be done.  
As plaine, as fizzling: roule but wi' your eyes,  
And foame at th' mouth. A little caftle-foape  
Will do't, to rub your lips: And then a nutfhell,  
With toe, and touch-wood in it to fpit fire,  
Did you ner'e read, Sir, litle *Darrels* tricks,  
With the boy o' *Burton*, and the 7. in *Lancafhire*,  
*Sommers* at *Nottingham*? All thefe do teach it.  
And wee'll giue out, Sir, that your wife ha's bewitch'd you:  
*They repaire their old plot.*

EVE. And practifed with thofe two, as *Sorcerers*.

MER. And ga' you potions, by which meanes you were  
Not *Compos mentis*, when you made your *feoffment*.  
There's no recouery o' your ftate, but this:  
This, Sir, will fting.

EVE. And moue in a Court of equity.

MER. For, it is more then manifelt, that this was  
A plot o' your wiuies, to get your land.

FIT. I thinke it.

EVE. Sir it appeares.

MER. Nay, and my coffen has knowne  
Thefe gallants in thefe fhapes.

EVE. T'haue don ftrange things, Sir.  
One as the *Lady*, the other as the *Squire*.

MER. How, a mans honefty may be fool'd! I thought him  
A very *Lady*.

FIT. So did I: renounce me elfe.

MER. But this way, Sir, you'll be reueng'd at height.

EVE. Vpon 'hem all.

35  
[105]

40

5

[161]

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[106]

20

MER. Yes faith, and fince your Wife  
Has runne the way of woman thus, e'en giue her—  
FIT. Loft by this hand, to me, dead to all ioyes  
Of her deare *Dottrell*, I fhall neuer pittie her:  
That could, pittie her felfe.

25

MER. Princely refolu'd Sir,  
And like your felfe ftill, in *Potentiâ*.

[761] SD.] SCENE III. *A Room in Fitzdottrel's House. Enter MEERCRAFT, FITZDOTTREL, and EVERILL. G*

[762] 2 Roll 1692, 1716 roll W, G

[763] 9 SN. om. G

[764] 11 gave G

[765] 13 estate 1641

[766] 18 shapes—G

[767] 27 could not pity W could [not] pity G

#### ACT. V. SCENE. IV.

MERE-CRAFT, &c. *to them.* GVILT-HEAD.  
SLEDGE. PLVTARCHVS. SERIEANTS.

*Gvilt-head* What newes?

FIT. O Sir, my hundred peices:  
Let me ha' them yet.

*Fitz-dottrel afkes for his money.*

GVI. Yes Sir, officers  
Arreft him.

FIT. Me?

SER. I arreft you.

SLE. Keepe the peace,  
I charge you gentlemen.

[107]

FIT. Arreft me? Why?

GVI. For better fecurity, Sir. My fonne *Plutarchus*  
Affures me, y'are not worth a groat.

5

PLV. Pardon me, *Father*,

I said his worfhip had no foote of Land left:  
And that I'll iuftifie, for I writ the deed.

FIT. Ha' you thefe tricks i' the citty?

GVI. Yes, and more.

Arreft this gallant too, here, at my fuite.

10

*Meaning Mere-craft.*

SLE. I, and at mine. He owes me for his lodging  
Two yeere and a quarter.

MER. Why M. *Guilt-head*, Land-Lord,  
Thou art not mad, though th'art *Constable*  
Puft vp with th' pride of the place? Do you heare, Sirs.  
Haue I deferu'd this from you two? for all  
My paines at *Court*, to get you each a patent.

15

GVI. For what?

MER. Vpo' my proiect o' the *forkes*,

SLE. *Forkes?* what be they?

[162]

*The Project of forks.*

MER. The laudable vfe of forkes,  
Brought into cuftome here, as they are in *Italy*,  
To th' fparing o' *Napkins*. That, that fhould haue made  
Your bellowes goe at the forge, as his at the fornace.

20

I ha' procur'd it, ha' the Signet for it,  
Dealt with the *Linnen-drapers*, on my priuate,  
By cause, I fear'd, they were the likelyeft euer  
To ftirre againft, to croffe it; for 'twill be

25

A mighty fauer of *Linnen* through the kingdome  
(As that is one o' my grounds, and to fpare wafhing)  
Now, on you two, had I layd all the profits.

*Guilt-head* to haue the making of all thofe  
Of gold and filuer, for the better perfonages;  
And you, of thofe of *Steele* for the common fort.

30

And both by *Pattent*, I had brought you your feales in.  
But now you haue preuented me, and I thanke you.

[108]

*Sledge is brought about.*

SLE. Sir, I will bayle you, at mine owne ap-perill.

MER. Nay choofe.

PLV. Do you fo too, good Father.

35

*And Guilt-head comes.*

GVI. I like the fashion o' the proiect, well,  
The forkes! It may be a lucky one! and is not  
Intricate, as one would fay, but fit for  
Plaine heads, as ours, to deale in. Do you heare  
*Officers*, we difcharge you.

MER. Why this fhewes  
A little good nature in you, I confeffe,  
But do not tempt your friends thus. Little *Guilt-head*,  
Aduife your fire, great *Guilt-head* from thefe courfes:  
And, here, to trouble a great man in reuerfion,  
For a matter o' fifty on a falfe *Alarme*,  
Away, it fhewes not well. Let him get the pieces  
And bring 'hem. Yo'll heare more elfe.

PLV. *Father*.

[768] SD. MERE. ... *them*] *To them*. MERE-CRAFT &c. 1692 MERE-CRAFT, &c. om. 1716. W

[769] ACT. ...] *Enter* GILTHEAD, PLUTARCHUS, SLEDGE, *and* Serjeants. G

[770] 2 SN. om. G

[771] 3 SER.] I *Serj*. G

[772] 6 y'] you W, G

[773] 10 SN.] [*Points to Meercraft*. G

[774] 13 th'] thou W, G

[775] 18 SN. om. G

[776] 23, 4 private Bie, 'cause 1692, 1716 private, Because W, G

[777] 27 to] so 1641

[778] 33, 5 SN. om. G

[779] 37, 8 Not intricate (l. 38) G

[780] 40 you. [*Exeunt Serjeants*. G

[781] 45 on] in W, G

[782] 47 You'll 1692, 1716 You'll W || *Exeunt Gilt. and Plut. Enter* AMBLER, *dragging in* PUG. G

#### ACT. V. SCENE. V.

AMBLER. { *To them*.

O Mafter *Sledge*, are you here? I ha' been to feeke you.  
You are the *Conftable*, they fay. Here's one  
That I do charge with *Felony*, for the fuite  
He weares, Sir.

MER. Who? M. *Fitz-Dottrels* man?  
Ware what you do, M. *Ambler*.

AMB. Sir, thefe clothes  
I'll fweare, are mine: and the fhooes the gentlewomans  
I told you of: and ha' him afore a *Iuftice*,  
I will.

PVG. My mafter, Sir, will paffe his word for me.

AMB. O, can you fpeake to purpofe now?

FIT. Not I,

If you be fuch a one Sir, I will leaue you  
To your *God fathers* in Law. Let twelue men worke.

Fitz-dottrel *difclaimes him*.

PNG. Do you heare Sir, pray, in priuate.

FIT. well, what fay you?

Briefe, for I haue no time to loofe.

PVG. Truth is, Sir,

I am the very *Diuell*, and had leaue  
To take this body, I am in, to ferue you;  
Which was a *Cutpurfes*, and hang'd this Morning.

And it is likewife true, I ftole this fuite  
To cloth me with. But Sir let me not goe  
To prifon for it. I haue hitherto

Loft time, done nothing; fhowne, indeed, no part  
O' my *Diuels* nature. Now, I will fo helpe

Your malice, 'gainst thefe parties; fo aduance  
The bufineffe, that you haue in hand of *witchcraft*,  
And your *posseffion*, as my felfe were in you.

Teach you fuch tricks, to make your belly fwell,  
And your eyes turne, to foame, to ftare, to gnafh  
Your teeth together, and to beate your felfe,  
Laugh loud, and faine fix voices—

40

45

5

[163]

[109]

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15

20

25

FIT. Out you Rogue!  
 You moft infernall counterfeit wretch! Auant!  
 Do you thinke to gull me with your *Æfops Fables*? 30  
 Here take him to you, I ha' no part in him.  
 Pvg. Sir.  
 FIT. Away, I do difclaime, I will not heare you.  
*And fendes him away.*  
 MER. What faid he to you, Sir?  
 FIT. Like a lying raskall  
 Told me he was the *Diuel*.  
 MER. How! a good ieft!  
 FIT. And that he would teach me, fuch fine *diuels* tricks 35  
 For our new refolution.  
 EVE. O' pox on him,  
 'Twas excellent wifely done, Sir, not to trust him.  
*Mere-craft giues the instructions to him and the ref.*  
 MER. Why, if he were the Diuel, we fha' not need him,  
 If you'll be rul'd. Goe throw your felfe on a bed, Sir, [110]  
 And faine you ill. Wee'll not be feene wi' you, 40  
 Till after, that you haue a fit: and all  
 Confirm'd within. Keepe you with the two *Ladies*  
 And perfwade them. I'll to *Iuftice Either-fide*,  
 And poffeffe him with all. *Traines* fhall feeke out *Ingine*,  
 And they two fill the towne with't, euery cable 45  
 Is to be veer'd. We muft employ out all  
 Our *emiffaries* now; Sir, I will fend you  
*Bladders* and *Bellowes*. Sir, be confident,  
 'Tis no hard thing t'out doe the *Deuill* in:  
 A Boy o' thirteene yeere old made him an *Affe* 50  
 But t'toher day.  
 FIT. Well, I'll beginne to practice;  
 And fcape the imputation of being *Cuckold*,  
 By mine owne act.  
 MER. yo' are right.  
 EVE. Come, you ha' put  
 Your felfe to a fimple coyle here, and your freinds, [164]  
 By dealing with new *Agents*, in new plots. 55  
 MER. No more o' that, fweet coufin.  
 EVE. What had you  
 To doe with this fame *Wittipol*, for a *Lady*?  
 MER. Queftion not that: 'tis done.  
 EVE. You had fome ftraine  
 'Boue E-*la*?  
 MER. I had indeed.  
 EVE. And, now, you crack for't.  
 MER. Do not vpbraid me.  
 EVE. Come, you muft be told on't; 60  
 You are fo couetous, ftill, to embrace  
 More then you can, that you loofe all.  
 MER. 'Tis right.  
 What would you more, then Guilty? Now, your fuccours.

[783] SD. om. G

[784] 5 *Ambler*. Enter FITZDOTTREL. G

[785] 11 SN. om. G

[786] 12 private. [*Takes him aside*. G

[787] 28 loud] round 1716

[788] 32 SN.] [*Exit Sledge with Pug*. G

[789] 36 O'] O W O, G

[790] 37 SN. om. G

[791] 42 [*to Everill*. G

[792] 43 I will G

[793] 45 two] to 1641

[794] 46 employ 1641

[795] 49 t' ret. G

[796] 51 t'toher 1692 t'other 1716. f.

[797] 53 You're 1716, W right. || [*Exit Fitz*. G

[798] 61 imbrace 1641

## ACT. V. SCENE. VJ.

SHAKLES. PVG. INIQUITY. DIVEL.

*Pug is brought to New-gate.*

Here you are lodg'd, Sir, you muft fend your garnifh,  
If you'll be priuat.

PVG. There it is, Sir, leaue me.

To *New-gate*, brought? How is the name of *Deuill*  
Difcredited in me! What a loft fiend  
Shall I be, on returne? My *Cheife* will roare  
In triumph, now, that I haue beene on earth,  
A day, and done no noted thing, but brought  
That body back here, was hang'd out this morning.  
Well! would it once were midnight, that I knew  
My vtmoft. I thinke Time be drunke, and fleepes;  
He is fo ftill, and moues not! I doe glory  
Now i' my torment. Neither can I expect it,  
I haue it with my fact.

5

10

*Enter Iniquity the Vice.*

INI. *Child* of hell, be thou merry:

Put a looke on, as round, boy, and red as a cherry.  
Caft care at thy pofternes; and firke i' thy fetters,  
They are ornaments, *Baby*, haue graced thy betters:  
Looke vpon me, and hearken. Our *Cheife* doth falute thee,  
And leaft the coldyron fhould chance to confute thee,  
H'hath fent thee, *grant-paroll* by me to ftay longer  
A moneth here on earth, againft cold *Child*, or honger.

15

20

PVG. How? longer here a moneth?

ING. Yes, boy, till the *Seffion*,

That fo thou mayeft haue a triumphall egreffion.

PVG. In a cart, to be hang'd.

ING. No, *Child*, in a Carre,

The charriot of Triumph, which moft of them are.  
And in the meane time, to be greazy, and bouzy,  
And nafty, and filthy, and ragged and louzy,  
With dam'n me, renounce me, and all the fine phrafes;  
That bring, vnto *Tiborne*, the plentifull gazes.

[112]

25

PVG. He is a *Diuell!* and may be our *Cheife!*

[165]

The great Superiour *Diuell!* for his malice:

30

*Arch-diuel!* I acknowledge him. He knew  
What I would fuffer, when he tie'd me vp thus  
In a rogues body: and he has (I thanke him)  
His tyrannous pleafure on me, to confine me  
To the vnlucky carkaffe of a *Cutpurfe*,

35

wherein I could do nothing.

*The great Deuill enters, and vpbraids him with all his dayes worke.*

DIV. Impudent fiend,

Stop thy lewd mouth. Doeft thou not fhame and tremble  
To lay thine owne dull damn'd defects vpon  
An innocent cafe, there? Why thou heauy flauel!  
The fpirit, that did poffeffe that flefh before  
Put more true life, in a finger, and a thumbel,  
Then thou in the whole Maffe. Yet thou rebell'ft  
And murmur'ft? What one profer haft thou made,  
Wicked inough, this day, that might be call'd  
Worthy thine owne, much leffe the name that fent thee?

40

45

Firft, thou did'ft helpe thy felfe into a beating  
Promptly, and with't endangered'ft too thy tongue:  
A *Diuell*, and could not keepe a body intire  
One day! That, for our credit. And to vindicate it,  
Hinderd'ft (for ought thou know'ft) a deed of darkneffe:  
Which was an act of that egregious folly,  
As no one, to'ard the *Diuel*, could ha' thought on.

50

This for your acting! but for suffering! why  
Thou haft beene cheated on, with a false beard,  
And a turn'd cloake. Faith, would your predeceffour  
The *Cutpurfe*, thinke you, ha' been fo? Out vpon thee,  
The hurt th' haft don, to let men know their ftrength,  
And that the'are able to out-doe a *diuel*

55

[113]

Put in a body, will for euer be

A fcarre vpon our Name! whom haft thou dealt with,  
Woman or man, this day, but haue out-gone thee

60

Some way, and moft haue prou'd the better fiendes?  
Yet, you would be employ'd? Yes, hell fhall make you  
*Prouinciall* o' the *Cheaters!* or *Bawd-ledger*,  
For this fide o' the towne! No doubt you'll render  
A rare accompt of things. Bane o' your itch,  
And fcratching for employment. I'll ha' brimftone  
To allay it fure, and fire to findge your nayles off,  
But, that I would not fuch a damn'd difhonor  
Sticke on our ftate, as that the *diuell* were hang'd;  
And could not faue a body, that he tooke  
From *Tyborne*, but it muft come thither againe:  
You fhould e'en ride. But, vp away with him—

65

*Iniquity takes him on his back.*

INI. Mount, dearling of darkneffe, my fhoulders are broad:  
He that caries the fiend, is fure of his loade.  
The *Diuell* was wont to carry away the euill;  
But, now, the Euill out-carries the *Diuell*.

70

75

[166]

[800] SD. VJJ VII. W ACT. ...] SCENE IV. *A Cell in Newgate. Enter SHAKLES, with PVG in chains. G*

[801] 2 [*Exit Shackles.*

[802] SN. (after 'fact.' 13) *the Vice om. G*

[803] 12 i'] in W

[804] 18 the] our 1692, 1716

[805] 19 parole G

[806] 22 maist 1692 may'st 1716 mayst W, G

[807] 36 SN.] *Enter SATAN. G DIV.] Sat. G*

[808] 37 Dost 1692, 1716

[809] 44 enough 1692, f.

[810] 48 entire W, G

[811] 57 th'] thou G

[812] 58 the'are] they are 1641, G the'are are 1692 they're 1716, W

[813] 63 employ'd W, G

[814] 67 employment W, G

[815] 64 Cheaters] *heaters* 1641

[816] 77 [*Exeunt. [A loud explosion, smoke, &c. G*

[114]

## ACT. V. SCENE. VIJ.

SHAKLES. KEEPERS.

*A great noise is heard in New-gate, and the Keepers come out affrighted.*

O mee!

KEE. 1. What's this?

2. A piece of Iustice Hall  
Is broken downe.

3. Fough! what a fteeme of brimftone  
Is here?

4. The prifoner's dead, came in but now!

SHA. Ha? where?

4. Look here.

KEE. S'lid, I fhuld know his countenance!

It is *Gill-Cut-purfe*, was hang'd out, this morning!

SHA. 'Tis he!

2. The *Diuell*, fure, has a hand in this!

3. What fhall wee doe?

SHA. Carry the newes of it

Vnto the *Sherifes*.

1. And to the *Iuftices*.

4. This ftrange!

3. And fauours of the *Diuell*, ftrongly!

2. I' ha' the *fulphure* of *Hell-coale* i' my nofe.

1. Fough.

SHA. Carry him in.

1. Away.

2. How ranke it is!

5

10

[817] SD.] *Enter SHAKLES, and the Under-keepers, affrighted. G*

[818] 3 Is here?] part of line 2 W

[819] 9 This is 1716, f.



## ACT. V. SCENE. VIII.

Sir POVLE. MERE-CRAFT. EVER-ILL.  
 TRAINES. PITFALL. FITZ-DOTTREL.

{ *To them*}

VVITTIPOL. MANLY. Miftresse FITZ-DOTTREL.

INGINE. *To them* } GVILT-HEAD.  
 SLEDGE. *to them* } SHACKLES.

*The Iuftice comes out wondring, and the reft informing him.*

This was the notableft Conspiracy,  
 That ere I heard of.

MER. Sir, They had giu'n him potions,  
 That did enamour him on the counterfeit *Lady*—

EVE. Iuft to the time o' deliuery o' the deed—

MER. And then the witchcraft 'gan't' appeare, for ftreight  
 He fell into his fit. 5

EVE. Of rage at firft, Sir,  
 Which fince, has fo increafed.

TAY. Good S<sup>r</sup>. *Poule*, fee him,  
 And punifh the impoftors.

POV. Therefore I come, *Madame*.

EIT. Let M<sup>r</sup>. *Etherfide* alone, *Madame*.

POV. Do you heare?

Call in the Conftable, I will haue him by:  
 H'is the Kings *Officer!* and fome Cittizens,  
 Of credit! I'll difcharge my confcience clearly. 10 [167]

MER. Yes, Sir, and fend for his wife. [116]

EVE. And the two *Sorcerers*,  
 By any meanes!

TAY. I thought one a true *Lady*,  
 I fhould be fworne. So did you, *Eyther-fide?* 15

EIT. Yes, by that light, would I might ne'r ftir elfe, *Tailbufh*.

TAY. And the other a ciuill Gentleman.

EVE. But, *Madame*,

You know what I told your *Ladyfhip*.

TAY. I now fee it:

I was prouiding of a banquet for 'hem.  
 After I had done inftructing o' the fellow  
*De-uile*, the Gentlemans man. 20

MER. Who's found a thiefe, *Madam*.  
 And to haue rob'd your Vsher, Mafter *Ambler*,  
 This morning.

TAY. How?

MER. I'll tell you more, anon.

FIT. Gi me fome *garlicke, garlicke, garlicke, garlicke*.  
*He beginnes his fit.*

MER. Harke the poore Gentleman, how he is tormented! 25

FIT. *My wife is a whore, I'll kiffe her no more: and why?*

*Ma'ft not thou be a Cuckold, as well as I?*

*Ha, ha, ha, ha, ha, ha, ha, ha, &c.*

POV. That is the *Diuell* fpeakes, and laughes in him.

*The Iuftice interpret all:*

MER. Do you thinke fo, S<sup>r</sup>.

POV. I difcharge my confcience. 30

FIT. *And is not the Diuell good company? Yes, wis.*

EVE. How he changes, Sir, his voyce!

FIT. *And a Cuckold is*

*Where ere hee put his head, with a a Wanion,*  
*If his hornes be forth, the Diuells companion!*  
*Looke, looke, looke, elfe.*

MER. How he foames!

EVE. And fwells! 35

TAY. O, me! what's that there, rifes in his belly!

EIT. A ftrange thing! hold it downe: [117]

TRA. PIT. We cannot, *Madam*.

POV. 'Tis too apparent this!

FIT. *Wittipol, Wittipol.*

*Wittipol, and Manly and Mistr. Fitz-dottrel enter.*

WIT. How now, what play ha' we here.

MAN. What fine, new matters?

WIT. The *Cockfcomb*, and the *Couerlet*.

MER. O ftrang impudēce!  
That thefe fhould come to face their finne!

EVE. And out-face  
*Iuftice*, they are the parties, Sir.

POV. Say nothing.  
MER. Did you marke, Sir, vpon their comming in,  
How he call'd *Wittipol*.

EVE. And neuer faw 'hem.  
POV. I warrant you did I, let 'hem play a while.

45

FIT. *Buz, buz, buz, buz.*  
TAY. Laffe poore Gentleman!  
How he is tortur'd!

M<sup>RS</sup>. FI. Fie, Mafter *Fitz-dottrel*!  
What doe you meane to counterfai thus?

FIT. *O, ô,*  
*His wife goes to him.*  
*Shee comes with a needle, and thrufts it in,*  
*Shee pulls out that, and shee puts in a pinne,*  
*And now, and now, I doe not know how, nor where,*  
*But thee pricks mee heere, and thee pricks me there: ôh, ôh:*  
POV. Woman forbear.

50

WIT. What, S<sup>r</sup>?  
POV. A practice foule  
For one fo faire:

WIT. Hath this, then, credit with you?  
MAN. Do you beleeeue in't?

POV. Gentlemen, I'll difcharge  
My confcience. 'Tis a cleare confpiracy!

56

A darke, and diuellifh practice! I deteft it!  
WIT. The *Iuftice* fure will proue the merrier man!

[168]

MAN. This is moft ftrange, Sir!  
POV. Come not to confront  
Authority with impudence: I tell you,  
I doe deteft it. Here comes the Kings *Conftable*,  
And with him a right worfhipfull *Commoner*;  
My good friend, Mafter *Guilt-head*! I am glad  
I can before fuch witneffes, profefse  
My confcience, and my deteftation of it.  
Horible! moft vnaturall! Abominable!

[118]

EVE. You doe not tumble enough.  
MER. Wallow, gnafh:  
*They whifper him.*

65

TAY. O, how he is vexed!  
POV. 'Tis too manifelt.  
EVE. Giue him more foap to foame with, now lie ftill.  
*and giue him foape to act with.*

MER. And act a little.

TAY. What do's he now, S<sup>r</sup>.  
POV. Shew  
The taking of *Tabacco*, with which the *Diuell*  
Is fo delighted.

FIT. *Hum!*  
POV. And calls for *Hum*.  
You takers of ftrong *Waters*, and *Tabacco*,  
Marke this.

FIT. *Yellow, yellow, yellow, yellow, &c.*  
POV. That's *Starch*! the *Diuells* Idoll of that colour.  
He ratifies it, with clapping of his hands.  
The proofes are pregnant.

75

GVI. How the *Diuel* can act!  
POV. He is the Mafter of *Players*! Master *Guilt-head*,  
And *Poets*, too! you heard him talke in rime!  
I had forgot to obferue it to you, ere while!

80

TAY. See, he fpits fire.  
POV. O no, he plaies at *Figgum*,  
The *Diuell* is the Author of wicked *Figgum*—  
*Sir Poule interprets Figgum to be a Iuglers game.*

MAN. Why fpeake you not vnto him?  
WIT. If I had  
All innocence of man to be indanger'd,  
And he could faue, or ruine it: I'd not breath  
A fyllable in requeft, to fuch a foole,  
He makes himfelfe.

85

FIT. *O they whifper, whifper, whifper.*

Wee fhall haue more, of Diuells a fcore,  
To come to dinner, in mee the finner.

EYT. Alas, poore Gentleman!

[119]

Pov. Put 'hem afunder.

90

Keepe 'hem one from the other.

MAN. Are you phrenticke, Sir,

Or what graue dotage moues you, to take part

VVith so much villany? wee are not afraid

Either of law, or triall; let vs be

Examin'd what our ends were, what the meanes?

95

To worke by, and poffibility of thofe meanes.

Doe not conclude againft vs, ere you heare vs.

Pov. I will not heare you, yet I will conclude

Out of the circumftances.

MAN. VVill you fo, Sir?

Pov. Yes, they are palpable:

MAN. Not as your folly:

100

Pov. I will difcharge my confcience, and doe all

To the *Meridian* of Iuftice:

GVI. You doe well, Sir.

FIT. *Prouide mee to eat, three or foure difhes o' good meat,*

*I'll feaft them, and their traines, a Iuftice head and braines*

*Shall be the firft.*

Pov. The *Diuell* loues not Iuftice,

[169]

There you may fee.

FIT. *A fpare-rib O' my wife,*

106

*And a whores purt'nance! a Guilt-head whole.*

Pov. Be not you troubled, Sir, the *Diuell* fpeakes it.

FIT. *Yes, wis, Knight, fhite, Poule, loule, owle, foule, troule, boule.*

Pov. *Crambe*, another of the *Diuell's* games!

110

MER. Speake. Sir, some *Greeke*, if you can. Is not the *Iuftice*

A folemne gamefter?

EVE. Peace.

FIT. **Οἱ μοῖ, κακοδαιμων,**

**καὶ τρισκακοδαίμων, καὶ τετράκις, καὶ πεντάκις,**

**καὶ δωδεκάκις, καὶ μυριάκις.**

Pov. Hee curfes.

In *Greeke*, I thinke.

EVE. Your *Spanifh*, that I taught you.

115

FIT. *Quebrémos el ojo de burlas,*

EVE. How? your reft—

Let's breake his necke in left, the *Diuell* faies.

[120]

FIT. *Di grátia, Signòr mio fe haúete denári fataméne parte.*

MER. What, would the *Diuell* borrow money?

FIT. *Ouy,*

*Ouy Monfieur, ùn pàuure Diable! Diablet in!*

120

Pov. It is the *diuell*, by his feuerall languages.

*Enter the Keeper of New-gate.*

SHA. Where's S<sup>r</sup>. *Poule Ether-fide?*

Pov. Here, what's the matter?

SHA. O! fuch an accident falne out at *Newgate*, Sir:

A great piece of the prifon is rent downe!

The *Diuell* has bene there, Sir, in the body—

125

Of the young *Cut-Purfe*, was hang'd out this morning,

But, in new clothes, Sir, euery one of vs know him.

Thefe things were found in his pocket.

AMB. Thofe are mine, S<sup>r</sup>.

SHA. I thinke he was committed on your charge, Sir.

For a new felony.

AMB. Yes.

SHA. Hee's gone, Sir, now,

130

And left vs the dead body. But withall, Sir,

Such an infernall ftincke, and fteame behinde,

You cannot fee S<sup>t</sup>. *Pulchars Steeple*, yet.

They fmell't as farre as *Ware*, as the wind lies,

134

By this time, fure.

FIT. Is this vpon your credit, friend?

*Fitz-dottrel leaues counterfeiting.*

SHA. Sir, you may fee, and fatifie your felfe.

FIT. Nay, then, 'tis time to leaue off counterfeiting.

Sir I am not bewitch'd, nor haue a *Diuell*:

No more then you. I doe defie him, I,

And did abufe you. Thefe two Gentlemen

140

Put me vpon it. (I haue faith againft him)

They taught me all my tricks. I will tell truth,  
And fhamme the *Feind*. See, here, Sir, are my bellows,  
And my false belly, and my *Moufe*, and all  
That should ha' come forth? [121]

MAN. Sir, are not you ashamed  
Now of your foleme, ferious vanity? 146

Pov. I will make honorable amends to truth.  
FIT. And so will I. But these are *Coozeners*, still;  
And ha' my land, as plotters, with my wife:  
Who, though she be not a witch, is worse, a whore. 150

MAN. Sir, you belie her. She is chaste, and virtuous,  
And we are honest. I do know no glory [170]

A man should hope, by venting his own follies,  
But you'll still be an *Affe*, in spite of providence.  
Please you goe in, Sir, and hear truths, then judge 'hem:  
And make amends for your late rashness; when, 156

You shall but hear the pains and care was taken,  
To save this fool from ruin (his *Grace of Drown'd-land*)  
FIT. My land is drown'd indeed—

Pov. Peace.

MAN. And how much  
His modest, and too worthy wife hath suffered 160  
By mis-construction, from him, you will blush,  
First, for your own belief, more for his actions!

His land is his: and neuer, by my friend,  
Or by my selfe, meant to another use,  
But for her succours, who hath equal right. 165

If any other had worse counsels in't,  
(I know I speak to those can apprehend mee)  
Let 'hem repent 'hem, and be not detected.  
It is not manly to take joy, or pride

In humane errors. (wee do all ill things, 170  
They do 'hem worst that love 'hem, and dwell there,  
Till the plague comes) The few that have the seeds  
Of goodness left, will sooner make their way  
To a true life, by shame, then punishment.

### **THE END.**

[821] SD. Sir] To them.] Sir 1692 to *them* om. 1692, 1716, W ACT. ...] SCENE V. *A Room in Fitzdottrel's House*. FITZDOTTREL *discovered in bed*; Lady EITHERSIDE, TAILBUSH, AMBLER, TRAINS, and PITFALL, *standing by him*. Enter Sir PAUL EITHERSIDE, MEERCRAFT, and EVERILL. G

[822] 1 SN. *and*] at 1692, 1716, W The ...] om. G

[823] 4 time o' ret. G

[824] 11 H's] He's 1716, f.

[825] 14 means. [*Exit Ambler*. G

[826] 20 o'] of W

[827] 21 Who is G

[828] 28 *ha*, om. W *ha*, &c. om. G

[829] 29 SN. *interprets* 1692, 1716, W *The ...*] om. G

[830] 33 a om. 1641, f.

[831] 38 SN. Wittipol, *and ... enter*] Enter WITTIPOL, ... G

[832] 40 strange 1641, f.

[833] 43 their] our W

[834] 48 SN. *His wife* om. G

[835] 58 prove to be the merrier? 1641

[836] 60 impudence] insolence 1641

[837] 61 it.—*Re-enter* AMBLER, *with* SLEDGE *and* GUILTHEAD. G

[838] 69 with [*To Meer*.] G

[839] SN. *him* om. 1641

[840] SN. om. G

[841] 73 strong om. 1641

[842] 74 &c. om. G

[843] 82 SN. *to be* om. 1641

[844] SN. om. G

- [845] 84 endanger'd W, G  
 [846] 86 foole] fellow 1641  
 [847] 87 He makes himselfe] I'd rather fall 1641 O they whisper, they whisper, whisper, &c. 1641  
 [848] 91 phrenetic G  
 [849] 108 you om. W  
 [850] 110 *Crambe*] Crambo W. G  
 [851] 111 can. [*Aside to Fitz.*] G  
 [852] 112 **κακοδάρμων** 1692, 1716  
 [853] 113 **τις** 1692, 1716  
 [854] 114 **δωδεκάκις** W, G  
 [855] 115 *Aside to Fitz.* G  
 [856] 119 FIT. *Ouy,*] in line 120, 1692, f.  
 [857] 121 SN.] *Enter SHACKLES, with the things found on the body of the Cut-purse.* G  
 [858] 128 Those] These W  
 [859] 135 SN.] *Fitz. [starts up.]* G  
 [860] 141 () ret. G  
 [861] 145 not you] you not W, G  
 [862] 148 Coozners 1641 *Cozeners* 1692, 1716 cozeners W, G  
 [863] 166 in it G  
 [864] 167 () ret. G  
 [865] 170 human 1692, f.  
 [866] 174 [*He comes forward for the Epilogue.*] G  
 [867] 175 'The End.' after line 6 1692 om. 1716 W, G [122]

## The Epilogue.

*Thus, the Proiecter, here, is ouer-throwne.  
 But I have now a Proiect of mine owne,  
 If it may paffe: that no man would inuite  
 The Poet from vs, to fup forth to night,  
 If the play pleafe. If it displeafant be,  
 We doe prefume, that no man will: nor wee.*

5

- [868] 1 'The Epilogue.' om. G  
 [869] 7 [*Exeunt.*] G [123]

## NOTES

The present edition includes whatever has been considered of value in the notes of preceding editions. It has been the intention in all cases to acknowledge facts and suggestions borrowed from such sources, whether quoted verbatim, abridged, or developed. Notes signed W. are from Whalley, G. from Gifford, C. from Cunningham. For other abbreviations the Bibliography should be consulted. Explanations of words and phrases are usually found only in the Glossary. References to this play are by act, scene, and line of the Text; other plays of Jonson are cited from the Gifford-Cunningham edition of 1875. The references are to play, volume and page.

### TITLE-PAGE.

**THE DIUELL IS AN ASSE.** 'Schlegel, seizing with great felicity upon an untranslatable German idiom, called the play *Der dumme Teufel* [Schlegel's *Werke*, ed. Böcking, 6. 340]—a title which must be allowed to be twice as good as that of the English original. The phrase 'the Devil is an ass' appears to have been proverbial. See Fletcher's *The Chances*, Act 5. Sc. 2:

Dost thou think  
 The devil such an ass as people make him?  
 —Ward, *Eng. Drama* 2. 372.

A still more important passage occurs in Dekker's *If this be not a good Play*, a partial source of Jonson's drama:

*Scu.* Sweete-breads I hold my life, that diuels an asse.  
 —Dekker, *Wks.* 3. 328.

Jonson uses it again in *The Staple of News*, *Wks.* 5. 188:

The conjurer cozened him with a candle's end; he was an ass.

Dekker (*Non-dram. Wks.* 2. 275) tells us the jest of a citizen who was told that the 'Lawyers get the Diuell and all: What an Asse, replied the Citizen is the diuell? If I were as he I would get some of them.'

**HIS MAIESTIES SERVANTS.** Otherwise known as the *King's Company*, and popularly spoken of as the *King's Men*. For an account of this company see Winter, ed. *Staple of News*, p. 121; and Fleay, *Biog. Chron.* 1. 356-7; 2. 403-4.

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**Ficta voluptatis**, etc. The quotation is from Horace, *De Art. Poet.*, line 338. Jonson's translation is:

Let what thou feign'st for pleasure's sake, be near  
The truth.

Jonson makes use of this quotation again in his note 'To the Reader' prefixed to Act 3 of *The Staple of News*.

I. B. Fleay speaks of this printer as J. Benson (*Biog. Chron.* 1. 354). Benson did not 'take up freedom' until June 30, 1631 (*Sta. Reg.* 3. 686). Later he became a publisher (1635-40; *Sta. Reg.* 5. lxxxiv). I. B. was also the printer of *Bartholomew Fair* and *Staple of News*. J. Benson published a volume of Jonson's, containing *The Masque of the Gypsies* and other poems, in 1640 (*Brit. Museum Cat.* and Yale Library). In the same year he printed the *Art of Poetry*, 12mo, and the *Execration against Vulcan*, 4to (cf. *Pub. of Grolier Club*, N. Y. 1893, pp. 130, 132). The evidence that I. B. was Benson is strong, but not absolutely conclusive.

**ROBERT ALLOT.** We find by Arber's reprint of the *Stationer's Register* that Robert Allot 'took up freedom' Nov. 7, 1625. He must have begun publishing shortly after, for under the date of Jan. 25, 1625-6 we find that Mistris Hodgettes 'assigned over unto him all her estate,' consisting of the copies of certain books, for the 'some of forty-five pounds.' The first entry of a book to Allot is made May 7, 1626. In 1630 Master Blount 'assigned over unto him all his estate and right in the copies' of sixteen of Shakespeare's plays. In 1632 Allot brought out the Second Folio of Shakespeare's works. On Sept. 7, 1631 *The Staple of News* was assigned to him. The last entry of a book in his name is on Sept. 12, 1635. The first mention of 'Mistris Allott' is under the date of Dec. 30, 1635. Under date of July 1, 1637 is the record of the assignment by Mistris Allott of certain books, formerly the estate of 'Master Roberte Allotts deceased.' Among these books are '37. *Shakespeares Workes* their part. 39. *Staple of Newes* a Play. 40. *Bartholomew fayre* a Play.' I have been able to find no record of *The Devil is an Ass* in the *Stationer's Register*.

**the Beare.** In the Shakespeare folio of 1632 Allot's sign reads 'the Black Beare.' The first mention of the shop in the *London Street Directory* is in 1575, among the 'Houses round the Churchyard.'

**Pauls Church-yard.** 'Before the Fire, which destroyed the old Cathedral, St. Paul's Churchyard was chiefly inhabited by stationers, whose shops were then, and until the year 1760, distinguished by signs.'—Wh-C.

## THE PERSONS OF THE PLAY.

**GVILT-HEAD, A Gold-smith.** The goldsmiths seem to have been a prosperous guild. (See Stow, *Survey*, ed. Thoms, p. 114.) At this time they performed the office of banking, constituting the intermediate stage between the usurer and the modern banker. 'The goldsmiths began to borrow at interest in order to lend out to traders at a higher rate. In other words they became the connecting link between those who had money to lend and those who wished to borrow for trading purposes, or it might be to improve their estates. No doubt at first the goldsmiths merely acted as guardians of their clients' hoards, but they soon began to utilize those hoards much as bankers now make use of the money deposited with them.'—*Social England* 3. 544.

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**AMBLER.** Jonson uses this name again in *Neptune's Triumph*, *Wks.* 8. 32:

Grave master Ambler, news-master o' Paul's,  
Supplies your capon.

It reappears in *The Staple of News*.

**Her Gentlemanvsher.** For an exposition of the character and duties of the gentleman-usher see the notes to 4. 4. 134. 201, 215.

**Newgate.** 'This gate hath of long time been a gaol, or prison for felons and trespassers, as appeareth by records in the reign of King John, and of other kings.'—Stow, *Survey*, ed. Thoms, p. 14.

## THE PROLOGUE.

**1 The DIVELL is an Asse.** 'This is said by the prologue pointing to the *title* of the play, which as was then the custom, was painted in large letters and placed in some conspicuous part of the stage.'—G.

Cf. *Poetaster*, *After the second sounding*: 'What's here? THE ARRAIGNMENT!' Also *Wily Beguiled*: *Prolog.* How now, my honest rogue? What play shall we have here to-night?

*Player.* Sir, you may look upon the title.  
*Prolog.* What, *Spectrum* once again?

Jonson often, but not invariably, announces the title of the play in the prologue or induction. Cf. *Every Man out*, *Cynthia's Revels*, *Poetaster*, and all plays subsequent to *Bart. Fair* except *Sad Shep*.

**3 Grandee's.** Jonson uses this affected form of address again in *Timber*, ed. Schelling. 22. 27

**4 allowing vs no place.** As Gifford points out, the prologue is a protest against the habit prevalent at the time of crowding the stage with stools for the accommodation of the spectators.

Dekker in Chapter 6 of *The Guls Horne-booke* gives the gallant full instructions as to the behavior proper to the play-house. The youth is advised to wait until 'the quaking prologue hath (by rubbing) got color into his cheekes', and then 'to creepe from behind the Arras,' and plant himself 'on the very Rushes where the Commedy is to daunce, yea, and vnder the state of Cambises himselfe.' Sir John Davies makes a similar allusion (*Epigrams*, ed. Grosart, 2. 10). Jonson makes frequent reference to the subject. Cf. *Induction to The Staple of News, Every Man out, Wks. 2. 31; Prologue to Cynthia's Revels, Wks. 2. 210*, etc. [126]

**5 a subtile thing.** I. e., thin, airy, spiritual, and so not occupying space.

**6 worne in a thumbe-ring.** 'Nothing was more common, as we learn from Lilly, than to carry about familiar spirits, shut up in rings, watches, sword-hilts, and other articles of dress.'—G.

I have been unable to verify Gifford's statement from Lilly, but the following passage from Harsnet's *Declaration* (p. 13) confirms it: 'For compassing of this treasure, there was a consociation betweene 3 or 4 priests, *deuill-coniurers*, and 4 *discoverers*, or *seers*, reputed to carry about with them, their familiars in rings, and glasses, by whose suggestion they came to notice of those golden hoards.'

Gifford says that thumb-rings of Jonson's day were set with jewels of an extraordinary size, and that they appear to have been 'more affected by magistrates and grave citizens than necromancers.' Cf. *I Henry IV* 2. 4: 'I could have crept into any alderman's thumb-ring.' Also *Witts Recreat., Epig.* 623:

He wears a hoop-ring on his thumb; he has  
Of gravidad a dose, full in the face.

Glaphorne, *Wit in a Constable*, 1639, 4. 1: 'An alderman—I may say to you, he has no more wit than the rest of the bench, and that lies in his thumb-ring.'

**8 In compasse of a cheese-trencher.** The figure seems forced to us, but it should be remembered that trenchers were a very important article of table equipment in Jonson's day. They were often embellished with 'posies,' and it is possible that Jonson was thinking of the brevity of such inscriptions. Cf. Dekker, *North-Ward Hoe* 3. 1 (*Wks.* 3. 38): 'Ile have you make 12. poesies for a dozen of cheese trenchers.' Also *Honest Whore*, Part I, Sc. 13; and Middleton, *Old Law* 2. 1 (*Wks.* 2. 149); *No Wit, no Help like a Woman's* 2. 1 (*Wks.* 4. 322).

**15 Like the young adders.** It is said that young adders, when frightened, run into their mother's mouth for protection.

**16 Would wee could stand due North.** I. e., be as infallible as the compass.

**17 Muscouy glasse.** Cf. Marston, *Malcontent*, *Wks.* 1. 234: 'She were an excellent lady, but that her face peebleth like Muscovy glass.' Reed (*Old Plays* 4. 38) quotes from Giles Fletcher's *Russe Commonwealth*, 1591, p. 10: 'In the province of Corelia, and about the river Duyna towards the North-sea, there groweth a soft rock which they call Slude. This they cut into pieces, and so tear it into thin flakes, which naturally it is apt for, and so use it for glasse lanthorns and such like. It giveth both inwards and outwards a clearer light then glasse, and for this respect is better than either glasse or horne; for that it neither breaketh like glasse, nor yet will burne like the lanthorne.' Dekker (*Non-dram. Wks.* 2. 135) speaks of a 'Muscouie Lanthorne.' See Gloss. [127]

**22 the Diuell of Edmunton.** *The Merry Devil of Edmunton* was acted by the King's Men at the Globe before Oct. 22, 1607. It has been conjecturally assigned to Shakespeare and to Drayton. Hazlitt describes it as 'perhaps the first example of sentimental comedy we have' (see *O. Pl.*, 4th ed., 10. 203 f.). Fleay, who believes Drayton to be the author, thinks that the 'Merry devil' of *The Merchant of Venice* 2. 3, alludes to this play (*Biog. Chron.* 1. 151 and 2. 213). There were six editions in the 17th century, all in quarto—1608, 1612, 1617, 1626, 1631, 1655. Middleton, *The Black Book*, *Wks.* 8. 36, alludes to it pleasantly in connection with *A Woman kill'd with Kindness*. Genest mentions it as being revived in 1682. Cf. also *Staple of News*, 1st Int.

**26 If this Play doe not like**, etc. Jonson refers to Dekker's play of 1612 (see Introduction, p. xxix). On the title-page of this play we find *If it be not good, The Diuel is in it*. At the head of Act. 1, however, the title reads *If this be not a good play*, etc.

## ACT I.

**1. 1. 1 Hoh, hoh**, etc. 'Whalley is right in saying that this is the conventional way for the devil to make his appearance in the old morality-plays. Gifford objects on the ground that 'it is not the roar of terror; but the boisterous expression of sarcastic merriment at the absurd petition of Pug;' an objection, the truth of which does not necessarily invalidate Whalley's statement. Jonson of course adapts the old conventions to his own ends. See Introduction, p. xxiii.

**1. 1. 9 Entring a Sow, to make her cast her farrow?** Cf. Dekker, etc., *Witch of Edmonton* (*Wks.* 4. 423): '*Countr.* I'll be sworn, *Mr. Carter*, she bewitched Gammer *Washbowls* sow, to cast her Pigs a day before she would have farried.'

**1. 1. 11 Totnam.** 'The first notice of Tottenham Court, as a place of public entertainment, contained in the books of the parish of St. Gile's-in-the-Fields, occurs under the year 1645 (Wh-C.). Jonson, however, as early as 1614 speaks of 'courting it to Totnam to eat cream' (*Bart. Fair*, Act 1. Sc. 1, *Wks.* 4. 362). George Wither, in the *Britain's Remembrancer*, 1628, refers to the same thing: [128]

And Hogsdone, Islington, and Tothnam-court,  
For cakes and cream had then no small resort.

Tottenham Fields were until a comparatively recent date a favorite place of entertainment.

**1. 1. 13 a tonning of Ale**, etc. Cf. *Sad Shep.*, *Wks.* 6. 276:

The house wives tun not work, nor the milk churn.

**1. 1. 15 Spight o' the housewiues cord, or her hot spit.** 'There be twentie severall waies to make your butter come, which for brevitie I omit; as to bind your cherne with a rope, to thrust thereinto a red hot spit, &c.'—Scot, *Discovery*, p. 229.

**1. 1. 16, 17 Or some good Ribibe ... witch.** This seems to be an allusion, as Fleay suggests, to Heywood's *Wise-Woman of Hogsdon*. The witch of that play declares her dwelling to be in 'Kentstreet' (Heywood's *Wks.* 5. 294). A ribibe meant originally a musical instrument, and was synonymous with rebec. By analogy, perhaps, it was applied to a shrill-voiced old woman. This is Gifford's explanation. The word occurs again in Skelton's *Elynour Rummyng*, l. 492, and in Chaucer, *The Freres Tale*, l. 1377: 'a widwe, an old ribybe.' Skeat offers the following explanation: 'I suspect that this old joke, for such it clearly is, arose in a very different way [from that suggested by Gifford], viz. from a pun upon *rebekke*, a fiddle, and *Rebekke*, a married woman, from the mention of Rebecca in the marriage-service. Chaucer himself notices the latter in E. 1704.'

**1. 1. 16 Kentish Towne.** Kentish Town, Cantelows, or Cantelupe town is the most ancient district in the parish of Pancras. It was originally a small village, and as late as the eighteenth century a lonely and somewhat dangerous spot. In later years it became noted for its Assembly Rooms. In 1809 Hughson (*London* 6. 369) called it 'the most romantic hamlet in the parish of Pancras.' It is now a part of the metropolis. See Samuel Palmer's *St. Pancras*, London, 1870.

**1. 1. 17 Hogsden.** Stow (*Survey*, ed. Thoms, p. 158) describes Hogsden as a 'large street with houses on both sides.' It was a prebend belonging to St. Paul's. In Hogsden fields Jonson killed Gabriel Spenser in a duel in 1598. These fields were a great resort for the citizens on a holiday. The eating of cream there is frequently mentioned. See the quotation from Wither under note 1. 1. 11, and *Alchemist*, *Wks.* 4. 155 and 175:

—Ay, he would have built  
The city new; and made a ditch about it  
Of silver, should have run with cream from Hogsden.

Stephen in *Every Man in* dwelt here, and so was forced to associate with 'the archers of Finsbury, or the citizens that come a-ducking to Islington ponds.' Hogsden or Hoxton, as it is now called, is to-day a populous district of the metropolis.

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**1. 1. 18 shee will not let you play round Robbin.** The expression is obscure, and the dictionaries afford little help. Round-robin is a common enough phrase, but none of the meanings recorded is applicable in this connection. Some child's game, played in a circle, seems to be referred to, or the expression may be a cant term for 'play the deuce.' Robin is a name of many associations, and its connection with Robin Hood, Robin Goodfellow, and 'Robert's Men' ('The third old rank of the Canting crew.'—Grose.) makes such an interpretation more or less probable.

M. N. G. in *N. & Q.* 9th Ser. 10. 394 says that 'when a man does a thing in a circuitous, involved manner he is sometimes said "to go all round Robin Hood's barn to do it."' 'Round Robin Hood's barn' may possibly have been the name of a game which has been shortened to 'round Robin.'

**1. 1. 21 By a Middlesex Iury.** 'A reproof no less severe than merited. It appears from the records of those times, that many unfortunate creatures were condemned and executed on charges of the ridiculous nature here enumerated. In many instances, the judge was well convinced of the innocence of the accused, and laboured to save them; but such were the gross and barbarous prejudices of the juries, that they would seldom listen to his recommendations; and he was deterred from shewing mercy, in the last place by the brutal ferociousness of the people, *whose teeth were set on edge with't*, and who clamoured tumultuously for the murder of the accused.'—G.

**1. 1. 32 Lancashire.** This, as Gifford says, 'was the very hot-bed of witches.' Fifteen were brought to trial on Aug. 19, 1612, twelve of whom were convicted and burnt on the day after their trial 'at the common place of execution near to Lancaster.' The term 'Lancashire Witches' is now applied to the beautiful women for which the country is famed. The details of the Lancaster trial are contained in Potts' *Discoverie* (Lond. 1613), and a satisfactory account is given by Wright in his *Sorcery and Magic*.

**1. 1. 33 or some parts of Northumberland.** The first witch-trial in Northumberland, so far as I have been able to ascertain, occurred in 1628. This was the trial of the Witch of Leepish.

**1. 1. 37 a Vice.** See Introduction, [pp. xxxiv f.](#)

**1. 1. 38 To practice there-with any play-fellow.** See variants. The editors by dropping the hyphen have completely changed the sense of the passage. Pug wants a vice in order that he may corrupt his play-fellows *there-with*.

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**1. 1. 41 ff. Why, any Fraud;  
Or Couetousnesse; or Lady Vanity;**

**Or old Iniquity.** Fraud is a character in Robert Wilson's *The Three Ladies of London*, printed 1584, and *The Three Lords and Three Ladies of London*, c 1588, printed 1590. Covetousness appears in *Robin Conscience*, c 1530, and is applied to one of the characters in *The Staple of News*, *Wks.* 5. 216. Vanity is one of the characters in *Lusty Juventus* (see note [1. 1. 50](#)) and in *Contention between Liberality and Prodigality*, printed 1602 (*O. Pl.* 4th ed., 8. 328). She seems to have been a favorite with



the later dramatists, and is frequently mentioned (*I Henry IV.* 2. 4; *Lear* 2. 2; *Jew of Malta* 2. 3, Marlowe's *Wks.* 2. 45). Jonson speaks of her again in *The Fox*, *Wks.* 3. 218. For Iniquity see Introduction, p. xxxviii.

The change in punctuation (see variants), as well as that two lines below, was first suggested by Upton in a note appended to his *Critical Observations on Shakespeare*. Whalley silently adopted the reading in both cases.

**1. 1. 43 I'll call him hither.** See variants. Coleridge, *Notes*, p. 280, says: 'That is, against all probability, and with a (for Jonson) impossible violation of character. The words plainly belong to Pug, and mark at once his simpleness and his impatience.' Cunningham says that he arrived independently at the same conclusion, and points out that it is plain from Iniquity's opening speech that *he* understood the words to be Pug's.

**1. 1. 49 thy dagger.** See note [1. 1. 85](#).

**1. 1. 50 lusty Iuuentus.** The morality-play of *Lusty Juuentus* was written by R. Wever about 1550. It 'breathes the spirit of the dogmatic reformation of the Protector Somerset,' but 'in spite of its abundant theology it is neither ill written, nor ill constructed' (Ward, *Eng. Drama* 1. 125). It seems to have been very popular, and the expression 'a lusty Juuentus' became proverbial. It is used as early as 1582 by Stanyhurst, *Aeneis* 2 (Arber). 64 and as late as Heywood's *Wise Woman of Hogsdon* (c 1638), where a gallant is apostrophised as Lusty Juuentus (Act 4). (See Nares and *NED*.) Portions of the play had been revived not many years before this within the tragedy of *Thomas More* (1590, acc. to Fleay 1596) under the title of *The Marriage of Witt and Wisdom*. 'By dogs precyous woundes' is one of the oaths used by Lusty Juuentus in the old play, and may be the 'Gogs-nownes' referred to here (*O. Pl.*, 4th ed., 2. 84). 'Gogs nowns' is used several times in *Like will to Like* (*O. Pl.*, 4th ed., 3. 327, 331, etc.).

**1. 1. 51 In a cloake to thy heele.** See note [1. 1. 85](#).

**1. 1. 51 a hat like a pent-house.** 'When they haue walkt thorow the streetes, weare their hats ore their eye-browes, like pollitick penthouses, which commonly make the shop of a Mercer, or a Linnen Draper, as dark as a roome in Bedlam.' Dekker, *West-ward Hoe*, *Wks.* 2. 286. [131]

With your hat penthouse-like o'er the slope of your eyes.  
—*Love's Labour's Lost* 3. 1. 17.

Halliwell says (*L. L. L.*, ed. Furness, p. 85): 'An open shed or shop, forming a protection against the weather. The house in which Shakespeare was born had a penthouse along a portion of it.' In Hollyband's *Dictionary*, 1593, it is spelled 'pentice,' which shows that the rime to 'Juuentus' is probably not a distorted one.

**1. 1. 52 thy doublet all belly.** 'Certaine I am there was neuer any kinde of apparell euer inuented that could more disproportion the body of man then these Dublets with great bellies, ... stuffed with foure, fiue or six pound of Bombast at the least.'—Stubbes, *Anat.*, Part 1, p. 55.

**1. 1. 54 how nimble he is!** 'A perfect idea of his activity may be formed from the incessant skipping of the modern Harlequin.'—G.

**1. 1. 56 the top of Pauls-steeple.** As Gifford points out, Iniquity is boasting of an impossible feat. St. Paul's steeple had been destroyed by fire in 1561, and was not yet restored. Several attempts were made and money collected. 'James I. countenanced a sermon at *Paul's Cross* in favor of so pious an undertaking, but nothing was done till 1633 when reparations commenced with some activity, and Inigo Jones designed, at the expense of Charles I., a classic portico to a Gothic church.'—Wh-C.

Lupton, *London Carbonadoed*, 1632, writes: 'The head of St. Paul's hath twice been troubled with a burning fever, and so the city, to keep it from a third danger, lets it stand without a head.' Gifford says that 'the Puritans took a malignant pleasure in this mutilated state of the cathedral.' Jonson refers to the disaster in his *Execration upon Vulcan*, *U. 61*, *Wks.* 8. 408. See also Dekker, *Pauls Steeples complaint*, *Non-dram. Wks.* 4. 2.

**1. 1. 56 Standard in Cheepe.** This was a water-stand or conduit in the midst of the street of West Cheaping, where executions were formerly held. It was in a ruinous condition in 1442, when it was repaired by a patent from Henry VI. Stow (*Survey*, ed. Thoms, p. 100) gives a list of famous executions at this place, and says that 'in the year 1399, Henry IV. caused the blanch charters made by Richard II. to be burnt there.'

**1. 1. 58 a needle of Spaine.** Gifford, referring to Randolph's *Amyntos* and Ford's *Sun's Darling*, points out that 'the best needles, as well as other sharp instruments, were, in that age, and indeed long before and after it, imported from Spain.' The tailor's needle was in cant language commonly termed a *Spanish pike*. [132]

References to the Spanish needle are frequent. It is mentioned by Jonson in *Chloridia*, *Wks.* 8. 99; by Dekker, *Wks.* 4. 308; and by Greene, *Wks.* 11. 241. Howes (p. 1038) says: 'The making of Spanish Needles, was first taught in England by Elias Crowse, a Germane, about the eight yeare of Queene Elizabeth, and in Queen Maries time, there was a Negro made fine Spanish Needles in Cheape-side, but would neuer teach his Art to any.'

**1. 1. 59 the Suburbs.** The suburbs were the outlying districts without the walls of the city. Cf. Stow, *Survey*, ed. Thoms, p. 156 f. They were for the most part the resort of disorderly persons. Cf. B. & Fl., *Humorous Lieut.* 1. 1.; Massinger, *Emperor of the East* 1. 2.; Shak., *Jul. Caes.* 2. 1; and Nares, *Gloss*. Wheatley (ed. *Ev. Man in*, p. 1) quotes Chettle's *Kind Harts Dreame*, 1592: 'The suburbs of the citie are in many places no other but dark dennes for adulterers, thieves, murderers, and every mischief worker; daily experience before the magistrates confirms this for truth.' Cf. also Glapthorne,

—make safe retreat

Into the Suburbs, there you may finde cast wenches.

In *Every Man in*, *Wks.* 1. 25, a 'suburb humour' is spoken of.

**1. 1. 60 Petticoate-lane.** This is the present Middlesex Street, Whitechapel. It was formerly called Hog Lane and was beautified with 'fair hedge-rows,' but by Stow's time it had been made 'a continual building throughout of garden houses and small cottages' (*Survey*, ed. 1633, p. 120 b). Strype tells us that the house of the Spanish Ambassador, supposedly the famous Gondomar, was situated there (*Survey* 2. 28). In his day the inhabitants were French Protestant weavers, and later Jews of a disreputable sort. That its reputation was somewhat unsavory as early as Nash's time we learn from his *Prognostication* (*Wks.* 2. 149):

'If the Beadelles of Bridewell be carefull this Summer, it may be hoped that Peticote lane may be lesse pestered with ill aires than it was woont: and the houses there so cleere clenched, that honest women may dwell there without any dread of the whip and the carte.' Cf. also *Penniless Parliament, Old Book Collector's Misc.* 2. 16: 'Many men shall be so venturously given, as they shall go into Petticoat Lane, and yet come out again as honestly as they went first in.'

**1. 1. 60 the Smock-allies.** Petticoat Lane led from the high street, Whitechapel, to *Smock Alley* or Gravel Lane. See Hughson 2. 387.

**1. 1. 61 Shoreditch.** Shoreditch was formerly notorious for the disreputable character of its women. 'To die in Shoreditch' seems to have been a proverbial phrase, and is so used by Dryden in *The Kind Keeper*, 4to, 1680. Cf. Nash, *Pierce Pennilesse*, *Wks.* 2. 94: 'Call a Leete at *Byshopsgate*, & examine how euery second house in *Shorditch* is mayntayned; make a priuie search in *Southwarke*, and tell mee how many Shee-Inmates you fin de: nay, goe where you will in the Suburbs, and bring me two Virgins that haue vovd Chastity and Ile builde a Nunnery.' Also *ibid.*, p. 95; Gabriel Harvey, *Prose Wks.*, ed. Grosart. 2. 169; and Dekker, *Wks.* 3. 352.

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**1. 1. 61 Whitechappell.** 'Till within memory the district north of the High Street was one of the very worst localities in London; a region of narrow and filthy streets, yards and alleys, many of them wholly occupied by thieves' dens, the receptacles of stolen property, gin-spinning dog-holes, low brothels, and putrescent lodging-houses,—a district unwholesome to approach and unsafe for a decent person to traverse even in the day-time.'—Wh-C.

**1. 1. 61, 2**

**and so to Saint Kathernes.**

**To drinke with the Dutch there, and take forth their patternes.**

Saint Kathernes was the name of a hospital and precinct without London. The hospital was said to have been founded by Queen Matilda, wife of King Stephen. In *The Alchemist* (*Wks.* 4. 161), Jonson speaks of its having been used 'to keep the better sort of mad-folks.' It was also employed as a reformatory for fallen women, and it is here that Winifred in *Eastward Ho* (ed. Schelling, p. 84) finds an appropriate landing-place.

From this hospital there was 'a continual street, or filthy strait passage, with alleys of small tenements, or cottages, built, inhabited by sailors' victuallers, along by the river of Thames, almost to Radcliff, a good mile from the Tower.'—Stow, ed. Thoms, p. 157.

The precinct was noted for its brew-houses and low drinking places. In *The Staple of News* Jonson speaks of 'an ale-wife in Saint Katherine's, At the Sign of the Dancing Bears' (*Wks.* 5. 226). The same tavern is referred to in the *Masque of Augurs* as well as 'the brew-houses in St. Katherine's.' The sights of the place are enumerated in the same masque.

The present passage seems to indicate that the precinct was largely inhabited by Dutch. In the *Masque of Augurs* Vangoose speaks a sort of Dutch jargon, and we know that a Flemish cemetery was located here (see Wh-C). Cf. also Sir Thomas Overbury's *Character of A drunken Dutchman resident in England*, ed. Morley, p. 72: 'Let him come over never so lean, and plant him but one month near the brew-houses of St. Catherine's and he will be puffed up to your hand like a bloat herring.' Dutch weavers had been imported into England as early as the reign of Edward III. (see Howes, p. 870 a), and in the year 1563 great numbers of Netherlanders with their wives and children fled into England owing to the civil dissension in Flanders (Howes, p. 868 a). They bore a reputation for hard drinking (cf. *Like will to Like*, *O. Pl.* 3. 325; Dekker, *Non-dram. Wks.* 3. 12; Nash, *Wks.* 2. 81, etc.).

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The phrase 'to take forth their patternes' is somewhat obscure, and seems to have been forced by the necessity for a rhyme. Halliwell says that 'take forth' is equivalent to 'learn,' and the phrase seems therefore to mean 'take their measure,' 'size them up,' with a view to following their example. It is possible, of course, that actual patterns of the Dutch weavers or tailors are referred to.

**1. 1. 63 Custome-house key.** This was in Tower Street on the Thames side. Stow (ed. Thoms, pp. 51. 2) says that the custom-house was built in the sixth year of Richard II. Jonson mentions the place again in *Every Man in*, *Wks.* 1. 69.

**1. 1. 66 the Dagger, and the Wool-sacke.** These were two ordinaries or public houses of low repute, especially famous for their pies. There were two taverns called the 'Dagger,' one in Holborn and one in Cheapside. It is probably to the former of these that Jonson refers. It is mentioned again in the *Alchemist* (*Wks.* 4. 24 and 165) and in Dekker's *Satiromastix* (*Wks.* 1. 200). Hotten says that the sign of a dagger was common, and arose from its being a charge in the city arms.

The Woolsack was without Aldgate. It was originally a wool-maker's sign. Machyn mentions the tavern in 1555; and it is alluded to in Dekker, *Shoemaker's Holiday*, *Wks.* 1. 61. See Wh-C. and Hotten's

**1. 1. 69 Belins-gate.** Stow (ed. Thoms, p. 78) describes Belins-gate as 'a large water-gate, port or harborough.' He mentions the tradition that the name was derived from that of Belin, King of the Britons, but discredits it. Billingsgate is on the Thames, a little below London Bridge, and is still the great fish-market of London.

**1. 1. 70 shoot the Bridge.** The waterway under the old London Bridge was obstructed by the narrowness of the arches, by cornmills built in some of the openings, and by the great waterworks at its southern end. 'Of the arches left open some were too narrow for the passage of boats of any kind. The widest was only 36 feet, and the resistance caused to so large a body of water on the rise and fall of the tide by this contraction of its channel produced a fall or rapid under the bridge, so that it was necessary to "ship oars" to *shoot the bridge*, as it was called,—an undertaking, to amateur watermen especially, not unattended with danger. "With the flood-tide it was impossible, and with the ebb-tide dangerous to pass through or *shoot* the arches of the bridge." In the latter case prudent passengers landed above the bridge, generally at the *Old Swan Stairs*, and walked to some wharf, generally *Billingsgate*, below it.'—Wh-C.

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**1. 1. 70 the Cranes i' the Vintry.** These were 'three strong cranes of timber placed on the Vintry wharf by the Thames to crane up wine there (Stow, ed. Thoms, p. 00). They were situated in Three Cranes' lane, and near by was the famous tavern mentioned as one of the author's favorite resorts (*Bart. Fair* 1. 1, *Wks.* 4. 356). Jonson speaks of it again in *The Silent Woman*, *Wks.* 3. 376, and in the *Masque of Augurs*. Pepys visited the place on January 23, 1662, and describes the best room as 'a narrow dogg-hole' in which he and his friends were crammed so close 'that it made me loath my company and victuals, and a sorry dinner it was too.' Cf. also Dekker, (*Non-dram. Wks.* 8. 77).

**1. 1. 72 the Strand.** This famous street was formerly the road between the cities of Westminster and London. That many lawyers lived in this vicinity we learn from Middleton (*Father Hubbard's Tales*, *Wks.* 8. 77).

**1. 1. 73 Westminster-hall.** It was once the hall of the King's palace at Westminster, originally built by William Rufus. The present hall was formed 1397-99. Here the early parliaments were held. 'This great hall hath been the usual place of pleadings, and ministration of justice.'—Stow, ed. Thoms, p. 174.

**1. 1. 75 so Veluet to Leather.** Velvet seems to have been much worn by lawyers. Cf. Overbury, *Characters*, p. 72: 'He loves his friend as a counsellor at law loves the velvet breeches he was first made barrister in.'

**1. 1. 85 In his long coat, shaking his wooden dagger.** See Introduction, [pp. xxxviii f.](#)

**1. 1. 93 Cokeley.** Whalley says that he was the master of a puppet show, and this has been accepted by all authorities (Gifford, ed.; Nares, *Gloss.*; Alden, ed. of *Bart. Fair*). He seems, however, to have been rather an improviser like Vennor, or a mountebank with a gift of riming. He is mentioned several times by Jonson: *Bart. Fair*, *Wks.* 4. 422, 3: 'He has not been sent for, and sought out for nothing, at your great city-suppers, to put down Coriat and Cokely.' *Epigr.* 129; *To Mime*, *Wks.* 8. 229:

Or, mounted on a stool, thy face doth hit  
On some new gesture, that's imputed wit?  
—Thou dost out-zany Cokely, Pod; nay Gue:  
And thine own Coryat too.

**1. 1. 94 Vennor.** Gifford first took Vennor to be a juggler, but corrected his statement in the *Masque of Augurs*, *Wks.* 7. 414. He says: 'Fenner, whom I supposed to be a juggler, was a rude kind of *improvisatore*. He was altogether ignorant; but possessed a wonderful facility in pouring out doggrel verse. He says of himself,

Yet, without boasting, let me boldly say  
I'll rhyme with any man that breathes this day  
Upon a subject, in *extempore*, etc.

He seems to have made a wretched livelihood by frequenting city feasts, &c., where, at the end of the entertainment, he was called in to mount a stool and amuse the company by stringing together a number of vile rhymes upon any given subject. To this the quotation alludes. Fenner is noticed by the duchess of Newcastle: "For the numbers every schoolboy can make them on his fingers, and for the *rime*, Fenner would put down Ben Jonson, and yet neither boy nor Fenner so good poets." This, too, is the person meant in the Cambridge answer to Corbet's satire:

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A ballad late was made,  
But God knows who the penner;  
Some say the rhyming sculler,  
And others say 'twas Fenner. p. 24.

Fenner was so famed for his faculty of rhyming, that James, who, like Bartholomew Cokes, would willingly let no raree-show escape him, sent for him to court. Upon which Fenner added to his other titles that of his "Majesty's Riming Poet." This gave offense to Taylor, the Water poet, and helped to produce that miserable squabble printed among his works, and from which I have principally derived the substance of this note.'—G.

'In Richard Brome's *Covent Garden Weeded* (circ. 1638), we have: "Sure 'tis Fenner or his ghost. He was a riming souldier." (p. 42.)'—C.

The controversy referred to may be found in the Spenser Society's reprint of the 1630 folio of Taylor's *Works*, 1869, pp. 304-325. Here may be gathered a few more facts regarding the life of Fenner

(or Fennor as it should be spelled), among them that he was apprenticed when a boy to a blind harper. In the quarrel, it must be confessed, Fennor does not appear markedly inferior to his derider either in powers of versification or in common decency. The quarrel between the poets took place in October, 1614, and Fennor's admittance to court seems to be referred to in the present passage.

**1. 1. 95 a Sheriffes dinner.** This was an occasion of considerable extravagance. Entick (*Survey* 1. 499) tells us that in 1543 a sumptuary law was passed 'to prevent luxurious eating or feasting in a time of scarcity; whereby it was ordained, that the lord-mayor should not have more than seven dishes at dinner or supper,' and 'an alderman and sheriff no more than six.'

**1. 1. 96 Skip with a rime o' the Table, from New-nothing.** What is meant by *New-nothing* I do not know. From the construction it would seem to indicate the place from which the fool was accustomed to take his leap, but it is possible that the word should be connected with *rime*, and may perhaps be the translation of a Greek or Latin title for some book of *facetiae* published about this time. Such wits as Fennor and Taylor doubtless produced many pamphlets, the titles of which have not been recorded. In 1622 Taylor brought out a collection of verse called 'Sir Gregory Non-sense His Newes from no place,' and it may have been this very book in manuscript that suggested Jonson's title. In the play of *King Darius*, 1106, one of the actors says: 'I had rather then my new nothing, I were gon.'

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**1. 1. 97 his Almaine-leape into a custard.** 'In the earlier days, when the city kept a fool it was customary for him at public entertainments, to leap into a large bowl of custard set on purpose.'—W. Whalley refers also to *All's well that Ends Well* 2. 5: 'You have made a shift to run into it, boots and all, like him that leapt into the custard.'

Gifford quotes Glapthorne, *Wit in a Const.*:

The custard, with the four and twenty nooks  
At my lord Mayor's feast.

He continues: 'Indeed, no common supply was required; for, besides what the Corporation (great devourers of custard) consumed on the spot, it appears that it was thought no breach of city manners to send, or take some of it home with them for the use of their ladies.' In the excellent old play quoted above, Clara twits her uncle with this practise:

Now shall you, sir, as 'tis a frequent custom,  
'Cause you're a worthy alderman of a ward,  
Feed me with custard, and perpetual white broth  
Sent from the lord Mayor's feast.'

Cunningham says: 'Poets of a comparatively recent date continue to associate mayors and custards.' He Quotes Prior (*Alma*, Cant. 1) and a letter from Bishop Warburton to Hurd (Apr. 1766): 'I told him (the Lord Mayor) in what I thought he was defective—that I was greatly disappointed to see no custard at table. He said that they had been so ridiculed for their custard that none had ventured to make its appearance for some years.' Jonson mentions the 'quaking custards' again in *The Fox*, *Wks.* 3. 164., and in *The Staple of News*, *Wks.* 5. 196, 7.

An Almain-leap was a dancing leap. 'Allemands were danced here a few years back' (Nares). Cunningham quotes from Dyce: 'Rabelais tells us that Gargantua "wrestled, ran, jumped, not at three steps and a leap, ... nor yet at the Almaine's, for, said Gymnast, these jumps are for the wars altogether unprofitable and of no use." *Rabelais*, Book 1, C. 23.'

Bishop Barlow, *Answer to a Catholike Englishman*, p. 231, Lond. 1607, says: 'Now heere the Censurer makes an Almaine leape, skipping 3 whole pages together' (quoted in *N. & Q.* 1st Ser. 10. 157).

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**1. 1. 97 their hoods.** The French hood was still worn by citizens' wives. Thus in the *London Prodigal*, ed. 1709:

No *Frank*, I'll have thee go like a *Citizen*  
In a Garded Gown, and a *French Hood*.

When Simon Eyre is appointed sheriff, his wife immediately inquires for a 'Fardingale-maker' and a 'French-hood maker' (Dekker, *Wks.* 1. 39). Strutt says that French hoods were out of fashion by the middle of the 17th century (*Antiq.* 3. 93). See the frequent references to this article of apparel in *Bart. Fair*. It is interesting to notice that the hoods are worn at dinner.

**1. 1. 106, 7.** The readings of 'Whalley and Gifford are distinctly inferior to the original.

**1. 1. 112, 3 Car-men Are got into the yellow starch.** Starch was introduced in the age of Elizabeth to meet the needs of the huge Spanish ruff which had come into favor some years before (see *Soc. Eng.*, p. 386). It was frequently colored. In Middleton and Rowley's *World Tossed at Tennis* five different colored starches are personified. Stubbes says that it was 'of all collours and hues.' Yellow starch must have come into fashion not long before this play was acted, for in the *Owle's Allmanacke*, published in 1618, it is said: 'Since yellow bandes and saffroned chaperoones came vp, is not above two yeeres past.' This, however, is not to be taken literally, for the execution of Mrs. Turner took place Nov. 14, 1615. Of her we read in Howell's Letters 1. 2: 'Mistress *Turner*, the first inventress of *yellow Starch*, was executed in a Cobweb Lawn Ruff of that colour at *Tyburn*; and with her I believe that *yellow Starch*, which so much disfigured our Nation, and rendered them so ridiculous and fantastic, will receive its Funeral.' Sir S. D'Ewes (*Autobiog.* 1. 69) says that from that day it did, indeed, grow 'generally to be detested and disused.' *The Vision of Sir Thomas Overbury*, 1616 (quoted in Amos, *Great Oyer*, p. 50) speaks of

— that fantastic, ugly fall and ruff

Daub'd o'er with that base starch of yellow stuff

as already out of fashion. Its popularity must have returned, however, since Barnaby Riche in the *Irish Hubbub*, 1622, p. 40, laments that 'yellow starch bands' were more popular than ever, and he prophesies that the fashion 'shortly will be as conversant amongst taylors, tapsters, and tinkers, as now they have brought tobacco.'

D'Ewes also in describing the procession of King James from Whitehall to Westminster, Jan. 30, 1620, says that the king saw one window 'full of gentlewomen or ladies, all in yellow bandes,' whereupon he called out 'A pox take yee,' and they all withdrew in shame. In *The Parson's Wedding*, printed 1664, *O. Pl.* 11. 498, it is spoken of as out of fashion. Yellow starch is mentioned again in 5. 8. 74. 5, and a ballad of 'goose-green starch and the devil' is mentioned in *Bart. Fair*, *Wks.* 4. 393. Similarly, Nash speaks in *Pierce Pennilesse*, *Wks.* 2. 44. of a 'Ballet of Blue starch and poaking stick.' See also Dodsley's note on *Albumazar*, *O. Pl.* 7. 132.

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**1. 1. 113, 4 Chimney-sweepers To their tobacco.** See the quotation from Riche in the last note and note 5. 8. 71.

**1. 1. 114, 5 Hum, Meath, and Obarni.** Hum is defined B. E. *Dict. Cant. Crew*, *Hum* or *Humming Liquor*, Double Ale, Stout, Pharoah. It is mentioned in Fletcher's *Wild Goose Chase* 2. 3 and Heywood's *Drunkard* p. 48. Meath or mead is still made in England. It was a favorite drink in the Middle Ages, and consisted of a mixture of honey and water with the addition of a ferment. Harrison, *Description of England*, ed. Furnivall, 1. 161, thus describes it: 'There is a kind of swish swash made also in Essex, and diurse other places, with honicombs and water, which the [homelie] countrie wiues, putting some pepper and a little other spice among, call mead, verie good in mine opinion for such as loue to be loose bodied [at large, or a little eased of the cough,] otherwise it differeth so much from the true metheglin, as chalke from cheese.'

Obarni was long a crux for the editors and dictionaries. Gifford (*Wks.* 7. 226) supplied a part of the quotation from *Pimlyco or Runne Red-Cap*, 1609, completed by James Platt, Jun. (*N. & Q.* 9th Ser. 3. 306). in which 'Mead Obarne and Mead Cherunk' are mentioned as drinks

— that whet the spites  
Of Russes and cold Muscovites.

Mr. Platt first instanced the existing Russian word *obarni* or *obvarnyi* (see Gloss.), meaning 'boiling, scalding,' and C. C. B. (*N. & Q.* 9. 3. 413) supplied a quotation from the account of the voyage of Sir Jerome Bowes in 1583 (Harris's *Travels* 1. 535), in which 'Sodden Mead' appears among the items of diet supplied by the Emperor to the English Ambassador. The identification was completed with a quotation given by the *Stanford Dict.*: '1598 Hakluyt *Voy.* 1. 461 One veather of sodden mead called *Obarni*.'

**1. 1. 119 your rope of sand.** This occupation is mentioned again in 5. 2. 6.

**1. 1. 126 Tissue gownes.** Howes, p. 869. tells us that John Tuce, 'dweling neere Shorditch Church', first attained perfection in the manufacture of cloth of tissue.

**1. 1. 127 Garters and roses.** Howes, p. 1039, says that 'at this day (1631) men of meane rancke weare Garters, and shooe Roses, of more than fiue pound price.' Massinger, in the *City Madam*, *Wks.*, p. 334, speaks of 'roses worth a family.' Cf. also John Taylor's *Works*, 1630 (quoted in *Hist. Brit. Cost.*):

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Weare a farm in shoe-strings edged with gold  
And spangled garters worth a copyhold.

**1. 1. 128 Embroydred stockings.** 'Then haue they nether-stocks to these gay hosen, not of cloth (though neuer so fine) for that is thought to base, but of *Iarnsey* worsted, silk, thred, and such like, or els at the least of the finest yarn *that* can be, and so curioslye knit with open seam down the leg, with quirks and clocks about the ancles, and sometime (haply) interlaced with gold or siluer threds, as is wonderful to behold.'—Stubbes, *Anat.*, Part 1, p. 57. The selling of stockings was a separate trade at this time, and great attention was paid to this article of clothing. Silk stockings are frequently mentioned by the dramatists. Cf. Stephen Gosson, *Pleasant Quippes*:

These worsted stockes of bravest die, and silken garters fring'd with gold;  
These corked shooes to beare them hie makes them to trip it on the molde;  
They mince it with a pace so strange,  
Like untam'd heifers when they range.

**1. 1. 128 cut-worke smocks, and shirts.** Cf. B. & Fl., *Four Plays in One*:

— She show'd me gownes, head tires,  
Embroider'd waistcoats, smocks seamed with cutworks.

**1. 1. 135 But you must take a body ready made.** King James in his *Dæmonologie* (*Wks.*, ed. 1616, p. 120) explains that the devil, though but of air, can 'make himself palpable, either by assuming any dead bodie, and vsing the ministerie thereof, or else by deluding as well their sence of feeling as seeing.'

**1. 1. 143 our tribe of Brokers.** Cf. *Ev. Man in*, *Wks.* 1. 82:

'Wel. Where got'st thou this coat, I marle?  
*Brai.* Of a Houndsditch man, sir, one of the devil's near kinsmen, a broker.'

The pawnbrokers were cordially hated in Jonson's time. Their quarter was Houndsditch. Stow says: 'there are crept in among them [the inhabitants of Houndsditch] a base kinde of vermine, wel-deserving to bee ranked and numbred with them, whom our old Prophet and Countryman, *Gyldas*, called *Ætatis*



*atramentum*, the black discredit of the Age, and of place where they are suffered to live.... These men, or rather monsters in the shape of men, professe to live by lending, and yet will lend nothing but upon pawns;’ etc.

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Nash speaks of them in a similar strain: ‘Fruits shall be greatly eaten with Catterpillers; as Brokers, Farmers and Flatterers, which feeding on the sweate of other mens browes, shall greatlye hinder the beautye of the spring.’—*Prognostication*, *Wks.* 2. 145. ‘They shall crie out against brokers, as Jeremy did against false prophets.’ *Ibid.* 2. 162.

**1. 1. 148 as you make your soone at nights relation.** Cf. Dekker, *Satiromastix*, *Wks.* 1. 187: ‘Shee’l be a late sturrer soone at night sir,’ and *ibid.* 223:

By this faire Bride remember soone at night.

**1. 2. 1 ff. I, they doe, now**, etc. ‘Compare this exquisite piece of sense, satire, and sound philosophy in 1616 with Sir M. Hale’s speech from the bench in a trial of a witch many years afterwards.’—Coleridge, *Notes*, p. 280.

**1. 2. 1 Bretnor.** An almanac maker (fl. 1607-1618). A list of his works, compiled from the catalogue of the British Museum, is given in the *DNB*. He is mentioned twice by Middleton:

This farmer will not cast his seed i’ the ground  
Before he look in Bretnor.

—*Inner-Temple Masque*, *Wks.* 7. 211.

‘*Chough*. I’ll not be married to-day, Trimtram: hast e’er an almanac about thee? this is the nineteenth of August, look what day of the month ’tis.

*Trim*. ’Tis tenty-nine indeed, sir. [*Looks in almanac*.

*Chough*. What’s the word? What says Bretnor?

*Trim*. The word is, sir, *There’s a hole in her coat*.’

—Middleton, *A Fair Quarrel*, *Wks.* 4. 263.

Fleay identifies him with Norbret, one of the astrologers in Beaumont and Fletcher’s *Rollo, Duke of Normandy*.

**1. 2. 2 Gresham.** A pretended astrologer, contemporary with Forman, and said to be one of the associates of the infamous Countess of Essex and Mrs. Turner in the murder of Sir Thomas Overbury. Arthur Wilson mentions him in *The Life of James I.*, p. 70:

‘Mrs. *Turner*, the Mistris of the *Work*, had lost both her supporters. *Forman*, her first prop, drop’t away suddenly by death; and *Gresham* another rotten *Engin* (that succeded him) did not hold long: She must now bear up all her self.’

He is mentioned twice in Spark’s *Narrative History of King James*, *Somer’s Tracts* 2. 275: ‘Dr. Forman being dead, Mrs. Turner wanted one to assist her; whereupon, at the countesses coming to London, one Gresham was nominated to be entertained in this businesse, and, in processe of time, was wholly interested in it; this man was had in suspition to have had a hand in the Gunpowder plot, he wrote so near it in his almanack; but, without all question, he was a very skilful man in the mathematicks, and, in his latter time, in witchcraft, as was suspected, and therefore the fitter to bee employed in those practises, which, as they were devilish, so the devil had a hand in them.’

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*Ibid.* 287: ‘Now Gresham growing into years, having spent much time in many foule practises to accomplish those things at this time, gathers all his babies together, viz. pictures in lead, in wax, in plates of gold, of naked men and women with crosses, crucifixes, and other implements, wrapping them all up together in a scarfe, crossed every letter in the sacred word Trinity, crossed these things very holily delivered into the hands of one Weston to bee hid in the earth that no man might find them, and so in Thames-street having finished his evill times he died, leaving behind him a man and a maid, one hanged for a witch, and the other for a thief very shortly after.’

In the ‘Hheads of Charges against Robert, Earl of Somerset’, drawn up by Lord Bacon, we read: ‘That the countess laboured Forman and Gresham to inforce the Queen by witchcraft to favour the countess’ (Howell’s *State Trials* 2. 966). To this King James replied in an ‘Apostyle,’ *Nothing to Somerset*. This exhausts the references to Gresham that I have been able to find. See note on Savory, [1. 2. 3.](#)

**1. 2. 2. Fore-man.** Simon Foreman, or Forman (1552-1611) was the most famous of the group of quacks here mentioned. He studied at Oxford, 1573-1578, and in 1579 began his career as a necromancer. He claimed the power to discover lost treasure, and was especially successful in his dealings with women. A detailed account of his life is given in the *DNB*. and a short but interesting sketch in *Social England* 4. 87. The chief sources are Wm. Lilly’s *History* and a diary from 1564 to 1602, with an account of Forman’s early life, published by Mr. J. O. Halliwell-Phillipps for the Camden Soc., 1843.

He is mentioned again by Jonson in *Silent Woman*, *Wks.* 3. 413: ‘*Daup*. I would say, thou hadst the best philtre in the world, and couldst do more than Madam Medea, or Doctor Foreman.’ In *Sir Thomas Overbury’s Vision* (Harl. Ms., vol. 7, quoted in D’Ewes’ *Autobiog.*, p. 89) he is spoken of as ‘that fiend in human shape.’

**1. 2. 3 Francklin.** Francklin was an apothecary, and procured the poison for Mrs. Turner (see Amos, *Great Oyer*. p. 97). He was one of the three persons executed with Mrs. Turner. Arthur Wilson, in his *Life of James I.* (p. 70), describes him as ‘a swarthy, sallow, crooked-backt fellow, who was to be the *Fountain* whence these bitter waters came.’ See also *Somer’s Tracts* 2. 287. The poem already quoted furnishes a description of Francklin:

A man he was of stature meanly tall.

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His body's lineaments were shaped, and all  
His limbs compacted well, and strongly knit.  
Nature's kind hand no error made in it.  
His beard was ruddy hue, and from his head  
A wanton lock itself did down dispread  
Upon his back; to which while he did live  
Th' ambiguous name of *Elf-lock* he did give.

—Quoted in Amos. p. 50.

**1. 2. 3 Fiske.** 'In this year 1633, I became acquainted with Nicholas Fiske, licentiate in physick, who was borne in Suffolk, near Framingham [Framlingham] Castle, of very good parentage.... He was a person very studious, laborious, and of good apprehension.... He was exquisitely skilful in the art of directions upon nativities, and had a good genius in performing judgment thereupon.... He died about the seventy-eighth year of his age, poor.'—Lilly, *Hist.*, p. 42 f.

Fiske appears as La Fiske in *Rollo, Duke of Normandy*, and is also mentioned by Butler, *Hudibr.*, Part 2, Cant. 3. 403:

And nigh an ancient obelisk  
Was rais'd by him, found out by *Fisk*.

**1. 2. 3 Sauory.** 'And therefore, she fearing that her lord would seek some public or private revenge against her, by the advice of the before-mentioned Mrs. Turner, consulted and practised with Doctor Forman and Doctor Savory, two conjurers, about the poisoning of him.'—D'Ewes, *Autobiog.* 1. 88. 9.

He was employed after the sudden death of Dr. Forman. Wright (*Sorcery and Magic*, p. 228) says that the name is written Lavoire in some manuscripts. 'Mrs. Turner also confessed, that Dr. Savories was used in succession, after Forman, and practised many sorceries upon the Earle of Essex his person.'—Spark, *Narrative History, Somers's Tracts* 2. 333.

In the *Calendar of State Papers* the name of 'Savery' appears four times. Under date of Oct. 16, 1615, we find Dr. Savery examined on a charge of 'spreading Popish Books.' 'Savery pretends to be a doctor, but is probably a conjurer.' And again under the same date he is interrogated as to his relations with Mrs. Turner and Forman. Under Oct. 24 he replies to Coke. 'Oct. ?' we find Dr. Savery questioned as to his 'predictions of troubles and alterations in Court.' This is the last mention of him.

Just what connection Gresham and Savory had with the Overbury plot is a difficult matter to determine. Both are spoken of as following Forman immediately, and of neither is any successor mentioned except the actual poisoner, Franklin. It seems probable that Gresham was the first to be employed after Forman, and that his own speedy death led to the selection of Savory. How the latter managed to escape a more serious implication in the trial it is difficult to conceive.

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**1. 2. 6-9 christalls, ... characters.** As in other fields, Jonson is well versed in magic lore. Lumps of crystal were one of the regular means of raising a demon. Bk. 15, Ch. 16 of Scot's *Discovery of Witchcraft*, 1584, is entitled: 'To make a spirit appear in a christall', and Ch. 12 shows 'How to enclose a spirit in a christall stone.'

Lilly (*History*, p. 78) speaks of the efficacy of 'a constellated ring' in sickness, and they were doubtless considered effective in more sinister dealings. Jonson has already spoken of the devil being carried in a thumb-ring (see note P. 6).

Charms were usually written on parchment. In Barrett's *Magus*, Bk. 2, Pt. 3. 109, we read that the pentacle should be drawn 'upon parchment made of a kid-skin, or virgin, or pure clean white paper.'

That parts of the human body belonged to the sorcerer's paraphernalia is shown by the Statute 1 Jac. I. c. xii, which contains a clause forbidding conjurers to 'take up any dead man woman or child out of his her or their grave ... or the skin bone or any other parte of any dead person, to be employed or used in any manner of Witchcrafte Sorcerie Charme or Inchantment.'

The wing of the raven, as a bird of ill omen, may be an invention of Jonson's own. The lighting of candles within the magic circle is mentioned below (note 1. 2. 26).

Most powerful of all was the pentacle, of which Scot's *Discovery* (Ap. II, p. 533, 4) furnishes an elaborate description. This figure was used by the Pythagorean school as their seal, and is equivalent to the pentagram or five-pointed star (see *CD*).

Dekker (*Wks.* 2. 200) connects it with the Periapt as a 'potent charm,' and Marlowe speaks of it in *Hero and Leander*, *Wks.* 3. 45:

A rich disparent pentacle she wears,  
Drawn full of circles and strange characters.

It will be remembered that the inscription of a pentagram on the threshold prevents the escape of Mephistopheles in Goethe's *Faust*. The editors explain its potency as due to the fact that it is resolvable into three triangles, and is thus a triple sign of the Trinity.

Cunningham says that the pentacle 'when delineated upon the body of a man was supposed to point out the five wounds of the Saviour.' W. J. Thoms (*Anecdotes*, Camden Soc., 1839, p. 97) speaks of its presence in the western window of the southern aisle of Westminster Abbey, an indication that the monks were versed in occult science.

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**1. 2. 21 If they be not.** Gifford refers to Chrysippus, *De Divinatione*, Lib. 1. § 71: 'This is the very syllogism by which that acute philosopher triumphantly proved the reality of augury.'

**1. 2. 22 Why, are there lawes against 'hem?** It was found necessary in 1541 to pass an act (33

Hen. VIII. c. 8) by which—'it shall be felony to practise, or cause to be practised conjuration, witchcraft, enchantment, or sorcery, to get money: or to consume any person in his body, members or goods; or to provoke any person to unlawful love; or for the despight of Christ, or lucre of money, to pull down any cross; or to declare where goods stolen be.' Another law was passed 1 Edward VI. c. 12 (1547). 5 Elizabeth. c. 16 (1562) gives the 'several penalties of conjuration, or invocation of wicked spirits, and witchcraft, enchantment, charm or sorcery.' Under Jas. I, anno secundo (vulgo primo), c. 12, still another law was passed, whereby the second offense was declared a felony. The former act of Elizabeth was repealed. This act of James was not repealed until 9 George II. c. 5.

*Social England*, p. 270, quotes from Ms. Lansdowne, 2. Art. 26, a deposition from William Wicherley, conjurer, in which he places the number of conjurers in England in 1549 above five hundred. A good idea of the character of the more disreputable type of conjurer can be got from Beaumont and Fletcher's *Fair Maid of the Inn*. See especially Act 5, Sc. 2.

**1. 2. 26 circles.** The magic circle is one of the things most frequently mentioned among the arts of the conjurer. Scot (*Discovery*, p. 476) has a long satirical passage on the subject, in which he enjoins the conjurer to draw a double circle with his own blood, to divide the circle into seven parts and to set at each division a 'candle lighted in a brazen candlestick.'

**1. 2. 27 his hard names.** A long list of the 'diverse names of the divell' is given in *The Discovery*, p. 436, and another in the Second Appendix, p. 522.

**1. 2. 31, 2 I long for thee. An' I were with child by him, ... I could not more.** The expression is common enough. Cf. *Eastward Hoe*: 'Ger. As I am a lady, I think I am with child already, I long for a coach so.' Dekker, *Shomakers Holiday*, Wks. 1. 17: 'I am with child till I behold this huffecap.' The humors of the longing wife are a constant subject of ridicule. See *Bart. Fair*, Act 1, and Butler's *Hudibras*, ed. 1819, 3. 78 and note.

**1. 2. 39 A thousand miles.** 'Neither are they so much limited as Tradition would have them; for they are not at all shut up in any separated place: but can remove millions of miles in the twinkling of an eye.'—Scot, *Discovery*, Ap. II, p. 493.

**1. 2. 43 The burn't child dreads the fire.** Jonson is fond of proverbial expressions. Cf. 1. 6. 125; 1. 6. 145; 5. 8. 142, 3, etc.

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**1. 3. 5 while things be reconcil'd.** In Elizabethan English both *while* and *whiles* often meant 'up to the time when', as well as 'during the time when' (d. a similar use of 'dum' in Latin and of ἕως in Greek).—Abbot, §137.

For its frequent use in this sense in Shakespeare see Schmidt and note on *Macbeth* 3. 1. 51, Furness's edition. Cf. also Nash, *Prognostication*, Wks. 2. 150: 'They shall ly in their beds while noon.'

**1. 3. 8, 9 those roses Were bigge inough to hide a cloven foote.** Dyce (*Remarks*, p. 289) quotes Webster, *White Devil*, 1612:

—why, 'tis the devil;  
I know him by a great rose he wears on's shoe,  
To hide his cloven foot.

Cunningham adds a passage from Chapman, *Wks.* 3. 145:

*Fro.* Yet you cannot change the old fashion (they say)  
And hide your cloven feet.  
*Oph.* No! I can wear roses that shall spread quite  
Over them.

Gifford quotes Nash, *Unfortunate Traveller*, Wks. 5. 146: 'Hee hath in eyther shoo as much taffaty for his tyings, as would serue for an ancient.' Cf. also Dekker, *Roaring Girle*, Wks. 3. 200: 'Haue not many handsome legges in silke stockins villanous splay feet for all their great roses?'

**1. 3. 13 My Cater.** Whalley changes to 'm'acter' on the authority of the *Sad Shep.* (vol. 4. 236):

—Go bear 'em in to Much  
Th' acater.

The form 'cater', however, is common enough. Indeed, if we are to judge from the examples in Nares and *NED.*, it is much the more frequent, although the present passage is cited in both authorities under the longer form.

**1. 3. 21 I'le hearken.** W. and G. change to 'I'd.' The change is unnecessary if we consider the conditional clause as an after-thought on the part of Fitzdottrel. For a similar construction see 3. 6. 34-6.

**1. 3. 27 Vnder your fauour, friend, for, I'll not quarrell.** 'This was one of the qualifying expressions, by which, "according to the laws of the duello", the lie might be given, without subjecting the speaker to the absolute necessity of receiving a challenge.'—G.

Leigh uses a similar expression. Cf. note 2. 1. 144. It occurs several times in *Ev. Man in*:

'*Step.* Yet, by his leave, he is a rascal, under his favour, do you see.  
*E. Know.* Ay, by his leave, he is, and under favour: a pretty piece of civility!  
—*Wks.* 1. 68.

'*Down.* 'Sdeath! you will not draw then?  
*Bob.* Hold, hold! under thy favour forbear!  
—*Wks.* 1. 117.

'*Clem.* Now, sir, what have you to say to me?

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Bob. By your worship's favour—.'

—Wks. 1. 140.

I have not been able to confirm Gifford's assertion.

**1. 3. 30 that's a popular error.** Gifford refers to *Othello* 5. 2. 286:

*Oth.* I look down towards his feet,—but that's a fable.—  
If that thou be'st a devil, I cannot kill thee.

Cf. also *The Virgin Martyr*, Dekker's *Wks.* 4. 57:

—He tell you what now of the Divil;  
He's no such horrid creature, cloven footed,  
Black, saucer-ey'd, his nostrils breathing fire,  
As these lying Christians make him.

**1. 3. 34 Of Derby-shire, S<sup>r</sup>. about the Peake.** Jonson seems to have been well acquainted with the wonders of the Peak of Derbyshire. Two of his masques, *The Gypsies Metamorphosed*, acted first at Burleigh on the Hill, and later at Belvoir, Nottinghamshire, and *Love's Welcome at Welbeck*, acted in 1633 at Welbeck, Nottinghamshire, the seat of William Cavendish, Earl of Newcastle, are full of allusions to them. The Devil's Arse seems to be the cavern now known to travellers as the *Peak* or *Devil's Cavern*. It is described by Baedeker as upwards of 2,000 feet in extent. One of its features is a subterranean river known as the Styx. The origin of the cavern's name is given in a coarse song in the *Gypsies Met.* (*Wks.* 7. 357), beginning:

Cocklorrel would needs have the Devil his guest,  
And bade him into the Peak to dinner.

In *Love's Welcome* Jonson speaks again of 'Satan's sumptuous Arse', *Wks.* 8. 122.

**1. 3. 34, 5. That Hole.**

**Belonged to your Ancestors?** Jonson frequently omits the relative pronoun. Cf. 1. 5. 21; 1. 6. 86, 87; 3. 3. 149; 5. 8. 86, 87.

**1. 3. 38 Foure pound a yeere.** 'This we may suppose to have been the customary wages of a domestic servant.'—C. Cunningham cites also the passage in the *Alchemist*, *Wks.* 4. 12; 'You were once ... the good, Honest, plain, livery-three-pound-thrum, that kept Your master's worship's house,' in which he takes the expression 'three-pound' to be the equivalent of 'badly-paid'.

**1. 4. 1 I'll goe lift him.** Jonson is never tired of punning on the names of his characters.

**1. 4. 5 halfe a piece.** 'It may be necessary to observe, once for all, that the *piece* (the double sovereign) went for two and twenty shillings.'—G. Compare 3. 3. 83, where a hundred pieces is evidently somewhat above a hundred pounds. By a proclamation, Nov. 23, 1611, the piece of gold called the Unitie, formerly current at twenty shillings was raised to the value of twenty two shillings (S. M. Leake, *Eng. Money* 2. 276). Taylor, the water-poet, tells us that Jonson gave him 'a piece of gold of two and twenty shillings to drink his health in England' (*Conversations*, quoted in Schelling's *Timber*, p. 105). In the *Busie Body* Mrs. Centlivre uses *piece* as synonymous with *guinea* (2d ed., pp. 7 and 14).

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**1. 4. 31 Iust what it list.** Jonson makes frequent use of the subjunctive. Cf. 1. 3. 9; 1. 6. 6; 5. 6. 10; etc.

**1. 4. 43 Ô here's the bill, S<sup>r</sup>.** Collier says that the use of play-bills was common prior to the year 1563 (Styrye, *Life of Grindall*, ed. 1821, p. 122). They are mentioned in *Histriomastix*, 1610; *A Warning for Fair Women*, 1599, etc. See Collier, *Annals* 3. 382 f.

**1. 4. 50 a rotten Crane.** Whalley restores the right reading, correctly explained as a pun on Engine's name.

**1. 4. 60 Good time!** Apparently a translation of the Fr. *A la bonne heure*, 'very good', 'well done!' etc.

**1. 4. 65 The good mans gravity.** Cf. Homer, *Il.*, Γ 105:

ἄξετε δὲ Πριάμοιο Βίην.

Shak., *Tempest* 5. 1: 'First, noble friend, let me embrace thine age.' *Catiline* 3. 2.: 'Trouble this good shame (good and modest lady) no farther.'

**1. 4. 70 into the shirt.** Cf. Dekker, *Non-dram.* *Wks.* 2. 244: 'Dice your selfe into your shirt.'

**1. 4. 71 Keepe warme your wisdome?** Cf. *Cyn. Rev.*, *Wks.* 2. 241: '*Madam, your whole self cannot but be perfectly wise; for your hands have wit enough to keep themselves warm.*' Gifford's note on this passage is: 'This proverbial phrase is found in most (sic) of our ancient dramas. Thus in *The Wise Woman of Hogsden*: "You are the wise woman, are you? You have wit to keep yourself warm enough, I warrant you"'. Cf. also *Lusty Juventus*, p. 74: 'Cover your head; For indeed you have need to keep in your wit.'

**1. 4. 72 You lade me.** 'This is equivalent to the modern phrase, you do not spare me. You lay what imputations you please upon me.'—G.

The phrase occurs again in 1. 6. 161, where Wittipol calls Fitzdottrel an ass, and says that he cannot 'scape his lading'. 'You lade me', then, seems to mean 'You make an ass of me'. The same use of the word occurs in Dekker, *Olde Fortunatus*, *Wks.* 1. 125: 'I should serue this bearing asse rarely now, if I should load him'. And again in the works of Taylor, the Water Poet, p. 311: 'My Lines shall load an Asse, or whippe an Ape.' Cf. also *Bart. Fair*, *Wks.* 4. 421: 'Yes, faith, I have my lading, you see, or shall

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have anon; you may know whose beast I am by my burden.'

**1. 4. 83, 4 But, not beyond,**

**A minute, or a second, looke for.** The omission of the comma after *beyond* by all the later editors destroys the sense. Fitzdottrel does not mean that Wittipol cannot have 'beyond a minute', but that he cannot have a minute beyond the quarter of an hour allowed him.

**1. 4. 96 Migniard.** 'Cotgrave has in his dictionary, "*Mignard*—migniard, prettie, quaint, neat, feat, wanton, dainty, delicate." In the *Staple of News* [Wks. 5. 221] Jonson tries to introduce the substantive *migniardise*, but happily without success.'—G.

**1. 4. 101 Prince Quintilian.** The reputation of this famous rhetorician (c 35-c 97 A. D.) is based on his great work entitled *De Institutione Oratoria Libri XII*. The first English edition seems to have been made in 1641, but many Continental editions had preceded it. The title Prince seems to be gratuitous on Jonson's part. He is mentioned again in *Timber* (ed. Schelling, 57. 29 and 81. 4).

**1. 5. 2** Cf. *New Inn*, Wks. 5. 323:

'Host. What say you, sir? where are you, are you within?  
(Strikes LOVEL on the breast.)'

**1. 5. 8, 9. Old Africk, and the new America,**

**With all their fruite of Monsters.** Cf. Donne, *Sat.*, Wks. 2. 190 (ed. 1896):

Stranger ...  
Than Afric's monsters, Guiana's rarities.

Brome, *Queen's Exchange*, Wks. 3. 483: 'What monsters are bred in *Affrica*?' Glapthorne, *Hollander*, Wks., 1874, 1. 81: 'If *Africke* did produce no other monsters,' etc. The people of London at this time had a great thirst for monsters. See Alden, *Bart. Fair*, p. 185, and Morley, *Memoirs of Bartholomew Fair*.

**1. 5. 17 for hidden treasure.** 'And when he is appeared, bind him with the bond of the dead above written: then saie as followeth. I charge thee N. by the father, to shew me true visions in this christall stone, if there be anie treasure hidden in such a place N. & wherein it now lieth, and how manie foot from this peece of earth, east, west, north, or south.'—Scot, *Discovery*, p. 355.

Most of the conjurers pretended to be able to recover stolen treasure. The laws against conjurers (see note [1. 2. 6](#)) contained clauses forbidding the practice.

**1. 5. 21 his men of Art.** A euphemism for conjurer. Cf. B. & Fl., *Fair Maid of the Inn* 2. 2:

'Host. Thy master, that lodges here in my Osteria, is a rare man of art; they say  
he's a witch.  
Clown. A witch? Nay, he's one step of the ladder to preferment higher; he's a  
conjurer.'

**1. 6. 10 wedlocke.** Wife; a common latinism of the period. [150]

**1. 6. 14 it not concernes thee?** A not infrequent word-order in Jonson. Cf. 4. 2. 22.

**1. 6. 18 a Niaise.** Gifford says that the side note 'could scarcely come from Jonson; for it explains nothing. A niaise (or rather an *eyas*, of which it is a corruption) is unquestionably a young hawk, but the niaise of the poet is the French term for, "a simple, witless, inexperienced gull", &c. The word is very common in our old writers.'

The last statement is characteristic of Gifford. It would have been well in this case if he had given some proof of his assertion. The derivation *an eyas* > *a nyas* is probably incorrect. The *Centary Dictionary* gives '*Niaise*, *nyas* (and corruptly *eyas*, by misdivision of *a nias*).' The best explanation I can give of the side note is this. The glossator takes the meaning 'simpleton' for granted. But Fitzdottrel has just said 'Laught at, sweet bird?' In explanation the side note is added. This, perhaps, does not help matters much and, indeed, I am inclined to believe with Gifford that the side notes are by another hand than Jonson's. See Introduction, pp. [xiii](#), [xvii](#).

**1. 6. 29, 30. When I ha' seene**

**All London in't, and London has seene mee.** Gifford compares Pope:

Europe he saw, and Europe saw him too.

**1. 6. 31 Black-fryers Play-house.** This famous theatre was founded by James Burbage in 1596-7. The Burbages leased it to Henry Evans for the performances of the Children of the Chapel, and the King's Servants acted there after the departure of the children. In 1619 the Lord Mayor and the Council of London ordered its discontinuance, but the players were able to keep it open on the plea that it was a private house. In 1642 'public stage plays' were suppressed, and on Aug. 5, 1655, Blackfriars Theatre was pulled down and tenements were built in its place. See Wh-C.

Nares, referring to Shirley's *Six New Playes*, 1653, says that 'the Theatre of Black-Friars was, in Charles I.'s time at least considered, as being of a higher order and more respectability than any of those on the Bank-side.'

**1. 6. 33 Rise vp between the Acts.** See note [3. 5. 43](#).

**1. 6. 33, 4 let fall my cloake,**

**Publish a handsome man, and a rich suite.** The gallants of this age were inordinately fond of displaying their dress, or 'publishing their suits.' The play-house and 'Paul's Walk,' the nave of St. Paul's Cathedral, were favorite places for accomplishing this. The fourth chapter of Dekker's *Guls Horne-booke* is entitled 'How a Gallant should behaue himselfe in Powles walkes.' He bids the gallant [151]

make his way directly into the middle aisle, 'where, in view of all, you may publish your suit in what manner you affect most, either with the slide of your cloake from the one shoulder, and then you must (as twere in anger) suddenly snatch at the middle of the inside (if it be taffata at the least) and so by that meanes your costly lining is betrayd,' etc. A little later on (*Non-dram. Wks.* 2. 238) Dekker speaks of 'Powles, a Tennis-court, or a Playhouse' as a suitable place to 'publish your clothes.' Cf. also *Non-dram. Wks.* 4. 51.

Sir Thomas Overbury gives the following description of 'a Phantastique:' 'He withers his clothes on a stage as a salesman is forced to do his suits in Birchin Lane; and when the play is done, if you mark his rising, 'tis with a kind of walking epilogue between the two candles, to know if his suit may pass for current.' Morley, p. 73.

Stephen Gosson (*School of Abuse*, p. 29) says that 'overlashing in apparel is so common a fault, that the verye hyerlings of some of our plaiers, which stand at reversion of vi<sup>s</sup> by the weeke, jet under gentlemens noses in sutes of silke.'

**1. 6. 37, 8 For, they doe come**

**To see vs, Loue, as wee doe to see them.** Cf. *Induction to The Staple of News, Wks.* 5. 151: 'Yes, on the stage; we are persons of quality, I assure you, and women of fashion, and come to see and to be seen.' *Silent Woman, Wks.* 3. 409: 'and come abroad where the matter is frequent, to court, ... to plays, ... thither they come to shew their new tires too, to see, and to be seen.' Massinger, *City Madam, Wks.*, p. 323:

*Sir. Maur.* Is there aught else  
To be demanded?  
*Anne.* ... a fresh habit,  
Of a fashion never seen before, to draw,  
The gallants' eyes, that sit upon the stage, upon me.

Gosson has much to say on the subject of women frequenting the theatre. There, he says (p. 25). 'everye man and his queane are first acquainted;' and he earnestly recommends all women to stay away from these 'places of suspicion' (pp. 48 f.).

**1. 6. 40 Yes, wusse.** *Wusse* is a corruption of *wis*, OE. *gewis*, certainly. Jonson uses the forms *I wuss* (*Wks.* 1. 102), *I wusse* (*Wks.* 6. 146), and *Iwisse* (*Wks.* 2. 379. the fol. reading; Gifford changing to *I wiss*), in addition to the present form. In some cases the word is evidently looked upon as a verb. [152]

**1. 6. 58 sweet Pinnacle.** Cf. 2. 2. 111 f. A woman is often compared to a ship. Nares cites B. & Fl., *Woman's Pr.* 2. 6:

This pinck, this painted foist, this cockle-boat.

Cf. also *Stap. of News, Wks.* 5. 210:

She is not rigg'd, sir; setting forth some lady  
Will cost as much as furnishing a fleet.—  
Here she is come at last, and like a galley  
Gilt in the prow.

Jonson plays on the names of Pinnacia in the *New Inn, Wks.* 5. 384:

'*Host.* Pillage the Pinnacle....  
*Lord B.* Blow off her upper deck.  
*Lord L.* Tear all her tackle.'

Pinnacle, when thus applied to a woman, was almost always used with a conscious retention of the metaphor. Dekker is especially fond of the word. *Match me in London, Wks.* 4. 172:

—There's a Pinnacle  
(Was mann'd out first by th' City), is come to th' Court,  
New rigg'd.

Also Dekker, *Wks.* 4. 162; 3. 67, 77, 78.

When the word became stereotyped into an equivalent for procuress or prostitute, the metaphor was often dropped. Thus in *Bart. Fair, Wks.* 4. 386: 'She hath been before me, punk, pinnacle and bawd, any time these two and twenty years.' Gifford says on this passage: 'The usual gradation in infamy. A *pinnacle* was a light vessel built for speed, generally employed as a tender. Hence our old dramatists constantly used the word for a person employed in love messages, a go-between in the worst sense, and only differing from a bawd in not being stationary.' A glance at the examples given above will show, however, that the term was much more elastic than this explanation would indicate.

The dictionaries give no suggestion of the origin of the metaphor. I suspect that it may be merely a borrowing from classical usage. Cf. *Menaechmi* 2. 3. 442:

Ducit lembum diirectum nauis praedatoria.

In *Miles Gloriosus* 4. 1. 986, we have precisely the same application as in the English dramatists: 'Haec celox (a swift sailing vessel) illiust, quae hinc agreditur, internuntia.'

**1. 6. 62 th' are right.** Whalley's interpretation is, of course, correct. See variants.

**1. 6. 73 Not beyond that rush.** Rushes took the place of carpets in the days of Elizabeth. Shakespeare makes frequent reference to the custom (see Schmidt). The following passage from Dr. Bulleyne has often been quoted: 'Rushes that grow upon dry groundes be good to strew in halles, chambers and galleries, to walk upon, defending apparel, as traynes of gownes and kertles from dust.' [153]

Cf. also *Cyn. Rev.* 2. 5; *Every Man out* 3. 3.

**1. 6. 83 As wise as a Court Parliament.** Jonson refers here, I suppose, to the famous Courts or Parliaments of Love, which were supposed to have existed during the Middle Ages (cf. Skeat, *Chaucer's Works* 7. lxxx).

Cunningham calls attention to the fact that Massinger's *Parliament of Love* was not produced until 1624. Jonson depicts a sort of mock Parliament of Love in the *New Inn*, Act 4.

**1. 6. 88 And at all caracts.** 'I. e., to the nicest point, to the minutest circumstance.'—G. See Gloss. and cf. *Every Man in*, *Wks.* 1. 70.

**1. 6. 89, 90 as scarce hath soule, In stead of salt.** Whalley refers to *Bart. Fair*, *Wks.* 4. 446, 7: 'Talk of him to have a soul! 'heart, if he have any more than a thing given him instead of salt, only to keep him from stinking. I'll be hang'd afore my time.' Gifford quotes the passage from B. & Fl., *Spanish Curate*:

—this soul I speake of,  
Or rather salt, to keep this heap of flesh  
From being a walking stench.

W. furnishes a Latin parallel: 'Sus vero quid habet praeter escam? cui quidem, ne putresceret, animam ipsam pro sale datam dicit esse Chrysippus.'—Cic. *De Natura Deor*, lib. 2.

It is to these passages that Carlyle refers in his *Past and Present*: 'A certain degree of soul, as Ben Jonson reminds us, is indispensable to keep the very body from destruction of the frightfullest sort; to 'save us,' says he, 'the expense of salt.' Bk. 2, Ch. 2.

'In our and old Jonson's dialect, man has lost the *soul* out of him; and now, after the due period,—begins to find the want of it.... Man has lost his soul, and vainly seeks antiseptic salt.' (Simpson in *N. & Q.*, 9th Ser. 4. 347, 423.)

To the same Latin source Professor Cook (*Mod. Lang. Notes*, Feb., 1905) attributes the passage in *Rabbi Ben Ezra* 43-45:

What is he but a brute  
Whose flesh has soul to suit,  
Whose spirit works lest arms and legs want play?

and Samuel Johnson's 'famous sentence recorded by Boswell under June 19, 1784: "Talking of the comedy of *The Rehearsal*, he said: 'It has not wit enough to keep it sweet.'"

**1. 6. 97 the walks of Lincolnes Inne.** One of the famous Inns of Court (note 3.1.8). It formerly pertained to the Bishops of Chichester (Stow, *Survey*, ed. 1633, p. 488a). The gardens 'were famous until the erection of the hall, by which they were curtailed and seriously injured' (Wh-C.). The *Tatler* (May 10, 1709, no. 13) speaks of Lincoln's Inn Walks. [154]

**1. 6. 99 I did looke for this geere.** See variants. Cunningham says: 'In the original it is *geere*, and so it ought still to stand. Gear was a word with a most extended signification. Nares defines it, "matter, subject, or business in general!" When Jonson uses the word *jeer* he spells it quite differently. The *Staple of News* was first printed at the same time as the present play, and in the beginning of Act IV. Sc. 1, I find: "*Fit*. Let's *ieere* a little. *Pen*. *Ieere*? what's that?"

It is so spelt regularly throughout *The Staple of News*, but in *Ev. Man in* 1. 2 (fol. 1616), we find: 'Such petulant, geering gamsters that can spare No ... subject from their jest.' The fact is that both words were sometimes spelt *geere*, as well as in a variety of other ways. The uniform spelling in *The Staple of News*, however, seems to indicate that this is the word *gear*, which fits the context, fully as well as, perhaps better than Gifford's interpretation. A common meaning is 'talk, discourse', often in a depreciatory sense. See Gloss.

**1. 6. 125 Things, that are like, are soone familiar.** 'Like will to like' is a familiar proverb.

**1. 6. 127 the signe o' the husband.** An allusion to the signs of the zodiac, some of which were supposed to have a malign and others a beneficent influence.

**1. 6. 131 You grow old, while I tell you this.**

Hor. [*Carm.* I. II. 8 f.]:  
Dum loquimur, fugerit invida  
Aetas, carpe diem.—G.

Whalley suggested:

Fugit Hora: hoc quod loquor, inde est.  
—Pers. *Sat.* 5.

**1. 6. 131, 2 And such**

**As cannot vse the present, are not wise.**Cf. *Underwoods* 36. 21:

To use the present, then, is not abuse.

**1. 6. 138 Nay, then, I taste a tricke in't.** Cf. 'I do taste this as a trick put on me.' *Ev. Man in*, *Wks.* 1. 133. See Introduction, p. [xlvii](#).

**1. 6. 142 cautelous.** For similar uses of the word cf. Massinger, *City Madam*, *Wks.*, p. 321, and B. & Fl., *Elder Brother*, *Wks.* 10. 275. Gifford gives an example from Knolles, *Hist. of the Turks*, p. 904. [155]

**1. 6. 149 MAN. Sir, what doe you meane?**

**153 MAN. You must play faire, S<sup>r</sup>.** 'I am not certain about the latter of these two speeches, but it is perfectly unquestionable that the former *must* have been spoken by the husband Fitzdottrel.'—C.

Cunningham may be right, but the change is unnecessary if we consider Manly's reproof as occasioned by Fitzdottrel's interruption.

**1. 6. 158, 9 No wit of man**

**Or roses can redeeme from being an Asse.** 'Here is an allusion to the metamorphosis of Lucian into an *ass*; who being brought into the theatre to shew tricks, recovered his human shape by eating some *roses* which he found there. See the conclusion of the treatise, *Lucius, sive Asinus*.'—W.

See Lehman's edition, Leipzig, 1826, 6. 215. As Gifford says, the allusion was doubtless more familiar in Jonson's day than in our own. The story is retold in Harsnet's *Declaration* (p. 102), and Lucian's work seems to have played a rather important part in the discussion of witchcraft.

**1. 6. 161 To scape his lading.** Cf. note 1. 4. 72.

**1. 6. 180 To other ensignes.** 'I. e., to horns, the Insignia of a cuckold.'—G.

**1. 6. 187 For the meere names sake.** 'I. e. the name of the play.'—W.

**1. 6. 195 the sad contract.** See variants. W. and G. are doubtless correct.

**1. 6. 214 a guilt caroch.** 'There was some distinction apparently between *caroch* and *coach*. I find in Lord Bacon's will, in which he disposed of so much imaginary wealth, the following bequest: "I give also to my wife my four coach geldings, and my best caroache, and her own coach mares and caroache."'—C.

Minsheu says that a caroch is a great coach. Cf. also Taylor's *Wks.*, 1630:

No coaches, or carroaches she doth crave.

*Rom Alley, O. Pl.*, 2d ed., 5. 475:

No, nor your jumbings,  
In horslitters, in coaches or caroches.

*Greene's Tu Quoque, O. Pl.*, 2d ed., 7. 28:

May'st draw him to the keeping of a coach  
For country, and caroch for London.

Cf. also Dekker, *Non-dram. Wks.* 1. 111. Finally the matter is settled by Howes (p. 867), who gives the date of the introduction of coaches as 1564, and adds: 'Lastly, euen at this time, 1605, began the ordinary use of Caroaches.' In *Cyn. Rev.*, *Wks.* 2. 281, Gifford changes *carroch* to *coach*. [156]

**1. 6. 216 Hide-parke.** Jonson speaks of coaching in Hyde Park in the *Prologue to the Staple of News*, *Wks.* 5. 157, and in *The World in the Moon*, *Wks.* 7. 343. Pepys has many references to it in his *Diary*. 'May 7, 1662. And so, after the play was done, she and The Turner and Mrs. Lucin and I to the Parke; and there found them out, and spoke to them; and observed many fine ladies, and staid till all were gone almost.'

'April 22, 1664. In their coach to Hide Parke, where great plenty of gallants, and pleasant it was, only for the dust.'

Ashton in his *Hyde Park* (p. 59) quotes from a ballad in the British Museum (c 1670-5) entitled, *News from Hide Park*, in which the following lines occur:

Of all parts of *England*, Hide-park hath the name,  
For Coaches and Horses, and Persons of fame.

**1. 6. 216, 7 Black-Fryers, Visit the Painters.** 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 settlement there of the Black or Dominican Friars in 1276. Sir A. Vandyck lived here 1632-1641. 'Before Vandyck, however, Blackfriars was the recognized abode of painters. Cornelius Jansen (d. 1665) lived in the Blackfriars for several years. Isaac Oliver, the miniature painter, was a still earlier resident.' Painters on glass, or glass stainers, and collectors were also settled here.—Wh-C.

**1. 6. 219 a middling Gossip.** 'A go-between, an *internuntia*, as the Latin writers would have called her.'—W.

**1. 6. 224 the cloake is mine.** The reading in the folio belonging to Dr. J. M. Berdan of Yale is: 'the cloake is mine owne.' This accounts for the variant readings.

**1. 6. 230 motion.** Spoken derogatively, a 'performance.' Lit., a puppet-show. The motion was a descendent of the morality, and exceedingly popular in England at this time. See Dr. Winter, *Staple of News*, p. 161; Strutt, *Sports and Pastimes*, p. 166 f.; Knight, *London* 1. 42. Jonson makes frequent mention of the motion. *Bartholomew Fair* 5. 5 is largely devoted to the description of one, and *Tale Tub* 5. 5 presents a series of them.

**1. 7. 4 more cheats?** See note on *Cheaters*, [5. 6. 64](#), and Gloss.

**1. 7. 16 The state hath tane such note of 'hem.** See note [1. 2. 22](#).

**1. 7. 25 Your Almanack-Men.** An excellent account of the Almanac-makers of the 17th century is given by H. R. Plomer in *N. & Q.*, 6th Ser. 12. 243, from which the following is abridged:



'Almanac-making had become an extensive and profitable trade in this country at the beginning of the 17th century, and with the exception of some fifteen or twenty years at the time of the Rebellion continued to flourish until its close. There were three distinct classes of almanacs published during the seventeenth century—the common almanacs, which preceded and followed the period of the Rebellion, and the political and satirical almanacs that were the direct outcome of that event. [157]

The common almanacs came out year after year in unbroken uniformity. They were generally of octavo size and consisted of two parts, an almanac and a prognostication. Good and evil days were recorded, and they contained rules as to bathing, purging, etc., descriptions of the four seasons and rules to know the weather, and during the latter half of the century an astrological prediction and "scheme" of the ensuing year.

In the preceding century the makers of almanacs were "Physitians and Preests", but they now adopted many other titles, such as "Student in Astrology", "Philomath", "Well Willer to the Mathematics." The majority of them were doubtless astrologers, but not a few were quack doctors, who only published their almanacs as advertisements.' (Almanac, a character in *The Staple of News*, is described as a 'doctor in physic.')

Among the more famous almanac-makers the names of William Lilly, John Partridge and Bretnor may be mentioned. For the last see note 2. 1. 1, and B. & Fl., *Rollo, Duke of Normandy*, where Fiske and Bretnor appear again. Cf. also *Alchemist*, *Wks.* 4. 41; *Every Man out*, *Wks.* 2. 39-40; *Mag. La.*, *Wks.* 6. 74, 5. In Sir Thomas Overbury's *Character of The Almanac-Maker* (Morley, p. 56) we read: 'The verses of his book have a worse pace than ever had Rochester hackney; for his prose, 'tis dappled with ink-horn terms, and may serve for an almanac; but for his judging at the uncertainty of weather, any old shepherd shall make a dunce of him.'

## ACT II.

**2. 1. 1 Sir, money's a whore**, etc. Coleridge, *Notes*, p. 280. emends: 'Money, sir, money's a', &c. Cunningham, on the other hand, thinks that 'the 9-syllable arrangement is quite in Jonson's manner, and that it forces an emphasis upon every word especially effective at the beginning of an act.' See variants.

Money is again designated as a whore in the *Staple of News* 4. 1: 'Saucy Jack, away: Pecunia is a whore.' In the same play Pennyboy, the usurer, is called a 'money-bawd.' Dekker (*Non-dram. Wks.* 2. 137) speaks of keeping a bawdy-house for Lady Pecunia. The figure is a common one. [158]

**2. 1. 3 Via.** This exclamation is quite common among the dramatists and is explained by Nares as derived from the Italian exclamation *via!* 'away, on!' with a quibble on the literal of L. *via*, a way. The *Century Dictionary* agrees substantially with this derivation. Abundant examples of its use are given by the authorities quoted, to which may be added *Merry Devil of Edmonton* 1. 2. 5, and Marston, *Dutch Courtezan*, *Wks.* 2. 20:

O, yes, come, *via!*—away, boy—on!

**2. 1. 5 With Aqua-vitae.** Perhaps used with especial reference to line 1, where he has just called money a bawd Compare:

O, ay, as a bawd with aqua-vitae.  
—Marston, *The Malcontent*, *Wks.* 1. 294.

'Her face is full of those red pimples with drinking Aquauite, the common drinke of all bawdes.'—Dekker, *Whore of Babylon*, *Wks.* 2. 246.

**2. 1. 17. See variants.** Line 15 shows that the original reading is correct.

**2. 1. 19 it shall be good in law.** See note [1. 2. 22](#).

**2. 1. 20 Wood-cock.** A cant term for a simpleton or dupe.

**2. 1. 21 th' Exchange.** This was the first Royal Exchange, founded by Sir Thomas Gresham in 1566, opened by Queen Elizabeth in 1570-1, and destroyed in the great fire of 1666 (Wh-C.). Howes (1631) says that it was 'plenteously stored with all kinds of rich wares and fine commodities,' and Paul Hentzner (p. 40) speaks of it with enthusiasm.

It was a favorite lounging-place, especially in the evening. Wheatley quotes Hayman, *Quodlibet*, 1628, p. 6:

Though little coin thy purseless pockets line,  
Yet with great company thou'rt taken up;  
For often with Duke Humfray thou dost dine,  
And often with Sir Thomas Gresham sup.

'We are told in *London and Country Carbonadoed*, 1632, that at the exchange there were usually more coaches attendant than at church doors.' Cf. also *Bart. Fair*, *Wks.* 4. 357: 'I challenge all Cheapside to shew such another: Moor-fields, Pimlico-path, Or the Exchange, in a summer evening.' Also *Ev. Man in*, *Wks.* 1. 39.

**2. 1. 30 do you doubt his eares?** Ingine's speech is capable of a double interpretation. Pug has already spoken of the 'liberal ears' of his asinine master.

**2. 1. 41 a string of's purse.** Purses, of course, used to be hung at the girdle. A thief was called a cut-purse. See the amusing scene in *Bart. Fair*, *Wks.* 5. 406. [159]

**2. 1. 53, 4 at the Pan, Not, at the skirts.** 'Pan' is not easily distinguished from *skirt*. Both words

seem to refer to the outer parts, or extremities. Possibly Meercraft means—on a broader scale, on a more extended front.’—G.

‘The pan is evidently the deepest part of the swamp, which continues to hold water when the *skirts* dry up, like the hole in the middle of the tray under a joint when roasting, which collects all the dripping. Meercraft proposed to grapple with the main difficulty at once.’—C.

I had already arrived at the same conclusion before reading Cunningham’s note. The *NED.* gives: ‘Pan. A hollow or depression in the ground, esp. one in which water stands.

1594 Plat, *Jewell-ho* 1. 32 Of all Channels, Pondes, Pooles, Riuers, and Ditches, and of all other pannes and bottomes whatsoever.’

*Pan*, however, is also an obsolete form of *pane*, a cloth or skirt. The use is evidently a quibble. The word *pan* suggested to Jonson the word *skirt*, which he accordingly employed not unaptly.

**2. 1. 63 his black bag of papers, there, in Buckram.** The buckram bag was the usual sign of the pettifogger. Cf. Marston, *Malcontent*, *Wks.* 1. 235:

*Pass.* Ay, as a pettifogger by his buckram bag.

Dekker, *If this be not a good Play*, *Wks.* 3. 274: ‘We must all turn pettifoggers and in stead of gilt rapiers, hang buckram bags at our girdles.’ Nash refers to the same thing in *Pierce Pennilesse*, *Wks.* 2. 17.

**2. 1. 64 th’ Earledome of Pancridge.** Pancridge is a corruption of Pancras. The Earl of Pancridge was ‘one of the “Worthies” who annually rode to Mile End, or the Artillery Ground, in the ridiculous procession called *Arthurs Shew*’ (G.). Cf. *To Inigo Marquis Would-be*, *Wks.* 8. 115:

Content thee to be Pancridge earl the while.

*Tale Tub*, *Wks.* 6. 175:

—next our St. George,  
Who rescued the king’s daughter, I will ride;  
Above Prince Arthur.  
*Clench.* Or our own Shoreditch duke.  
*Med.* Or Pancridge earl.  
*Pan.* Or Bevis or Sir Guy.

For *Arthur’s Show* see Entick’s *Survey* 1. 497; Wh-C. 1. 65; and Nares 1. 36. Cf. note 4. 7. 65.

**2. 1. 71, 2 Your Borachio Of Spaine.** ‘“*Borachio* (says Min-shieu) is a bottle commonly of a pigges skin, with the hair inward, dressed inwardly with rozen, to keep wine or liquor sweet:”—Wines preserved in these bottles contract a peculiar flavour, and are then said *to taste of the borachio.*’—G. [160]

Florio says: ‘a boracho, or a bottle made of a goates skin such as they vse in Spaine.’ The word occurs somewhat frequently (see *NED.*) and apparently always with this meaning, or in the figurative sense of ‘drunkard’. It is evident, however, from Engine’s question, ‘Of the King’s glouer?’ either that it is used here in a slightly different sense, or more probably that Merecraft is relying on Fitzdottrel’s ignorance of the subject. Spanish leather for wearing apparel was at this time held in high esteem. See note 4. 4. 71, 2.

**2. 1. 83 a Harrington.** ‘In 1613, a patent was granted to John Stanhope, lord Harrington, Treasurer of the Chambers, for the coinage of royal farthing tokens, of which he seems to have availed himself with sufficient liberality. Some clamour was excited on the occasion: but it speedily subsided; for the Star Chamber kept a watchful eye on the first symptoms of discontent at these pernicious indulgences. From this nobleman they took the name of Harrington in common conversation.’—G.

‘Now (1613) my lord Harrington obtained a patent from the King for the making of Brasse Farthings, a thing that brought with it some contempt through lawfull.’—Sparke, *Hist. Narration*, *Somer’s Tracts* 2. 294.

A reference to this coin is made in *Drunken Barnaby’s Journal* in the *Oxoniana* (quoted by Gifford) and in Sir Henry Wotton’s Letters (p. 558, quoted by Whalley). Cf. also *Mag. La.*, *Wks.* 6. 89: ‘I will note bate you a single Harrington,’ and *ibid.*, *Wks.* 6. 43.

**2. 1. 102 muscatell.** The grape was usually called *muscat*. So in Pepys’ *Diary*, 1662: ‘He hath also sent each of us some anchovies, olives and muscatt.’ The wine was variously written *muscatel*, *muscadel*, and *muscadine*. Muscadine and eggs are often mentioned together (cf. Text, 2. 2. 95-96; *New Inn* 3. 1; Middleton, *Wks.* 2. 290; 3. 94; and 8. 36), and were used as an aphrodisiac (Bullen). Nares quotes Minsheu: ‘Vinum muscatum, quod moschi odorem referat; for the sweetness and smell it resembles muske.’

**2. 1. 116, 7 the receiu’d heresie, That England beares no Dukes.** ‘I know not when this *heresy* crept in. There was apparently some unwillingness to create dukes, as a title of honour, in the Norman race; probably because the Conqueror and his immediate successors were dukes of Normandy, and did not choose that a subject should enjoy similar dignities with themselves. The first of the English who bore the title was Edward the black prince, (son of Edward III.) who was created duke of Cornwall, by charter, as Collins says, in 1337. The dignity being subsequently conferred on several of the blood-royal, and of the nobility, who came to untimely ends, an idea seems to have been entertained by the vulgar, that the title itself was ominous. At the accession of James I. to the crown of this country, there was, I believe, no English peer of ducal dignity.’—G. [161]

The last duke had been created in the reign of Henry VIII., who made his illegitimate son the Duke of Richmond, and Charles Brandon, who married his sister Mary, Duke of Suffolk. After the attainder

and execution of Thomas Howard, Duke of Norfolk, in 1572, there was no duke in England except the king's sons, until the creation of the Duke of Richmond in 1623. (See *New Int. Cyc.* 6. 349.)

**2. 1. 144 Bermudas.** 'This was a cant term for some places in the town with the same kind of privilege as the mint of old, or the purlieu of the Fleet.'—W.

'These *streights* consisted of a nest of obscure courts, alleys, and avenues, running between the bottom of St. Martin's Lane, Half-moon, and Chandos-street. In Justice Overdo's time, they were the receptacles of fraudulent debtors, thieves and prostitutes.'—G. (Note on *Bart. Fair, Wks.* 4. 407.)

'On Wednesday at the Bermudas Court, Sir Edwin Sandys fell foul of the Earl of Warwick. The Lord Cavendish seconded Sandys and the Earl told the Lord, "By his favour he believed he lied." Hereupon, it is said, they rode out yesterday, and, as it is thought, gone beyond sea to fight.—*Leigh to Rev. Joseph Mede*, July 18, 1623.' (Quoted Wh-C. 1. 169.) So in *Underwoods, Wks.* 8. 348:

turn pirates here at land,  
Have their Bermudas and their Streights i' the Strand.

*Bart. Fair, Wks.* 4. 407: "The Streights, or the Bermudas, where the quarrelling lesson is read."

It is evident from the present passage and the above quotations that ruffians like Everill kept regular quarters in the 'Bermudas', where they might be consulted with reference to the settlement of affairs of honor.

**2. 1. 151 puts off man, and kinde.** 'I. e., human nature.'—G. Cf. *Catiline, Wks.* 4. 212:

—so much, that kind  
May seek itself there, and not find.

**2. 1. 162 French-masques.** 'Masks do not appear as ordinary articles of female costume in England previous to the reign of Queen Elizabeth.... French masks are alluded to by Ben Jonson in *The Devil is an Ass*. They were probably the half masks called in France 'loups,' whence the English term 'loo masks.'

Loo masks and whole as wind do blow,  
And Miss abroad's disposed to go.  
*Mundus Muliebris*, 1690.  
—Planché *Cycl. of Costume* 1. 365.

'Black masks were frequently worn by ladies in public in the time of Shakespeare, particularly, and perhaps universally at the theatres.'—Nares.

**2. 1. 163 Cut-works.** A very early sort of lace deriving its name from the mode of its manufacture, the fine cloth on which the pattern was worked being cut away, leaving the design perfect. It is supposed to have been identical with what was known as Greek work, and made by the nuns of Italy in the twelfth century. It was introduced into England during the reign of Queen Elizabeth, and continued in fashion during those of James I. and Charles I. Later it fell under the ban of the Puritans, and after that period is rarely heard of. (Abridged from Planché, *Cycl.*)

**2. 1. 168 ff. nor turne the key,** etc. Gifford points out that the source of this passage is Plautus, *Aulularia* [ll. 90-100]:

Caue quemquam alienum in aedis intromiseris.  
Quod quispiam ignem quaerat, extingui uolo,  
Ne causae quid sit quod te quispiam quaeritet.  
Nam si ignis uiuet, tu extinguere extempulo,  
Tum aquam aufugisse dicito, si quis petet.  
Cultrum, securim, pistillum, mortarium,  
Quae utenda uasa semper uicini rogant,  
Fures uenisse atque abstulisse dicito.  
Profecto in aedis meas me absente neminem  
Volo intromitti, atque etiam hoc praedico tibi,  
Si Bona Fortuna ueniat, ne intromiseris.

Jonson had already made use of a part of this passage:

Put out the fire, kill the chimney's heart,  
That it may breathe no more than a dead man.  
*Case is Altered* 2. 1, *Wks.* 6. 328.

Wilson imitated the same passage in his *Projectors*, Act 2, Sc. 1: 'Shut the door after me, bolt it and bar it, and see you let no one in in my absence. Put out the fire, if there be any, for fear somebody, seeing the smoke, may come to borrow some! If any one come for water, say the pipe's cut off; or to borrow a pot, knife, pestle and mortar, or the like, say they were stole last night! But harke ye! I charge ye not to open the door to give them an answer, but whisper't through the keyhole! For, I tell you again, I wilt have nobody come into my house while I'm abroad! No; no living soul! Nay, though Good Fortune herself knock at a door, don't let her in!'

**2. 2. 1 I haue no singular seruice,** etc. I. e., This is the sort of thing I must become accustomed to, if I am to remain on earth.

**2. 2. 49, 50 Though they take Master Fitz-dottrell, I am no such foule.** Gifford points out that the punning allusion of *foul* to *fowl* is a play upon the word dottrel. 'The dotterel (Fuller tells us) is avis γελοιοποιος a mirth-making bird, so ridiculously mimical, that he is easily caught, or rather catcheth himself by his over-active imitation. As the fowler stretcheth forth his arms and legs, stalking towards

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the bird, so the bird extendeth his legs and wings, approaching the fowler till he is surprised in the net.'—G.

This is what is alluded to in 4. 6. 42. The use of the metaphor is common. Gifford quotes Beaumont & Fletcher. *Bonduca* and *Sea Voyage*. Many examples are given in Nares and the *NED.*, to which may be added *Damon and Pithias*, *O. Pl.* 4. 68; Nash, *Wks.* 3. 171; and Butler's *Character of a Fantastic* (ed. Morley, p. 401): 'He alters his gait with the times, and has not a motion of his body that (like a dottrel) he does not borrow from somebody else.' Nares quotes *Old Couple* (*O. Pl.*, 4th ed., 12. 41):

E. Our Dotterel then is caught?  
B. He is and just  
As Dotterels use to be: the lady first  
Advanc'd toward him, stretch'd forth her wing, and he  
Met her with all expressions.

It is uncertain whether the sense of 'bird' or 'simpleton' is the original. *Dottrel* seems to be connected with *dote* and *dotard*. The bird is a species of plover, and Cunningham says that 'Selby ridicules the notion of its being more stupid than other birds.' In *Bart. Fair* (*Wks.* 4. 445) we hear of the 'sport call'd Dorring the Dotterel.'

**2. 2. 51 Nor faire one.** The dramatists were fond of punning on *foul* and *fair*. Cf. *Bart. Fair* passim.

**2. 2. 77 a Nupson.** Jonson uses the word again in *Every Man in*, *Wks.* 1. 111: 'O that I were so happy as to light on a nupson now.' In *Lingua*, 1607, (*O. Pl.*, 4th ed., 9. 367, 458) both the forms *nup* and *nupson* are used. The etymology is uncertain. The *Century Dictionary* thinks *nup* may be a variety of *nope*. Gifford thinks it may be a corruption of Greek νηπι.

**2. 2. 78 with my Master's peace.** 'I. e. respectfully, reverently: a bad translation of *cum pace domini*.'—G.

**2. 2. 81 a spic'd conscience.** Used again in *Sejanus*, *Wks.* 3. 120, and *New Inn*, *Wks.* 5. 337.

**2. 2. 90 The very forked top too.** Another reference to the horned head of the cuckold. Cf. 1. 6. 179, 80.

**2. 2. 93 engendering by the eyes.** Cf. Song in *Merch. of V.* 3. 2. 67: 'It is engender'd in the eyes.'

**2. 2. 98 make benefit.** Cf. *Every Man in*, *Wks.* 1. 127.

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**2. 2. 104 a Cokes.** Cf. Ford, *Lover's Melancholy*, *Wks.* 2. 80: 'A kind of cokes, which is, as the learned term [it], an ass, a puppy, a widgeon, a dolt, a noddy, a——.' Cokes is the name of a foolish coxcomb in *Bart. Fair*.

**2. 2. 112 you neat handsome vessells.** Cf. note 1. 6. 57.

**2. 2. 116 your squires of honour.** This seems to be equivalent to the similar expression 'squire of dames.'

**2. 2. 119-125 For the variety at my times, ... I know, to do my turnes, sweet Mistresse.** I. e., when for variety you turn to me, I will be able to serve your needs. Pug, of course, from the delicate nature of the subject, chooses to make use of somewhat ambiguous phrases.

**2. 2. 121.** Thos. Keightley, *N. & Q.* 4. 2. 603, proposes to read:

Of that proportion, or in the rule.

**2. 2. 123 Picardill.** Cotgrave gives: 'Piccadilles: Piccadilles; the severall divisions or peeces fastened together about the brimme of the collar of a doublet, &c.' Gifford says: 'With respect to the *Piccadil*, or, as Jonson writes it, *Picardil*, (as if he supposed the fashion of wearing it be derived from Picardy,) the term is simply a diminutive of *picca* (Span. and Ital.) a spear-head, and was given to this article of foppery, from a fancied resemblance of its stiffened plaits to the bristled points of those weapons. Blount thinks, and apparently with justice, that *Piccadilly* took its name from the sale of the "small stiff collars, so called", which was first set on foot in a house near the western extremity of the present street, by one Higgins, a tailor.'

As Gifford points out, 'Pug is affecting modesty, since he had not only assumed a handsome body, but a fashionable dress, "made new" for a particular occasion.' See 5. 1. 35, 36.

Jonson mentions the *Picardill* again in the *Challenge at Tilt*, *Wks.* 7. 217, and in the *Epistle to a Friend*, *Wks.* 8. 356. For other examples see Nares, *Gloss*.

**2. 2. 127 f. your fine Monkey;** etc. These are all common terms of endearment. The monkey is frequently mentioned as a lady's pet by the dramatists. See *Cynthia's Revels*, passim, and Mrs. Centlivre's *Busie Body*.

**2. 3. 36, 7 and your coach-man bald! Because he shall be bare.** See note to [4. 4. 202](#).

**2. 3. 45 This man defies the Diuell.** See 2. 1. 18.

**2. 3. 46 He dos't by Ingine.** I. e., wit, ingenuity, with a possible reference to the name of Merecraft's agent.

**2. 3. 49 Crowland.** Crowland, or Croyland is an ancient town and parish of Lincolnshire, situated in a low flat district, about eight miles north-east from Peterborough. The origin of Crowland was in a hermitage founded in the 7th century by St. Guthlac. An abbey was founded in 714 by King Ethelbald, which was twice burnt and restored.

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**2. 4. 6 Spenser, I thinke, the younger.** Thomas (1373-1400) was the only member of the

Despenser family who was an Earl of Gloucester. The person referred to here, however, is Hugh le Despenser, the younger baron, son of Hugh le Despenser, the elder. He married Eleanor, daughter of Gilbert of Clare, Earl of Gloucester, and sister and coheirress of the next Earl Gilbert. After the death of the latter, the inheritance was divided between the husbands of his three sisters, and Despenser was accordingly sometimes called Earl of Gloucester.

Despenser was at first on the side of the barons, but later joined the King's party. In 1321 a league was formed against him, and he was banished, but was recalled in the following year. In the Barons' rising of 1326 he was taken prisoner, brought to Hereford, tried and put to death.

**2. 4. 8 Thomas of Woodstocke.** Thomas of Woodstock, Earl of Buckingham (1355-97), the youngest son of Edward III., was made Duke of Gloucester by his nephew, Richard II., in 1385, and later acquired an extraordinary influence, dominating the affairs of England for several years. By his high-handed actions he incurred Richard's enmity. He was arrested July 10, 1397, and conveyed to Calais, where he was murdered in the following September by the king's order.

**2. 4. 10 Duke Humphrey.** Humphrey, called the Good Duke Humphrey (1391-1447), youngest son of Henry IV., was created Duke of Gloucester and Earl of Pembroke in 1414. During the minority of Henry VI. he acted as Protector of the kingdom. His career was similar to that of Thomas of Woodstock. In 1447 he was arrested at Bury by order of Henry VI., who had become king in 1429. Here he died in February, probably by a natural death, although there were suspicions of foul play.

**2. 4. 11 Richard the Third.** Richard III. (1452-1485), Duke of Gloucester and King of England, was defeated and slain in the battle of Bosworth Field, 1485.

**2. 4. 12-4 MER. By ... authentic.** This passage has been the occasion of considerable discussion. The subject was first approached by Malone. In a note to an essay on *The Order of Shakespeare's Plays* in his edition of Shakespeare's works (ed. 1790, 3. 322) he says: 'In *The Devil's an Ass*, acted in 1616, all his historical plays are obliquely censured.'

Again in a dissertation on *Henry VI.*: 'The malignant Ben, does indeed, in his *Devil's an Ass*, 1616, sneer at our author's historical pieces, which for twenty years preceding had been in high reputation, and probably were *then* the only historical dramas that had possession of the theatre; but from the list above given, it is clear that Shakespeare was not the *first* who dramatized our old chronicles; and that the principal events of English History were familiar to the ears of his audience, before he commenced a writer for the stage.' Malone here refers to quotations taken from Gosson and Lodge. Both these essays were reprinted in Steevens' edition, and Malone's statements were repeated in the edition by Dr. Chalmers. [166]

In 1808 appeared Gilchrist's essay, *An Examination of the Charges ... of Ben Jonson's enmity, etc. towards Shakespeare*. This refutation, strengthened by Gifford's *Proofs of Ben Jonson's Malignity*, has generally been deemed conclusive. Gifford's note on the present passage is written with much asperity. He was not content, however, with an accurate restatement of Malone's arguments. He changes the italics in order to produce an erroneous impression, printing thus: 'which were probably then the *only historical dramas on the stage*.' He adds: 'And this is advanced in the very face of his own arguments, to prove that there were scores, perhaps hundreds, of others on it at the time.' This is direct falsification. There is no contradiction in Malone's arguments. What he attempted to prove was that Shakespeare had had predecessors in this field, but that in 1616 his plays held undisputed possession of the stage. Gifford adds a passage from Heywood's *Apology for Actors*, 1612, which is more to the point: 'Plays have taught the unlearned the knowledge of many famous *histories*, instructed such as cannot read in the discovery of our *English Chronicles*: and what man have you now of that weake capacity that being possesed of their true use, cannot discourse of any notable thing recorded even from *William the Conqueror*, until this day?'

This passage seems to point to the existence of other historical plays *contemporary* with those of Shakespeare. Besides, Jonson's words seem sufficiently harmless. Nevertheless, although I am not inclined to accept Malone's charge of 'malignity', I cannot agree with Gifford that the reference is merely a general one. I have no doubt that the 'Chronicle,' of which Merecraft speaks, is Hall's, and the passage the following: 'It semeth to many men, that the name and title of Gloucester, hath been vnfortunate and vnluckie to diuerse, whiche for their honor, haue been erected by creacion of princes, to that stile and dignitie, as Hugh Spencer, Thomas of Woodstocke, sonne to kyng Edward the third, and this duke Humfrey, which thre persones, by miserable death finished their daies, and after them kyng Richard the iii. also, duke of Gloucester, in ciuill warre was slaine and confounded: so y<sup>t</sup> this name of Gloucester, is take for an vnhappy and vnfortunate stile, as the prouerbe speaketh of Seianes horse, whose rider was euer unhorsed, and whose possessor was euer brought to miserie.' Hall's *Chronicle*, ed. 1809, pp. 209-10. The passage in 'the Play-bookes' which Jonson satirizes is at the close of *3 Henry VI.* 2. 6: [167]

*Edw.* Richard, I will create thee Duke of Gloucester,  
And George, of Clarence: Warwick, as ourself,  
Shall do and undo as him pleaseth best.

*Rich.* Let me be Duke of Clarence, George of Gloucester;  
For Gloucester's dukedom is too ominous.

The last line, of course, corresponds to the *'Tis fatal* of Fitzdottrel. Furthermore it may be observed that Thomas of Woodstock's death at Calais is referred to in Shakespeare's *K. Rich. II.*; Duke Humphrey appears in *2 Henry IV.*; *Henry V.*; and *1* and *2 Henry VI.*; and Richard III. in *2* and *3 Henry VI.* and *K. Rich. III. 3 Henry VI.* is probably, however, not of Shakespearean authorship.

**2. 4. 15 a noble house.** See Introduction, [p. lxxiv](#).

**2. 4. 23 Groen-land.** The interest in Greenland must have been at its height in 1616. Between 1576 and 1622 English explorers discovered various portions of its coast; the voyages of Frobisher, Davis, Hudson and Baffin all taking place during that period. Hakluyt's *Principall Navigations* appeared in 1589, Davis's *Worldes Hydrographical Description* in 1594, and descriptions of Hudson's voyages in 1612-3. The usual spelling of the name seems to have been *Groenland*, as here. I find the word spelled also *Groineland*, *Groenlandia*, *Gronland*, and *Greneland* (see Publications of the Hakluyt Society). Jonson's reference has in it a touch of sarcasm.

**2. 4. 27 f. Yes, when you,** etc. The source of this passage is Hor., *Sat.* 2. 2. 129 f.:

Nam propriae telluris erum natura neque illum  
Nec me nec quemquam statuit; nos expulit ille,  
Illum aut nequities, aut vafri inscitia juris  
Postremo expellet certe vivacior haeres.  
Nunc ager Umbreni sub nomine, nuper Ofelli  
Dictus, erit nulli proprius, sed cadet in usum  
Nunc mihi, nunc alii.

Gifford quotes a part of the passage and adds: 'What follows is admirably turned by Pope:

Shades that to Bacon might retreat afford,  
Become the portion of a booby lord;  
And Helmsley, once proud Buckingham's delight,  
Slides to a scrivener, or city knight.'

A much closer imitation is found in Webster, *Devil's Law Case*, *Wks.* 2. 37:

Those lands that were the clients art now become  
The lawyer's: and those tenements that were  
The country gentleman's, are now grown  
To be his tailor's.

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**2. 4. 32 not do'it first.** Cf. 1. 6. 14 and note.

**2. 5. 10 And garters which are lost, if shee can shew 'hem.** Gifford thinks the line should read: 'can not shew'. Cunningham gives a satisfactory explanation: 'As I understand this it means that if a gallant once saw the garters he would never rest until he obtained possession of them, and they would thus be *lost* to the family. Garters thus begged from the ladies were used by the gallants as *hangers* for their swords and poniards. See *Every Man out of his Humour*, *Wks.* 2. 81: "O, I have been graced by them beyond all aim of affection: this is her garter my dagger hangs in;" and again p. 194. We read also in *Cynthia's Revels*, *Wks.* 2. 266, of a gallant whose devotion to a lady in such that he

Salutes her pumps,  
Adores her hems, her skirts, her knots, her curls,  
Will spend his patrimony for a garter,  
Or the least feather in her bounteous fan.'

Gifford's theory that ladies had some mode of displaying their garters is contradicted by the following:

Mary. These roses will shew rare: would 'twere in fashion  
That the garters might be seen too!  
—Massinger, *City Madam*, *Wks.*, p. 317.

Cf. also *Cynthia's Revels*, *Wks.* 2. 296.

**2. 5. 14 her owne deare reflection, in her glasse.** 'They must haue their looking glasses caryed with them wheresoeuer they go, ... no doubt they are the deuils spectacles to allure vs to pride, and consequently to distruction for euer.'—Stubbes, *Anat.*, Part 1, P. 79.

**2. 6. 21 and done the worst defeate vpon my selfe.** *Defeat* is often used by Shakespeare in this sense. See Schmidt, and compare *Hamlet* 2. 2. 598:

—A king  
Upon whose property and most dear life  
A damn'd defeat was made.

**2. 6. 32 a body intire.** Cf. 5. 6. 48.

**2. 6. 35 You make me paint.** Gifford quotes from the *Two Noble Kinsmen*:

How modestly she blows and paints the sun  
With her chaste blushes.

**2. 6. 37 SN.** 'Whoever has noticed the narrow streets or rather lanes of our ancestors, and observed how story projected beyond story, till the windows of the upper rooms almost touched on different sides, will easily conceive the feasibility of everything which takes place between Wittipol and his mistress, though they make their appearance in different houses.'—G.

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I cannot believe that Jonson wished to represent the two houses as on opposite sides of the street. He speaks of them as 'contiguous', which would naturally mean side by side. Further than this, one can hardly imagine even in the 'narrow lanes of our ancestors' so close a meeting that the liberties mentioned in 2. 6. 76 SN. could be taken.

**2. 6. 53 A strange woman.** In *Bart. Fair*, *Wks.* 4. 395, Justice Overdo says: 'Rescue this youth here out of the hands of the lewd man and *the strange woman*.' Gifford explains in a note: 'The scripture

phrase for an immodest woman, a prostitute. Indeed this acceptance of the word is familiar to many languages. It is found in the Greek; and we have in Terence—*pro uxore habere hanc peregrinam*: upon which Donatus remarks, *hoc nomine etiam meretrices nominabantur.*'

2. 6. 57-113 WIT. No, my tune-full Mistress? etc. This very important passage is the basis of Fleay's theory of identification discussed in section D. IV. of the Introduction. The chief passages necessary for comparison are quoted below.

## A CELEBRATION OF CHARIS:

In Ten Lyric Pieces.

V.

His Discourse with Cupid.

Noblest Charis, you that are  
Both my fortune and my star,  
And do govern more my blood,  
Than the various moon the flood,  
Hear, what late discourse of you, 5  
Love and I have had; and true.  
'Mongst my Muses finding me,  
Where he chanced your name to see  
Set, and to this softer strain;  
Sure, said he, if I have brain, 10  
This, here sung, can be no other,  
By description, but my Mother!  
So hath Homer praised her hair;  
So Anacreon drawn the air  
Of her face, and made to rise 15  
Just about her sparkling eyes,  
Both her brows bent like my bow.  
By her looks I do her know,  
Which you call my shafts. And see! [170]  
Such my Mother's blushes be, 20  
As the bath your verse discloses  
In her cheeks, of milk and roses;  
Such as oft I wanton in:  
And, above her even chin, 25  
Have you placed the bank of kisses,  
Where, you say, men gather blisses,  
Ripen'd with a breath more sweet,  
Than when flowers and west-winds meet.  
Nay, her white and polish'd neck, 30  
With the lace that doth it deck,  
Is my mother's: hearts of slain  
Lovers, made into a chain!  
And between each rising breast,  
Lies the valley call'd my nest,  
Where I sit and proyne my wings 35  
After flight; and put new stings  
To my shafts: her very name  
With my mother's is the same.  
I confess all, I replied,  
And the glass hangs by her side, 40  
And the girdle 'bout her waist,  
All is Venus, save unchaste.  
But alas, thou seest the least  
Of her good, who is the best  
Of her sex: but couldst thou, Love, 45  
Call to mind the forms that strove  
For the apple, and those three  
Make in one, the same were she.  
For this beauty yet doth hide  
Something more than thou hast spied. 50  
Outward grace weak love beguiles:  
She is Venus when she smiles:  
But she's Juno when she walks,  
And Minerva when she talks.

## UNDERWOODS XXXVI.

AN ELEGY.

By those bright eyes, at whose immortal fires  
Love lights his torches to inflame desires;  
By that fair stand, your forehead, whence he bends  
His double bow, and round his arrows sends;  
By that tan grove, your hair, whose globy rings

He flying curls, and crispeth with his wings;  
 By those pure baths your either cheek discloses,  
 Where he doth steep himself in milk and roses;  
 And lastly, by your lips, the bank of kisses,  
 Where men at once may plant and gather blisses: 10  
 Ten me, my lov'd friend, do you love or no?  
 So well as I may tell in verse, 'tis so?  
 You blush, but do not:—friends are either none,  
 Though they may number bodies, or but one.  
 I'll therefore ask no more, but bid you love, 15  
 And so that either may example prove  
 Unto the other; and live patterns, how [171]  
 Others, in time, may love as we do now.  
 Slip no occasion; as time stands not still,  
 I know no beauty, nor no youth that will. 20  
 To use the present, then, is not abuse,  
 You have a husband is the just excuse  
 Of all that can be done him; such a one  
 As would make shift to make himself alone  
 That which we can; who both in you, his wife, 25  
 His issue, and all circumstance of life,  
 As in his place, because he would not vary,  
 Is constant to be extraordinary.

### THE GIPSIES METAMORPHOSED

*The Lady Purbeck's Fortune, by the*

*Gip.* Help me, wonder, here's a book, 2  
 Where I would for ever look:  
 Never yet did gipsy trace  
 Smoother lines in hands or face:  
 Venus here doth Saturn move 5  
 That you should be Queen of Love;  
 And the other stars consent;  
 Only Cupid's not content;  
 For though you the theft disguise,  
 You have robb'd him of his eyes. 10  
 And to shew his envy further:  
 Here he chargeth you with murther:  
 Says, although that at your sight,  
 He must all his torches light;  
 Though your either cheek discloses 15  
 Mingled baths of milk and roses;  
 Though your lips be banks of blisses,  
 Where he plants, and gathers kisses;  
 And yourself the reason why,  
 Wisest men for love may die; 20  
 You will turn all hearts to tinder,  
 And shall make the world one cinder.

*From*

### A CHALLENGE AT TILT,

AT A MARRIAGE.

*Cup.* What can I turn other than a Fury itself to see thy 2  
 impudence? If I be a shadow, what is substance? was it not I  
 that yesternight waited on the bride into the nuptial chamber, and,  
 against the bridegroom came, made her the throne of love? had I  
 not lighted my torches in her eyes, planted my mother's roses in 5  
 her cheeks; were not her eye-brows bent to the fashion of my bow,  
 and her looks ready to be loosed thence, like my shafts? had I not  
 ripened kisses on her lips, fit for a Mercury to gather, and made [172]  
 her language sweeter than his upon her tongue? was not the girdle  
 about her, he was to untie, my mother's, wherein all the joys and  
 delights of love were woven? 10

*1 Cup.* And did not I bring on the blushing bridegroom to taste  
 those joys? and made him think all stay a torment? did I not  
 shoot myself into him like a flame, and made his desires and his  
 graces equal? were not his looks of power to have kept the night 15  
 alive in contention with day, and made the morning never wished  
 for? Was there a curl in his hair, that I did not sport in, or a  
 ring of it crisped, that might not have become Juno's fingers? his  
 very undressing, was it not Love's arming? did not all his kisses  
 charge? and every touch attempt? but his words, were they not 20  
 feathered from my wings, and flew in singing at her ears, like

arrows tipt with gold?

In the above passages the chief correspondences to be noted are as follows:

1. *Ch.* 5. 17; *U.* 36. 3-4; *Challenge* 6. Cf. also *Ch.* 9. 17:

Eyebrows bent, like Cupid's bow.

2. *Ch.* 5. 25-6; *U.* 36. 9-10; *DA.* 2. 6. 86-7; *Gipsies* 17-8; *Challenge* 8.

3. *Ch.* 5. 21-2; *U.* 36. 7-8; *DA.* 2. 6. 82-3; *Gipsies* 15-6; *Challenge* 5-6.

4. *Ch.* 5. 41; *Challenge* 9-10.

5. *U.* 36. 5-6; *DA.* 2. 6. 77-82; *Challenge* 17-8. Cf. also *Ch.* 9. 9-12:

Young I'd have him too, and fair,  
Yet a man; with crisped hair,  
Cast in thousand snares and rings,  
For love's fingers, and his wings.

6. *U.* 36. 21; *DA.* 1. 6. 132.

7. *U.* 36. 1-2; *Gipsies* 13-4; *Challenge* 5.

8. *U.* 36. 22-3; *DA.* 2. 6. 64-5

9. *DA.* 2. 6. 84-5; *Ch.* 9. 19-20:

Even nose, and cheek withal,  
Smooth as is the billiard-ball.

10. *Gipsies* 19-20; *Ch.* 1. 23-4:

Till she be the reason, why,  
All the world for love may die.

**2. 6. 72 These sister-swelling breasts.** 'This is an elegant and poetical rendering of the *sororiantes mammae* of the Latins, which Festus thus explains: *Sororiare puellarum mammae dicuntur, cum primum tumescunt.*'—G.

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**2. 6. 76 SN.** 'Liberties very similar to these were, in the poet's time, permitted by ladies, who would have started at being told that they had foregone all pretensions to delicacy.'—G.

The same sort of familiarity is hinted at in Stubbes, *Anatomy of Abuses* (Part 1, p. 78). Furnivall quotes *Histriomastix* (Simpson's *School of Shak.* 2. 50) and *Vindication of Top Knots*, Bagford Collection, 1. 124, in illustration of the subject. Gosson's *Pleasant Quippes* (1595) speaks of 'these naked paps, the Devils ginnes.' Cf. also *Cyn. Rev.*, *Wks.* 2. 266, and *Case is A.*, *Wks.* 6. 330. It seems to have been a favorite subject of attack at the hands of both Puritans and dramatists.

**2. 6. 76 Downe to this valley.** Jonson uses a similar figure in *Cyn. Rev.*, *Wks.* 2. 240 and in *Charis* (see note 2. 6. 57).

**2. 6. 78 these crisped groues.** So Milton, *Comus*, 984: 'Along the crisped shades and bowers.' Herrick, *Hesper.*, *Cerem. Candlemas-Eve*: 'The crisped yew.'

**2. 6. 85 well torn'd.** Jonson's usual spelling. See *Timber*, ed. Schelling, 64. 33; 76. 22. etc.

**2. 6. 85 Billyard ball.** Billiards appears to have been an out-of-door game until the sixteenth century. It was probably introduced into England from France. See J. A. Picton, *N. & Q.* 5. 5. 283. Jonson uses this figure again in *Celeb. Charis* 9. 19-20.

**2. 6. 92 when I said, a glasse could speake,** etc. Cf. 1. 6. 80 f.

**2. 6. 100 And from her arched browes,** etc. Swinburne says of this line: 'The wheeziest of barrel-organs, the most broken-winded of bagpipes, grinds or snorts out sweeter music than that.'—*Study of Ben Jonson*, p. 104.

**2. 6. 104 Have you seene.** Sir John Suckling (ed. 1874, p. 79) imitates this stanza:

Hast thou seen the down in the air  
When wanton blasts have tossed it?  
Or the ship on the sea,  
When ruder winds have crossed it?  
Hast thou marked the crocodile's weeping,  
Or the fox's sleeping?  
Or hast viewed the peacock in his pride,  
Or the dove by his bride  
When he courts for his lechery?  
O, so fickle, O, so vain, O, so false, so false is she!

**2. 6. 104 a bright Lilly grow.** The figures of the lily, the snow, and the swan's down have already been used in *The Fox*, *Wks.* 3. 195. The source of that passage is evidently Martial, *Epig.* 1. 115:

Loto candidior puella cygno,  
Argento, nive, lilio, ligustro.

In this place Jonson seems to have more particularly in mind *Epig.* 5. 37:

Puella senibus dulcior mihi cygnis ...  
Cui nec lapillos praeferas Erythraeos, ...

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Nivesque primas liliumque non tactum.

**2. 7. 2, 3 that Wit of man will doe't.** There is evidently an ellipsis of some sort before *that* (cf. Abbott, §284). Perhaps 'provided' is to be understood.

**2. 7. 4 She shall no more be buz'd at.** The metaphor is carried out in the words that follow, *sweet meates* 5, *hum* 6, *flye-blowne* 7. 'Fly-blown' was a rather common term of opprobrium. Cf. Dekker, *Satiromastix*, *Wks.* 1. 195: 'Shal distaste euery vnsalted line, in their fly-blowne Comedies.' Jonson is very fond of this metaphor, and presses it beyond all endurance in *New Inn*, Act 2. Sc. 2, *Wks.* 5. 344, 5, etc.

**2. 7. 13 I am resolu'd on't, Sir.** See variants. Gifford points out the quibble on the word *resolved*. See Gloss.

**2. 7. 17 O! I could shoote mine eyes at him.** Cf. *Fox*, *Wks.* 3. 305: 'That I could shoot mine eyes at him, like gun-stones!'

**2. 7. 22.** See variants. The *the* is probably absorbed by the preceding dental. Cf. 5. 7. 9.

**2. 7. 33 fine pac'd huishers.** See note [4. 4. 201](#).

**2. 7. 38 turn'd my good affection.** 'Not diverted or changed its course; but, as appears from what follows, soured it. The word is used in a similar sense by Shakespeare:

Has friendship such a faint and *milky* heart,  
It turns in less than two nights!

*Timon*, 3. 2.—G.

**2. 8. 9, 10 That was your bed-fellow.** Ingine, perhaps in anticipation of Fitzdottrel's advancement, employs a term usually applied to the nobility. Cf. *K. Henry V.* 2. 2. 8:

Nay, but the man that was his bedfellow,  
Whom he had cloy'd and grac'd with princely favors.

Steevens in a note on the passage points out that the familiar appellation of *bedfellow*, which appears strange to us, was common among the ancient nobility.' He quotes from *A Knack to know a Knave*, 1594; *Look about you*, 1600; *Cynthia's Revenge*, 1613; etc., where the expression is used in the sense of 'intimate companion' and applied to nobles. Jonson uses the term *chamberfellow* in *Underwoods*, *Wks.* 8. 353.

**2. 8. 20 An Academy.** With this passage compare *U.* 62, *Wks.* 8. 412:

[175]

—There is up of late  
The Academy, where the gallants meet—  
What! to make legs? yes, and to smell most sweet:  
All that they do at plays. O but first here  
They learn and study; and then practice there.

Jonson again refers to 'the Academies' (apparently schools of deportment or dancing schools) in 3. 5. 33.

**2. 8. 33 Oracle-Foreman.** See note [1. 2. 2](#).

**2. 8. 59 any thing takes this dottrel.** See note [2. 2. 49-50](#).

**2. 8. 64 Dicke Robinson.** Collier says: 'This player may have been an original actor in some of Shakespeare's later dramas, and he just outlived the complete and final suppression of the stage.' His death and the date at which it occurred have been matters of dispute.

His earliest appearance in any list of actors is at the end of Jonson's *Catiline*, 1611, with the King's Majesty's Servants. He was probably the youngest member of the company, and doubtless sustained a female part. Gifford believes that he took the part of Wittipol in the present play, though this is merely a conjecture. 'The only female character he is known to have filled is the lady of Giovanus in *The Second Maiden's Tragedy*, but at what date is uncertain; neither do we know at what period he began to represent male characters.' Of the plays in which he acted, Collier mentions Beaumont and Fletcher's *Bonduca*, *Double Marriage*, *Wife for a Month*, and *Wild Goose Chase* (1621); and Webster's *Duchess of Malfi*, 1622.

His name is found in the patent granted by James I. in 1619 and in that granted by Charles I. in 1625. Between 1629 and 1647 no notice of him occurs, and this is the last date at which we hear of him. 'His name follows that of Lowin in the dedication to the folio of Beaumont and Fletcher's works, published at that time.'—Collier, *Memoirs*, p. 268.

Jonson not infrequently refers to contemporary actors. Compare the *Epitaph on Salathiel Pavy*, *Ep.* 120; the speech of Venus in *The Masque of Christmas*, *Wks.* 7. 263; and the reference to Field and Burbage in *Bart. Fair* 5. 3.

**2. 8. 73 send frolicks!** 'Frolics are couplets, commonly of an amatory or satirical nature, written on small slips of paper, and wrapt round a sweetmeat. A dish of them is usually placed on the table after supper, and the guests amuse themselves with sending them to one another, as circumstances seem to render them appropriate: this is occasionally productive of much mirth. I do not believe that the game is to be found in England; though the drawing on Twelfth Night may be thought to bear some kind of coarse resemblance to it. On the continent I have frequently been present at it.'—G.

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The *NED.* gives only one more example, from R. H. *Arraignm. Whole Creature XIV.* § 2. 244 (1631) 'Moveable as Shittlecockes ... or as Frolicks at Feasts, sent from man to man, returning againe at last,

to the first man.'

**2. 8. 74, 5 burst your buttons, or not left you seame.** Cf. *Bart. Fair*, *Wks.* 4. 359: 'he breaks his buttons, and cracks seams at every saying he sobs out.'

**2. 8. 95, 103.** See variants.

**2. 8. 100 A Forrest moues not.** 'I suppose Trains means, "It is in vain to tell him of venison and pheasant, the right to the bucks in a whole forest will not move him."'—C.

**2. 8. 100 that forty pound.** See 3. 3. 148.

**2. 8. 102 your bond Of Sixe; and Statute of eight hundred!** I. e., of six, and eight hundred pounds. 'Statutes merchant, statutes staple, and recognizances in the nature of a statute staple were acknowledgements of debt made in writing before officers appointed for that purpose, and enrolled of record. They bound the lands of the debtor; and execution was awarded upon them upon default in payment without the ordinary process of an action. These securities were originally introduced for the encouragement of trade, by providing a sure and speedy remedy for the recovery of debts between merchants, and afterwards became common assurances, but have now become obsolete.'—S. M. Leake, *Law of Contracts*, p. 95.

Two of Pecunia's attendants in *The Staple of News* are *Statute* and *Band* (i. e. Bond, see *U.* 34). The two words are often mentioned together. In Dekker's *Bankrouts Banquet* (*Non-dram. Wks.* 3. 371) statutes are served up to the bankrupts.

Trains is evidently trying to impress Fitzdottrel with the importance of Merecraft's transactions.

### ACT III.

**3. 1. 8 Innes of Court.** 'The four Inns of Court, Gray's Inn, Lincoln's Inn, the Inner, and the Middle Temple, have alone the right of admitting persons to practise as barristers, and that rank can only be attained by keeping the requisite number of terms as a student at one of those Inns.'—Wh-C.

Jonson dedicates *Every Man out of his Humor* "To the Noblest Nurseries of Humanity and Liberty in the Kingdom, the Inns of Court.'

**3. 1. 10 a good man.** Gifford quotes *Merch. of Ven.* 1. 3. 15: 'My meaning in saying he is a good man, is, to have you understand me, that he is sufficient.' Marston, *Dutch Courtesan*, *Wks.* 2. 57. uses the word in the same sense. [177]

**3. 1. 20 our two Pounds, the Compters.** The London Compters or Counters were two sheriff's prisons for debtors, etc., mentioned as early as the 15th century. In Jonson's day they were the Poultry Counter and the Wood Street Counter. They were long a standing joke with the dramatists, who seem to speak from a personal acquaintance with them. Dekker (*Roaring Girle*, *Wks.* 3. 189) speaks of 'Wood Street College,' and Middleton (*Phoenix*, *Wks.* 1. 192) calls them 'two most famous universities' and in another place 'the two city hazards, Poultry and Wood Street.' Jonson in *Every Man in* (*Wks.* 1. 42) speaks of them again as 'your city pounds, the counters', and in *Every man out* refers to the 'Master's side' (*Wks.* 2. 181) and the 'two-penny ward,' the designations for the cheaper quarters of the prison.

**3. 1. 35 out of rerum natura.** *In rerum natura* is a phrase used by Lucretius 1. 25. It means, according to the *Stanford Dictionary*, 'in the nature of things, in the physical universe.' In some cases it is practically equivalent to 'in existence.' Cf. *Sil. Wom.*, *Wks.* 3. 382: 'Is the bull, bear, and horse, in *rerum natura* still?'

**3. 2. 12 a long vacation.** The long vacation in the Inns of Court, which Jonson had in mind, lasts from Aug. 13 to Oct. 23. In *Staple of News*, *Wks.* 5. 170, he makes a similar thrust at the shop-keepers:

Alas I they have had a pitiful hard time on't,  
A long vacation from their cozening.

**3. 2. 22 I bought Plutarch's liues.** T. North's famous translation first appeared in 1579. New editions followed in 1595, 1603, 1610-12, and 1631.

**3. 2. 33 Buy him a Captaines place.** The City Train Bands were a constant subject of ridicule for the dramatists. They are especially well caricatured by Fletcher in *The Knight of the Burning Pestle*, Act 5. In addition to the City Train Bands, the Fraternity of Artillery, now called The Honorable Artillery Company, formed a separate organization. The place of practice was the Artillery Garden in Bunhill Fields (see note 3. 2. 41). In spite of ridicule the Train Bands proved a source of strength during the Civil War (see Clarendon, *Hist. of the Rebellion*, ed. 1826, 4. 236 and Wh-C., *Artillery Ground*).

Jonson was fond of poking fun at the Train Bands. Cf. *U.* 62, *Wks.* 8. 409; *Ev. Man in*, *Wks.* 1. 88; and *Alchemist*, *Wks.* 4. 13. Face, it will be remembered, had been 'translated suburb-captain' through Subtle's influence.

The immediate occasion of Jonson's satire was doubtless the revival of military enthusiasm in 1614, of which Entick (*Survey* 2. 115) gives the following account: [178]

'The military genius of the *Londoners* met with an opportunity, about this time, to convince the world that they still retained the spirit of their forefathers, should they be called out in the cause of their king and country. His majesty having commanded a general muster of the militia throughout the kingdom, the city of *London* not only mustered 6000 citizens completely armed, who performed their several evolutions with surprizing dexterity; but a martial spirit appeared amongst the rising generation. The children endeavoured to imitate their parents; chose officers, formed themselves into companies, marched often into the fields with colours flying and beat of drums, and there, by frequent



practice, grew up expert in the military exercises.'

**3. 2. 35 Cheapside.** Originally Cheap, or West Cheap, a street between the Poultry and St. Paul's, a portion of the line from Charing Cross to the Royal Exchange, and from Holborn to the Bank of England.

'At the west end of this Poultrie and also of Buckles bury, beginneth the large street of West Cheaping, a market-place so called, which street stretcheth west till ye come to the little conduit by Paule's Gate.'—Stow, ed. Thoms, p. 99.

The glory of Cheapside was Goldsmith's Row (see note [3. 5. 2](#)). It was also famous in early times for its 'Ridings,' and during Jonson's period for its 'Cross,' its 'Conduit,' and its 'Standard' (see note [1. 1. 56](#) and Wh—C.).

**3. 2. 35 Scarfes.** 'Much worn by knights and military officers in the sixteenth and seventeenth centuries.'—Planché.

**3. 2. 35 Cornehill.** Cornhill, between the Poultry and Leadenhall Street, an important portion of the greatest thoroughfare in the world, was, says Stow, 'so called of a corn market time out of mind there holden.' In later years it was provided with a pillory and stocks, a prison, called the Tun, for street offenders, a conduit of 'sweet water', and a standard. See Wh-C.

**3. 2. 38 the posture booke.** A book descriptive of military evolutions, etc. H. Peacham's *Compleat Gentleman*, 1627 (p. 300, quoted by Wheatley, *Ev. Mall in*), gives a long list of 'Postures of the Musquet' and G. Markham's *Souldier's Accidence* gives another. Cf. *Tale Tub*, *Wks.* 6. 218:

—All the postures  
Of the train'd bands of the country.

**3. 2. 41 Finsbury.** In 1498, 'certain grounds, consisting of gardens, orchards, &c. on the north side of *Chiswell-street*, and called *Bunhill* or *Bunhill-fields*, within the manor of *Finsbury*, were by the mayor and commonalty of *London*, converted into a large field, containing 11 acres, and 11 perches, now known by the name of the *Artillery-ground*, for their train-bands, archers, and other military citizens, to exercise in.'—Entick, *Survey* 1. 441. [179]

In 1610 the place had become neglected, whereupon commissioners were appointed to reduce it 'into such order and state for the archers as they were in the beginning of the reign of King Henry VIII.' (*Ibid.* 2. 109). See also Stow, *Survey*, ed. Thoms, p. 159.

Dekker (*Shomaker's Holiday*, *Wks.* 1. 29) speaks of being 'turnd to a Turk, and set in Finsburie for boyes to shoot at', and Nash (*Pierce Penniless*, *Wks.* 2. 128) and Jonson (*Bart. Fair*, *Wks.* 4. 507) make precisely similar references. Master Stephen in *Every Man in* (*Wks.* 1. 10) objects to keeping company with the 'archers of Finsbury.' Cf. also the elaborate satire in *U. 62*, (*Wks.* 8. 409).

### 3. 2. 45 to traine the youth

**Of London, in the military truth.** Cf. *Underwoods* 62:

Thou seed-plot of the war! that hast not spar'd  
Powder or paper to bring up the youth  
Of London, in the military truth.

Gifford believes these lines to be taken from a contemporary posture-book, but there is no evidence of quotation in the case of *Underwoods*.

### 3. 3. 22, 3 This comes of wearing

**Scarlet, gold lace, and cut-works!** etc. Webster has a passage very similar to this in the *Devil's Law Case*, *Wks.* 2. 37 f.:

'*Ari.* This comes of your numerous wardrobe.  
*Rom.* Ay, and wearing cut-work, a pound a purl.  
*Ari.* Your dainty embroidered stockings, with overblown roses, to hide your gouty ankles.  
*Rom.* And wearing more taffata for a garter, than would serve the galley dung-boat for streamers....  
*Rom.* And resorting to your whore in hired velvet with a spangled copper fringe at her netherlands.  
*Ari.* Whereas if you had stayed at Padua, and fed upon cow-trotters, and fresh beef to supper.' etc., etc.

For 'cut-works' see note [1. 1. 128](#).

### 3. 3. 24 With your blowne roses.

Compare 1. 1. 127, and B. & Fl., *Cupid's Revenge*:

No man to warm your shirt, and blow your roses.

and Jonson, *Ep.* 97, *Wks.* 8. 201:

His rosy ties and garters so o'erblown.

**3. 3. 25 Godwit.** The godwit was formerly in great repute as a table delicacy. Thomas Muffett in *Health's Improvement*, p. 99, says: 'A fat godwit is so fine and light meat, that noblemen (yea, and merchants too, by your leave) stick not to buy them at four nobles a dozen.' [180]

Cf. also Sir T. Browne, *Norf. Birds*, *Wks.*, 1835, 4. 319: God-wyts ... accounted the daintiest dish in England; and, I think, for the bigness of the biggest price.' Jonson mentions the godwit in this connection twice in the *Sil. Wom.* (*Wks.* 3. 350 and 388), and in Horace, *Praises of a Country Life* (*Wks.* 9. 121) translates 'attagen Ionicus' by 'Ionian godwit.'

**3. 3. 26 The Globes, and Mermaids!** Theatres and taverns. Mr. Halliwell-Phillips has proved that the Globe Theatre on the Bankside, Southwark, the summer theatre of Shakespeare and his fellows, was built in 1599. It was erected from materials brought by Richard Burbage and Peter Street from the theatre in Shoreditch. On June 29, 1613, it was destroyed by fire, but was rebuilt without delay in a superior style, and this time with a roof of tile, King James contributing to the cost. Chamberlaine, writing to Alice Carleton (June 30, 1614), calls the Globe Playhouse 'the fairest in England.' It was pulled down Apr. 15, 1644.

Only the Lord Chamberlain's Company (the King's Men) seems to have acted here. It was the scene of several of Shakespeare's plays and two of Jonson's, *Every Man out* and *Every Man in* (Halliwell-Phillips, *Illustrations*, p. 43). The term 'summer theatre' is applicable only to the rebuilt theatre (*ibid.*, p. 44). In *Ev. Man out* (quarto, *Wks.* 2. 196) Johnson refers to 'this fair-fitted *Globe*', and in the *Execration upon Vulcan* (*Wks.* 8. 404) to the burning of the 'Globe, the glory of the Bank.' In *Poetaster* (*Wks.* 2. 430) he uses the word again as a generic term: 'your Globes, and your Triumphs.'

There seem to have been two Mermaid Taverns, one of which stood in Bread Street with passage entrances from Cheapside and Friday Street, and the other in Cornhill. They are often referred to by the dramatists. Cf. the famous lines written by *Francis Beaumont to Ben Jonson*, B. & Fl., *Wks.*, ed. 1883, 2. 708; *City Match*, O. Pl. 9. 334, etc. Jonson often mentions the Mermaid. Cf. *Inviting a Friend*, *Wks.* 8. 205:

Is a pure cup of rich Canary Wine,  
Which is the Mermaid's now, but shall be mine.

*On the famous Voyage*, *Wks.* 8. 234:

At Bread-Street's Mermaid having dined, and merry,  
Proposed to go to Holborn in a wherry.

*Bart. Fair*, *Wks.* 4. 356-7: 'your Three Cranes, Mitre, and Mermaid-men!'

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**3. 3. 28 In veluet!** Velvet was introduced into England in the fifteenth century, and soon became popular as an article of luxury (see Hill's *Hist. of Eng. Dress* 1. 145 f.).

**3. 3. 30 I' the Low-countries.** 'Then went he to the Low Countries; but returning soone he betook himself to his wonted studies. In his service in the Low Countries, he had, in the face of both the campos, killed ane enemie and taken *opima spolia* from him.'—*Conversations with William Drummond*, *Wks.* 9. 388.

In the Epigram *To True Soldiers* Jonson says:

—I love

Your great profession, which I once did prove.  
*Wks.* 8. 211.

**3. 3. 32 a wench of a stoter!** See variants. The word is not perfectly legible in the folios, which I have consulted, but is undoubtedly as printed. Cunningham believes 'stoter' to be a cheap coin current in the camps. This supplies a satisfactory sense, corresponding to the '*Sutlers* wife, ... of two blanks' in the following line.

**3. 3. 33 of two blanks!** 'Jonson had Horace in his thoughts, and has, not without some ingenuity, parodied several loose passages of one of his satires.'—G. Gifford is apparently referring to the close of Bk. 2. Sat. 3.

**3. 3. 51 vn-to-be-melted.** Cf. *Every Man in*, *Wks.* 1. 36: 'and in un-in-one-breath-utterable skill, sir.' *New Inn*, *Wks.* 5. 404: you shewed a neglect Un-to-be-pardon'd.'

**3. 3. 62 Master of the Dependances!** See Introduction. pp. [lvi](#), [lvii](#).

**3. 3. 69 the roaring manner.** Gifford defines it as the 'language of bullies affecting a quarrel' (*Wks.* 4. 483). The 'Roaring Boy' continued under various designations to infest the streets of London from the reign of Elizabeth until the beginning of the eighteenth century. Spark (*Somer's Tracts* 2. 266) says that they were persons prodigall and of great expence, who having runne themselves into debt, were constrained to run into factions to defend themselves from danger of the law.' He adds that divers of the nobility afforded them maintenance, in return for which 'they entered into many desperate enterprises.'

Arthur Wilson (*Life of King James I.*, p. 28), writing of the disorderly state of the city in 1604, says: 'Divers *Sects* of *vitious Persons* going under the Title of *Roaring Boyes*, *Bravadoes*, *Roysters*, &c. commit many insolences; the Streets swarm night and day with bloody quarrels, private *Duels* fomented,' etc.

Kastril, the 'angry boy' in the *Alchemist*, and Val Cutting and Knockem in *Bartholomew Fair* are roarers, and we hear of them under the title of 'terrible boys' in the *Silent Woman* (*Wks.* 3. 349). Cf. also Sir Thomas Overbury's *Character of a Roaring Boy* (ed. Morley, p. 72): 'He sleeps with a tobacco-pipe in his mouth; and his first prayer in the morning is he may remember whom he fell out with over night.'

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**3. 3. 71 the vapours.** This ridiculous practise is satirized in *Bart. Fair*, *Wks.* 4. 3 (see also stage directions).

**3. 3. 77 a distast.** The quarrel with Wittipol.

**3. 3. 79 the hand-gout.** Jonson explains the expression in *Magnetic Lady*, *Wks.* 6. 61.

You cannot but with trouble put your hand

Into your pocket to discharge a reckoning,  
And this we sons of physic do call *chiragra*,  
A kind of cramp, or hand-gout.

Cf. also Overbury's *Characters*, ed. Morley, p. 63: 'his liberality can never be said to be gouty-handed.'

**3. 3. 81 Mint.** Until its removal to the Royal Mint on Tower Hill in 1810, the work of coinage was carried on in the Tower of London. Up to 1640, when banking arose, merchants were in the habit of depositing their bullion and cash in the Tower Mint, under guardianship of the Crown (see Wh-C. under *Royal Mint*, and *History of Banking in all the Leading Nations*, London, 1896, 2. 1).

**3. 3. 86-8 let ... hazard.** Merecraft seems to mean: 'You are in no hurry. Pray therefore allow me to defer your business until I have brought opportune aid to this gentleman's distresses at a time when his fortunes are in a hazardous condition.' The pregnant use of the verb *timing* and the unusual use of the word *terms* for a period of time render the meaning peculiarly difficult.

**3. 3. 106 a Businessse.** This was recognized as the technical expression. Sir Thomas Overbury ridicules it in his *Characters*, ed. Morley, p. 72: 'If any private quarrel happen among our great courtiers, he (the Roaring Boy) proclaims the business—that's the word, the business—as if the united force of the Roman Catholics were making up for Germany.' Jonson ridicules the use of the word in similar fashion in the Masque of *Mercury Vindicated from the Alchemists*.

**3. 3. 133 hauings.** Jonson uses the expression again in *Ev. Man in*, *Wks.* 1. 29, and *Gipsies Met.*, *Wks.* 7. 364. It is also used in *Muse's Looking Glasse*, *O. Pl.* 9. 175.

**3. 3. 147 such sharks!** Shift in *Ev. Man in* is described as a 'threadbare shark.' Cf. also Earle, *Microcosmography*, ed. Morley, p. 173.

**3. 3. 148 an old debt of forty.** See 2. 8. 100.

**3. 3. 149 the Bermudas.** See note [2. 1. 144](#). Nares thinks that the real Bermudas are referred to here.

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**3. 3. 155 You shall ha' twenty pound on't.** As Commission on the two hundred. 'Ten in the hundred' was the customary rate at this period (see *Staple of News*, *Wks.* 5. 189).

**3. 3. 165 St. Georges-tide?** From a very early period the 23d of April was dedicated to St. George. From the time of Henry V. The festival had been observed with great splendor at Windsor and other towns, and bonfires were built (see Shak, *1 Henry VI.* 1. 1). The festival continued to be celebrated until 1567, when Elizabeth ordered its discontinuance. James I., however, kept the 23d of April to some extent, and the revival of the feast in all its glories was only prevented by the Civil War. So late as 1614 it was the custom for fashionable gentlemen to wear blue coats on St. George's Day, probably in imitation of the blue mantle worn by the Knights of the Garter, an order created at the feast of St. George in 1344 (see Chambers' *Book of Days* 1. 540).

The passages relating to this custom are *Ram Alley*, *O. Pl.*, 2d ed., 5. 486:

By Dis, I will be knight,  
Wear a blue coat on great St. George's day,  
And with my fellows drive you all from Paul's  
For this attempt.

*Runne and a great Cast*, *Epigr.* 33:

With's coram nomine keeping greater sway  
Than a court blew-coat on St. George's day.

From these passages Nares concludes 'that some festive ceremony was carried on at St. Paul's on St. George's day annually; that the court attended; that the *blue-coats*, or attendants, of the courtiers, were employed and authorised to keep order, and drive out refractory persons; and that on this occasion it was proper for a knight to officiate as *blue coat* to some personage of higher rank'.

In the *Conversations with Drummond*, Jonson's *Wks.* 9. 393, we read: 'Northampton was his mortal enemie for beating, on a St. George's day, one of his attenders.' Pepys speaks of there being bonfires in honor of St. George's Day as late as Apr. 23, 1666.

**3. 3. 166 chaines? PLV. Of gold, and pearle.** The gold chain was formerly a mark of rank and dignity, and a century before this it had been forbidden for any one under the degree of a gentleman of two hundred marks a year to wear one (*Statutes of the Realm*, 7 Henry VIII. c. 6). They were worn by the Lord Mayors (Dekker, *Shomaker's Holiday*, *Wks.* 1. 42), rich merchants and aldermen (Glaphorne, *Wit for a Constable*, *Wks.*, ed. 1874, 1. 201-3), and later became the distinctive mark of the upper servant in a great family, especially the steward (see Nares and *Ev. Man out*, *Wks.* 2. 31). Massinger (*City Madam*, *Wks.*, p. 334) speaks of wearing a chain of gold 'on solemn days.' With the present passage cf. *Underwoods* 62, *Wks.* 8. 410:

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If they stay here but till St. George's day.  
All ensigns of a war are not yet dead,  
Nor marks of wealth so from a nation fled,  
But they may see gold chains and pearl worn then,  
Lent by the London dames to the Lords' men.

**3. 3. 170 take in Pimlico.** 'Near Hoxton, a great summer resort in the early part of the 17th century and famed for its cakes, custards, and Derby ale. The references to the Hoxton Pimlico are numerous in our old dramatists.'—Wh—C. It is mentioned among other places in *Greene's Tu Quoque*,

*The City Match*, fol. 1639, *News from Hogsdon*, 1598, and Dekker, *Roaring Girle*, *Wks.* 3. 219, where it is spoken of as 'that nappy land of spice-cakes.' In 1609 a tract was published, called *Pimlyco or Runne Red-Cap*, 'tis a Mad World at Hogsdon.

Jonson refers to it repeatedly. Cf. *Alch.*, *Wks.* 4. 155:

—Gallants, men and women.  
And of all sorts, tag-rag, been seen to flock here,  
In threaves, these ten weeks, as to a second Hogsden,  
In days of Pimlico and Eye-bright.

Cf. also *Alch.*, *Wks.* 4. 151; *Bart. Fair*, *Wks.* 4. 357; and this play 4. 4. 164. In *Underwoods* 62 the same expression is used as in this passage:

What a strong fort old Pimlico had been!  
How it held out! how, last, 'twas taken in!—

*Take in* in the sense of 'capture' is used again in *Every Man in*, *Wks.* 1. 64, and frequently in Shakespeare (see Schmidt). The reference here, as Cunningham suggests, is to the Finsbury sham fights. Hogsden was in the neighborhood of Finsbury, and the battles were doubtless carried into its territory.

**3. 3. 173 Some Bristo-stone or Cornish counterfeit.** Cf. Heywood, *Wks.* 5. 317: 'This jewell, a plaine *Bristowe* stone, a counterfeit.' See Gloss.

**3. 3. 184, 5 I know your Equiuocks:  
You're growne the better Fathers of 'hem o' late.**

'Satirically reflecting on the Jesuits, the great patrons of *equivocation*.'—W.

'Or rather on the Puritans, I think; who were sufficiently obnoxious to this charge. The Jesuits would be out of place here.'—G.

Why the Puritans are any more appropriate Gifford does not vouchsafe to tell us. So far as I have been able to discover the Puritans were never called 'Fathers,' their regular appellation being 'the brethren' (cf. *Alch.* and *Bart. Fair*). The Puritans were accused of a distortion of Scriptural texts to suit their own purposes, instances of which occur in the dramas mentioned above. On the whole, however, equivocation is more characteristic of the Jesuits. They were completely out of favor at this time. Under the generalship of Claudio Acquaviva, 1581-1615, they first began to have a preponderatingly evil reputation. In 1581 they were banished from England, and in 1601 the decree of banishment was repeated, this time for their suspected share in the Gunpowder Plot.

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**3. 3. 206, 7 Come, gi' me Ten pieces more.** The transaction with Guilthead is perhaps somewhat confusing. Fitzdottrel has offered to give his bond for two hundred pieces, if necessary. Mercraft's 'old debt of forty' (3. 3. 149), the fifty pieces for the ring, and the hundred for Everill's new office (3. 3. 60 and 83) 'all but make two hundred.' Fitzdottrel furnishes a hundred of this in cash, with the understanding that he receive it again of the gold-smith when he signs the bond (3. 3. 194). He returns, however, without the gold, though he seals the bond (3. 5. 1-3). Of the hundred pieces received in cash, twenty go to Guilthead as commission (3. 3. 155). This leaves forty each for Mercraft and Everill.

**3. 3. 213 how th' Asse made his diuisions.** See *Fab. cix, Fabulae Aesopicae*, Leipzig, 1810, *Leo, Asinus et Vulpes*. Harsnet (*Declaration*, p. 110) refers to this fable, and Dekker made a similar application in *Match me in London*, 1631, *Wks.* 4. 145:

*King.* Father Ile tell you a Tale, vpon a time  
The Lyon Foxe and silly Asse did jarre.  
Grew friends and what they got, agreed to share:  
A prey was tane, the bold Asse did diuide it  
Into three equall parts, the Lyon spy'd it.  
And scorning two such sharers, moody grew,  
And pawing the Asse, shooke him as I shake you ...  
And in rage tore him peece meale, the Asse thus dead,  
The prey was by the Foxe distributed  
Into three parts agen; of which the Lyon  
Had two for his share, and the Foxe but one:  
The Lyon (smiling) of the Foxe would know  
Where he had this wit, he the dead Asse did show.

*Valasc.* An excellent Tale.

*King.* Thou art that Asse.

**3. 3. 214 Much good do you.** So in *Sil. Wom.*, *Wks.* 3. 398: 'Much good do him.'

**3. 3. 217 And coozen i' your bullions.** Massinger's *Fatal Dowry*, *Wks.*, p. 272, contains the following passage: 'The other is his dressing-block, upon whom my lord lays all his clothes and fashions ere he vouchsafes them his own person: you shall see him ... at noon in the Bullion,' etc. In a note on this passage (*Wks.* 3. 390, ed. 1813) Gifford advanced the theory that the *bullion* was 'a piece of finery, which derived its denomination from the large globular gilt buttons, still in use on the continent.' In his note on the present passage, he adds that it was probably 'adopted by gamblers and others, as a mark of wealth, to entrap the unwary.'

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Nares was the next man to take up the word. He connected it with '*bullion*; Copper-plates set on the Breast-leathers and Bridles of Horses for ornament' (Phillips 1706). 'I suspect that it also meant, in colloquial use, copper lace, tassels, and ornaments in imitation of gold. Hence contemptuously





the passage in *Case is Altered*, Wks. 6. 331, seems to indicate an earlier hour:

Eat when your stomach serves, saith the physician,  
Not at eleven and six.

The performance of plays began at three o'clock. Cf. *Histriomastix*, 1610:

Come to the Town-house, and see a play:  
At three a'clock it shall begin.

See Collier, *Annals* 3. 377. Sir Humphrey Mildmay, in his Ms. Diary (quoted *Annals* 2. 70), speaks several times of going to the play-house after dinner.

**3. 5. 39 his Damme.** *NED.* gives a use of the phrase 'the devil and his dam' as early as Piers Plowman, 1393. The 'devil's dam' was later applied opprobriously to a woman. It is used thus in Shakespeare, *Com. Err.* 4. 3. 51. The expression is common throughout the literature of the period.

**3. 5. 43 But to be seene to rise, and goe away.** Cf. Dekker, *Guls Horne-booke, Non-dram. Wks.* 2. 253: 'Now sir, if the writer be a fellow that hath either epigrammd you, or hath had a flirt at your mistris, ... you shall disgrace him worse then by tossing him in a blancket ... if, in the middle of his play, ... you rise with a screwd and discontented face from your stoole to be gone: no matter whether the Scenes be good or no; the better they are the worse do you distast them.'

**3. 5. 45, 6 But say, that he be one,  
Wi' not be aw'd! but laugh at you.** In the Prologue to Massinger's *Guardian* we find:

—nor dares he profess that when  
The critics laugh, he'll laugh at them agen.  
(Strange self-love in a writer!)

Gifford says of this passage: 'This Prologue contains many sarcastick allusions to Old Ben, who produced, about this time, his *Tale of a Tub*, and his *Magnetic Lady*, pieces which failed of success, and which, with his usual arrogance, (*strange self-love in a writer!*) he attributed to a want of taste in the audience.'—Massinger's (*Wks.*, ed. 1805, 4. 121.)

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The *Guardian* appeared in 1633, two years after the printing of *The Devil is an Ass*. It seems certain that the reference is to the present passage.

**3. 5. 47 pay for his dinner himselfe.** The custom of inviting the poet to dinner or supper seems to have been a common one. Dekker refers to it in the *Guls Horne-booke, Non-dram. Wks.* 2. 249. Cf. also the Epilogue to the present play.

**3. 5. 47 Perhaps, He would doe that twice, rather then thanke you.** 'This ill-timed compliment to himself, Jonson might have spared, with some advantage to his judgment, at least, if not his modesty.'—G.

**3. 5. 53.** See variants. Gifford's change destroys the meaning and is palpably ridiculous.

**3. 5. 77 your double cloakes.** 'I. e., a cloake adapted for disguises, which might be worn on either side. It was of different colours, and fashions. This turned cloke with a false beard (of which the cut and colour varied) and a black or yellow peruke, furnished a ready and effectual mode of concealment, which is now lost to the stage.'—G.

**3. 6. 2 canst thou get ne'r a bird?** Throughout this page Merecraft and Pug ring the changes on Pitfall's name.

**3. 6. 15, 16 TRA. You must send, Sir.**

**The Gentleman the ring.** Traines, of course, is merely carrying out Merecraft's plot to 'achieve the ring' (3. 5. 67). Later (4. 4. 60) Merecraft is obliged to give it up to Wittipol.

**3. 6. 34-6 What'll you do, Sir? ...**

**Run from my flesh, if I could.** For a similar construction cf. 1. 3. 21 and note.

**3. 6. 38, 9 Woe to the seuerall cudgells,**

**Must suffer on this backe!** Adapted from Plautus, *Captivi* 3. 4. 650:

Vae illis uirgis miseris, quae hodie in tergo morientur meo.

(Gifford mentions the fact that this is adapted from the classics. I am indebted for the precise reference to Dr. Lucius H. Holt.)

**3. 6. 40 the vse of it is so present.** For other Latinisms cf. *resume*, 1. 6. 149; *salts*, 2. 6. 75; *confute*, 5. 6. 18, etc.

**3. 6. 61 I'll ...** See variants. The original reading is undoubtedly wrong.

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## ACT IV

**4. 1. 1 referring to Commissioners.** In the lists of patents we frequently read of commissions specially appointed for examination of the patent under consideration. The King's seal was of course necessary to render the grant valid.

**4. 1. 5 S<sup>r</sup>. Iohn Monie-man.** See Introduction, [p. lxxiii](#).

**4. 1. 37 I will haue all piec'd.** Cf. *Mag. La.*, Wks. 6. 50:

*Item.* I heard they were out.  
*Nee.* But they are pieced, and put together again.

4. 1. **38 ill solder'd!** Cf. *The Forest*, 12, *Epistle to Elizabeth*, etc.; 'Soldiers cracked friendship.'

4. 2. **11 Haue with 'hem.** 'An idea borrowed from the gaming table, being the opposite of "have at them."—C.

4. 2. **11 the great Carroch.** See note [1. 6. 214](#).

4. 2. **12 with my Ambler, bare.** See note [4. 4. 202](#).

4. 2. **22 I not loue this.** See note [1. 6. 14](#).

4. 2. **26 Tooth-picks.** This was an object of satire to the dramatists of the period. Nares says that they 'appear to have been first brought into use in Italy; whence the travellers who had visited that country, particularly wished to exhibit that symbol of gentility.' It is referred to as the mark of a traveller by Shakespeare, *King John*, 1. 1 (cited by Gifford):

—Now your traveller,  
He, and his tooth-pick, at my worship's mess.

Overbury (*Character of An Affected Traveller*, ed. Morley, p. 35) speaks of the *pick-tooth* as 'a main part of his behavior.'

It was also a sign of foppery. Overbury (p. 31) describes the courtier as wearing 'a pick-tooth in his hat,' and Massinger, *Grand Duke of Florence*, Act 3 (quoted by Nares), mentions 'my case of tooth-picks, and my silver fork' among the articles 'requisite to the making up of a signior.' John Earle makes a similar reference in his *Character of An Idle Gallant* (ed. Morley, p. 179), and Furnivall (*Stubbes' Anatomy*, p. 77) quotes from *Laugh and lie downe: or The worldes Folly*, London, 1605, 4to: 'The next was a nimble-witted and glib-tongu'd fellow, who, having in his youth spent his wits in the Arte of love, was now become the jest of wit.... The picktooth in the mouth, the flower in the eare, the brush upon the beard; ... and what not that was unneedefull,' etc.

It is a frequent subject of satire in Jonson. Cf. *Ev. Man out*, *Wks.* 2. 124; *Cyn. Rev.*, *Wks.* 2. 218, 248; *Fox*, *Wks.* 3. 266. See also Dekker, *Wks.* 3. 280.

4. 2. **63 What vile Fucus is this.** The abuse of face-painting is a favorite subject of satire with the moralists and dramatists of the period. Stubbes (*Anatomy of Abuses*, Part 1, pp. 64-8) devotes a long section to the subject. Dr. Furnivall in the notes to this passage, pp. 271-3, should also be consulted. Brome satirizes it in the *City Wit*, *Wks.* 2. 300. Lady Politick Would-be in the *Fox* is of course addicted to the habit, and a good deal is said on the subject in *Epicoene*. Dekker (*West-ward Hoe*, *Wks.* 2. 285) has a passage quite similar in spirit to Jonson's satire.

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4. 2. **71 the very Infanta of the Giants!** Cf. Massinger and Field, *Fatal Dowry* 4. 1: 'O that I were the infanta queen of Europe!' Pecunia in the *Staple of News* is called the 'Infanta of the mines.' Spanish terms were fashionable at this time. Cf. the use of *Grandees*, 1. 3. It is possible that the reference here is to the Infanta Maria. See Introduction, [p. xviii](#).

4. 3. **5, 6 It is the manner of Spaine, to imbrace onely, Neuer to kisse.** Cf. Minsheu's *Pleasant and Delightfull Dialogues*, pp. 51-2: 'W. I hold that the greatest cause of dissolutenesse in some women in England is this custome of kissing publikely.... G. In Spaine doe not men vse to kisse women? I. Yes the husbands kisse their wiues, but as if it were behinde seuen walls, where the very light cannot see them.'

4. 3. **33 f. Decayes the fore-teeth, that should guard the tongue;** etc. Cf. *Timber*, ed. Schelling, 13. 24: 'It was excellently said of that philosopher, that there was a wall or parapet of teeth set in our mouth, to restrain the petulancy of our words; that the rashness of talking should not only be retarded by the guard and watch of our heart, but be fenced in and defended by certain strengths placed in the mouth itself, and within the lips.'

Professor Schelling quotes Plutarch, *Moralia, de Garrulitate* 3, translated by Goodwin: 'And yet there is no member of human bodies that nature has so strongly enclosed within a double fortification as the tongue, entrenched within a barricade of sharp teeth, to the end that, if it refuses to obey and keep silent when reason "presses the glittering reins" within, we should fix our teeth in it till the blood comes rather than suffer inordinate and unseasonable din' (4. 223).

4. 3. **39 Mad-dames.** See variants. The editors have taken out of the jest whatever salt it possessed, and have supplied meaningless substitutes. Gifford followed the same course in his edition of Ford (see Ford's *Wks.* 2. 81), where, however, he changes to Mad-dam. Such gratuitous corruptions are inexplicable. Cf. *Tale Tub*, *Wks.* 6. 172:

Here is a strange thing call'd a lady, a mad-dame.

4. 3. **45 Their seruants.** A common term for a lover. Cf. *Sil. Wom.*, *Wks.* 3. 364.

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4. 3. **51.** See variants. There are several mistakes in the assignment of speeches throughout this act. Not all of Gifford's changes, however, are to be accepted without question. Evidently, if the question *where?* is to be assigned to Wittipol, the first speech must be an aside, as it is inconceivable that Merecraft should introduce Fitzdottrel first under his own name, and then as the 'Duke of Drown'd-land.'

My conception of the situation is this: Pug is playing the part of gentleman usher. He enters and announces to Merecraft that Fitzdottrel and his wife are coming. Merecraft whispers: 'Master Fitzdottrel and his wife! where?' and then, as they enter, turns to Wittipol and introduces them; 'Madame,' etc.

4. 4. **30 Your Allum Scagliola,** etc. Many of the words in this paragraph are obscure, and a few

seem irrecoverable. Doubtless Jonson picked them up from various medical treatises and advertisements of his day. I find no trace of *Abezzo*, which may of course be a misprint for *Arezzo*. The meanings assigned to *Pol-dipedra* and *Porcelletto Merino* are unsatisfactory. Florio gives 'Zucca: a gourd; a casting bottle,' but I have been unable to discover *Mugia*. The loss of these words is, to be sure, of no moment. Two things illustrative of Jonson's method are sufficiently clear. (1) The articles mentioned are not, as they seem at first, merely names coined for the occasion. (2) They are a polyglot jumble, intended to make proficiency in the science of cosmetics as ridiculous as possible. It is worth while to notice, however, that this list of drugs is carefully differentiated from the list at 4. 4. 142 f., which contains the names of sweetmeats and perfumes.

**4. 4. 32, 3 Soda di leuante, Or your Ferne ashes.** Soda-ash is still the common trade name of sodium carbonate. In former times soda was chiefly obtained from natural deposits and from the incineration of various plants growing by the sea-shore. These sources have become of little importance since the invention of artificial soda by Leblanc toward the end of the eighteenth century (see *Soda* in *CD*). Florio's definition of soda is: 'a kind of Ferne-ashes whereof they make glasses.' Cf. also W. Warde, Tr. *Alessio's Secr.*, Pt. 1 fol. 78<sup>[m]</sup> 1<sup>o</sup>: 'Take an vnce of Soda (which is asshes made of grasse, whereof glassemakers do vse to make their Cristall).' In Chaucer's *Squire's Tale* (11. 254 f.) the manufacture of glass out of 'fern-asshen' is mentioned as a wonder comparable to that of Canacee's ring.

**4. 4. 33 Beniamin di gotta.** The *Dict. d'Histoire Naturelle*, Paris, 1843, 2. 509, gives: 'Benjoin. Sa teinture, étendue d'eau, sert à la toilette sous le nom de *Lait virginal*.' See 4. 4. 52.

**4. 4. 38 With a piece of scarlet.** Lady Politick Would-be's remedies in the *Fox* are to be 'applied with a right scarlet cloth.' Scarlet was supposed to be of great efficacy in disease. See Whalley's note on the *Fox*, *Wks.* 3. 234. [193]

**4. 4. 38, 9 makes a Lady of sixty Looke at sixteen.** Cunningham thinks this is a reference to the *In decimo sexto* of line 50.

**4. 4. 39, 40 the water Of the white Hen, of the Lady Estifanias!** The Lady Estifania seems to have been a dealer in perfumes and cosmetics. In *Staple of News*, *Wks.* 5. 166, we read: 'Right Spanish perfume, the lady Estifania's.' Estefania is the name of a Spanish lady in B. & Fl.'s *Rule a Wife*.

**4. 4. 47 galley-pot.** Mistress Gallipot is the name of a tobacconist in Dekker's and Middleton's *Roaring Girle*.

**4. 4. 50 In decimo sexto.** This is a bookbinder's or printer's term, 'applied to books, etc., a leaf of which is one-sixteenth of a full sheet or signature.' It is equivalent to '16mo.' and hence metaphorically used to indicate 'a small compass, miniature' (see *Stanford*, p. 312). In *Cyn. Rev.*, *Wks.* 2. 218, Jonson says: 'my braggart in decimo sexto!' Its use is well exemplified in John Taylor's *Works*, sig. L<sub>1</sub> v<sup>0/1</sup>: 'when a mans stomache is in Folio, and knows not where to haue a dinner in Decimo sexto.' The phrase is fairly common in the dramatic literature. See Massinger, *Unnat. Combat* 3. 2; Middleton, *Father Hubbard's Tales*, *Wks.* 8 64, etc. In the present passage, however, the meaning evidently required is 'perfect: 'spotless,' and no doubt refers to the comparative perfection of a sexto decimo, or perhaps to the perfection naturally to be expected of any work in miniature.

**4. 4. 52 Virgins milke for the face.** Cf. John French, *Art Distill.* Bk. 5. p. 135 (1651): 'This salt being set in a cold cellar on a marble stone, and dissolved into an oil, is as good as any *Lac virginis* to clear, and smooth the face.' *Lac Virginis* is spoken of twice in the *Alchemist*, Act 2, but probably in neither case is the cosmetic referred to. See Hathaway's edition, p. 293. Nash speaks of the cosmetic in *Pierce Pennilesse*, *Wks.* 2. 44: 'She should haue noynted your face ouer night with *Lac virginis*.'

**4. 4. 55 Cataputia.** Catapuce is one of the laxatives that Dame Pertelote recommended to Chauntecleer in Chaucer's *Nonne Preestes Tale*, l. 145.

**4. 4. 63 Doe not you dwindle.** The use of *dwindle* in this sense is very rare. *NED*. thinks it is 'probably a misuse owing to two senses of *shrink*.' It gives only a single example, *Alch.*, *Wks.* 4. 163: 'Did you not hear the coil about the door? *Sub.* Yes, and I dwindled with it.' Besides the two instances in Jonson I have noticed only one other, in Ford, *Fancies chaste and noble*, *Wks.* 2. 291: '*Spa.* Hum, how's that? is he there, with a wanion! then do I begin to dwindle.' [194]

**4. 4. 69 Cioppino's.** The source of this passage, with the anecdote which follows, seems to be taken from Coryat's *Crudities* (ed. 1776, 2. 36, 7): 'There is one thing vsed of the Venetian women, and some others dwelling in the cities and towns subject to the Signiory of Venice, that is not to be obserued (I thinke) amongst any other women in Christendome: which is so common in Venice, that no woman whatsoever goeth without it, either in her house or abroad; a thing made of wood, and couered with leather of sundry colors, some with white, some redde, some yellow. It is called a Chapiney, which they weare vnder their shoes. Many of them are curiously painted; some also I haue seene fairely gilt: so vncomely a thing (in my opinion) that it is pittie this foolish custom is not cleane banished and exterminated out of the citie. There are many of these Chapineys of a great heighth, euen half a yard high, which maketh many of their women that are very short, seeme much taller then the tallest women we haue in England. Also I haue heard that this is obserued amongst them, that by how much the nobler a woman is, by so much the higher are her Chapineys. All their Gentlewomen, and most of their wiues and widowes that are of any wealth, are assisted and supported eyther by men or women when they walke abroad, to the end they may not fall. They are borne vp most commonly by the left arme, otherwise they might quickly take a fall. For I saw a woman fall a very dangerous fall as she was going down the staires of one of the little stony bridges with her high Chapineys alone by her selfe: but I did nothing pittie her, because shee wore such friuolous and (as I may truely term them) ridiculous instruments, which were the occasion of her fall. For both I myselfe, and many other strangers (as I



haue obserued in Venice) haue often laughed at them for their vaine Chapineys.'

**4. 4. 71, 2 Spanish pumps Of perfum'd leather.** Pumps are first mentioned in the sixteenth century (Planché). A reference to them occurs in *Midsummer Night's Dream*, 1593-4, 4. 2. They were worn especially by footmen.

Spanish leather was highly esteemed at this time. Stubbes (*Anat. of Abuses*, Part 1, p. 77) says: 'They haue korked shooes, pinsnets, pantoffles, and slippers, ... some of spanish leather, and some of English lether.' Marston (*Dutch Courtezan*, *Wks.* 2. 7) speaks of a 'Spanish leather jerkin,' and Middleton (*Father Hubburd's Tales*, *Wks.* 8. 70) of 'a curious pair of boots of King Philip's leather,' and a little farther on (*Wks.* 8. 108) of Spanish leather shoes. Fastidious Brisk's boots are made of the same material (*Ev. Man out*, *Wks.* 2. 147). Cf. also Dekker, *Wks.* 2. 305.

Perfumes were much in fashion, and Stubbes' *Anatomy* has a great deal to say on the subject. We hear of perfumed jerkins in Marston's *Malcontent* (*Wks.* 1. 314) and in *Cynthia's Revels* (*Wks.* 2. 325). Spanish perfume for gloves is spoken of in the latter play (p. 328) and in the *Alchemist* (*Wks.* 4. 131) 'your Spanish titillation in a glove' is declared to be the best perfume. [195]

**4. 4. 77, 8 The Guardo-duennas, such a little old man,**

**As this.** Minsheu gives the definition: 'Escudero, m. An Esquire, a Seruingman that waits on a Ladie or Gentlewoman, in Spaine neuer but old men and gray beards.'

**4. 4. 81 flat spred, as an Vmbrella.** The umbrella of the seventeenth century seems to have been used exclusively to protect the face from the sun. Blount, *Glossographia*, 1670, gives: '*Umbrello* (Ital. *Ombrella*), a fashion of round and broad Fans, wherewith the Indians (and from them our great ones) preserve themselves from the heat of the sun or fire; and hence any little shadow, Fan, or other thing wherewith women guard their faces from the sun.'

It was apparently not in use in England when Coryat published his *Crudities*, which contains the following description (1. 135): 'Also many of them doe carry other fine things of a far greater price, that will cost at the least a duckat, which they commonly call in the Italian tongue *vmbrellaes*, that is, things that minister shadow unto them for shelter against the scorching heate of the sunne. These are made of leather something answerable to the forme of a little cannopy, & hooped in the inside with diuers little wooden hoops that extend the *vmbrella* in a pretty large compasse.'

'As a defense from rain or snow it was not used in western Europe till early in the eighteenth century.'—*CD*.

**4. 4. 82 Her hoope.** A form of the farthingale (fr. Sp. *Verdugal*) was worn in France, Spain, and Italy, and in England as early as 1545. It gradually increased in size, and Elizabeth's farthingale was enormous. The aptness of the comparison can be appreciated by reading Coryat's description of the umbrella above.

**4. 4. 87 An Escudero.** See note [4. 4. 77, 8](#).

**4. 4. 97 If no body should loue mee, but my poore husband.** Cf. *Poetaster*, *Wks.* 2. 444: 'Methinks a body's husband does not so well at court; a body's friend, or so—but, husband! 'tis like your clog to your marmoset,' etc.

**4. 4. 134 your Gentleman-vsher.** 'Gentleman-Usher. Originally a state-officer, attendant upon queens, and other persons of high rank, as, in Henry VIII, Griffith is gentleman-usher to Queen Catherine; afterwards a private affectation of state, assumed by persons of distinction, or those who pretended to be so, and particularly ladies. He was then only a sort of upper servant, out of livery, whose office was to hand his lady to her coach, and to walk before her bare-headed, though in later times she leaned upon his arm.'—Nares. [196]

Cf. Dekker, *West-ward Hoe*, *Wks.* 2. 324: 'Weare furnisht for attendants as Ladies are, We have our fooles, and our Vshers.'

The sources for a study of the gentleman-usher are the present play, *The Tale of a Tub*, and Chapman's *Gentleman Usher*. In the *Staple of News* the Lady Pecunia is provided with a gentleman-usher. The principal duties of this office seem to have consisted in being sent on errands, handing the lady to her coach, and preceding her on any occasion where ceremony was demanded. In Chapman's play Lasso says that the disposition of his house for the reception of guests was placed in the hands of this servant (cf. Chapman, *Wks.* 1. 263 f.). Innumerable allusions occur in which the requirement of going bare-headed is mentioned (see note on [4. 4. 202](#)). Another necessary quality was a fine pace, which is alluded to in the present character's name (see also note [4. 4. 201](#)). An excellent description of the gentleman-usher will be found in Nares' *Glossary*, quoting from Lenton's *Leasures*, a book published in 1631, and now very rare.

**4. 4. 142 the Dutchesse of Braganza.** Braganza is the ruling house of Portugal. Dom John, Duke of Braganza, became king of Portugal in 1640.

**4. 4. 143 Almoiauna.** The *Stanford Dictionary* gives: 'Almojabana, Sp. fr. Arab. *Al-mojabbana*: cheese-and-flour cake. Xeres was famed for this dainty, which is named from Arabic *jobn* = "cheese."'

**4. 4. 147 Marquesse Muja.** Apparently a Spanish marquise, occupying a position in society similar to that of Madame Récamier.

**4. 4. 156 A Lady of spirit.** With this line and lines 165 f. cf. *U.* 32, *Wks.* 8. 356:

To be abroad chanting some bawdy song,  
And laugh, and measure thighs, then squeak, spring, itch,  
Do all the tricks of a salt lady bitch!

—For these with her young company she'll enter,  
Where Pitts, or Wright, or Modet would not venture;  
(Fol. reads 'venter')

And come by these degrees the style t'inherit  
Of woman of fashion, and a lady of spirit.

**4. 4. 164 Pimlico.** See note 3. 3. 170.

**4. 4. 164 daunce the Saraband.** The origin of the saraband is in doubt, being variously attributed to Spain and to the Moors. It is found in Europe at the beginning of the sixteenth century, and its immoral character is constantly referred to. Grove (*Dict. of Music* 3. 226) quotes from chapter 12, 'Del baile y cantar llamado Zarabanda,' of the *Tratado contra los Juegos Publicos* ('Treatise against Public Amusements') of Mariana (1536-1623): 'Entre las otras invenciones ha salido estos años un baile y cantar tan lacivo en las palabras, tan feo en las meneos, que basta para pegar fuego aun á las personas muy honestas' ('amongst other inventions there has appeared during late years a dance and song, so lascivious in its words, so ugly in its movements, that it is enough to inflame even very modest people'). 'This reputation was not confined to Spain, for Marini in his poem "L'Adone" (1623) says:

Chiama questo suo gioco empio e profano  
Saravanda, e Ciaccona, il nuova Ispano.

Padre Mariana, who believed in its Spanish origin, says that its invention was one of the disgraces of the nation, and other authors attribute its invention directly to the devil. The dance was attacked by Cervantes and Guevara, and defended by Lope de Vega, but it seems to have been so bad that at the end of the reign of Philip II. it was for a time suppressed. It was soon, however, revived in a purer form and was introduced at the French court in 1588' (Grove 3. 226-7).

In England the saraband was soon transformed into an ordinary country-dance. Two examples are to be found in the first edition of Playford's *Dancing Master*, and Sir John Hawkins (*Hist. of the Science and Practice of Music*, 1776) speaks of it several times. 'Within the memory of persons now living,' he says, a Saraband danced by a Moor was constantly a part of the entertainment at a puppet-show' (4. 388). In another place (2. 135), in speaking of the use of castanets at a puppet-show, he says: 'That particular dance called the Saraband is supposed to require as a thing of necessity, the music, if it may be called so, of this artless instrument.'

In the *Staple of News*, *Wks.* 5. 256, Jonson speaks of 'a light air! the bawdy Saraband!'

**4. 4. 165 Heare, and talke bawdy; laugh as loud, as a larum.** Jonson satirizes these vices again in *U.* 67 (see note [4. 4. 156](#)) and *Epigrams* 48 and 115. Dekker (*Guls Horne-booke, Non-dram. Wks.* 2. 238) advises the young gallant to 'discourse as lowd as you can, no matter to what purpose, ... and laugh in fashion, ... you shall be much obserued.'

**4. 4. 172 Shee must not lose a looke on stufes, or cloth.** It being the fashion to 'swim in choice of silks and tissues,' plain woolen cloth was despised.

**4. 4. 187 Blesse vs from him!** Preserve us. A precaution against any evil that might result from pronouncing the devil's name. Cf. *Knight of the Burning Pestle* 2. 1: Sure the devil (God bless us!) is in this springald!' and Wilson, *The Cheats*, Prologue:

No little pug nor devil,—bless us all!

**4. 4. 191, 2 What things they are? That nature should be at leasure**

**Euer to make 'hem!** Cf. *Ev. Man in*, *Wks.* 1. 119: 'O manners that this age should bring forth such creatures! that nature should be at leisure to make them!'

**4. 4. 197 Hee makes a wicked leg.** Gifford thinks that *wicked* here means 'awkward or clownish.' It seems rather to mean 'roguish,' a common colloquial use.

**4. 4. 201 A settled discreet pase.** Cf. 3. 5. 22; 2. 7. 33; and Dekker, *Guls Horne-booke, Non-dram. Wks.* 2. 238: 'Walke vp and downe by the rest as scornfully and as carelesly as a Gentleman-Usher.'

**4. 4. 202 a barren head, Sir.** Cf. 2. 3. 36, 7 and 4. 2. 12. Here again we have a punning allusion to the uncovered head of the gentleman-usher. 'It was a piece of state, that the servants of the nobility, particularly the gentleman-usher, should attend bare-headed.' Nares, *Gloss.* For numerous passages illustrating the practice both in regard to the gentleman-usher and to the coachman, see the quotations in Nares, and Ford, *Lover's Melancholy*, *Wks.* 1. 19; Chapman, *Gentleman-Usher*, *Wks.* 1. 263; and the following passage, *ibid.* 1. 273:

*Vin.* I thanke you sir.  
Nay pray be couerd; O I crie you mercie,  
You must be bare.  
*Bas.* Euer to you my Lord.  
*Vin.* Nay, not to me sir,  
But to the faire right of your worshipfull place.

A passage from Lenton (see note [4. 4. 134](#)) may also be quoted: 'He is forced to stand bare, which would urge him to impatience, but for the hope of being covered, or rather the delight hee takes in shewing his new-crisp't hayre, which his barber hath caused to stand like a print hedge, in equal proportion.'

The dramatists ridiculed it by insisting that the coachman should be not only bare-headed, but bald. Cf. 2. 3. 36 and Massinger, *City Madam*, *Wks.* p. 331: 'Thou shalt have thy proper and bald-headed coachman.' Jonson often refers to this custom. Cf. *Staple of News*, *Wks.* 5. 232:

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Such as are bald and barren beyond hope,  
Are to be separated and set by  
For ushers to old countesses: and coachmen  
To mount their boxes reverently, etc.

*New Inn, Wks. 5. 374:*

*Jor.* Where's thy hat?...

*Bar.* The wind blew't off at Highgate, and my lady  
Would not endure me light to take it up;  
But made me drive bareheaded in the rain.

*Jor.* That she might be mistaken for a countess?

Cf. also *Mag. La., Wks. 6. 36*, and *Tale Tub, Wks. 6. 217* and 222.

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**4. 4. 204 his Valley is beneath the waste.** 'Waist' and 'waste' were both spelled *waste* or *wast*. Here, of course, is a pun on the two meanings.

**4. 4. 206 Dulnesse vpon you! Could not you hit this?** Cf. *Bart. Fair, Wks. 4. 358*: 'Now dullness upon me, that I had not that before him.'

**4. 4. 209 the French sticke.** Walking-sticks of various sorts are mentioned during the sixteenth and seventeenth centuries. 'In Chas. II.'s time the French walking-stick, with a ribbon and tassels to hold it when passed over the wrist, was fashionable, and continued so to the reign of George II.' (Planché).

**4. 4. 215, 6 report the working, Of any Ladies physicke.** In Lenton's *Leasures* (see note [4.4.134](#)) we find: 'His greatest vexation is going upon sleevelesse arrands, to know whether some lady slept well last night, or how her physick work'd i' th' morning, things that savour not well with him; the reason that oftentimes he goes but to the next tavern, and then very discreetly brings her home a tale of a tubbe.'

Cf. also B. & Fl., *Fair Maid of the Inn 2. 2*: '*Host.* And have you been in England?... But they say ladies there take physic for fashion.'

Dekker, *Guls Horne-booke, Non-dram. Wks. 2. 255*, speaks of '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.' In the 1812 reprint the editor observes that in Jonson's time 'fanciful or artful wives would often persuade their husbands to take them up to town for the advantage of *physick*, when the principal object was dissipation.'

**4. 4. 219 Corne-cutter.** This vulgar suggestion renders hopeless Pug's pretensions to gentility. Corncutters carried on a regular trade (see *Bart. Fair 2. 1.*), and were held in the greatest contempt, as we learn from Nash (*Four Letters Confuted, Wks. 2. 211*).

**4. 4. 232 The Moone.** I. e., see that the moon and zodiacal sign are propitious.

**4. 4. 235 Get their natiuities cast!** Astrology was a favorite subject of satire. Cf. Massinger, *City Madam 2. 2*; B. & Fl., *Rollo Duke of Normandy 4. 2*, etc.

**4. 5. 31, 2 his valour has At the tall board bin question'd.** *Tall board* is, I think, the same as *table-board*, a gaming-table. In Dyce's edition of Webster's *Devil's Law Case (Wks. 2. 38)* we read: 'shaking your elbow at the table-board.' Dyce says in a note that the old folio reads *Taule-board*. *Tables* is derived from Lat. *Tabularum lusus* > Fr. *Tables*. The derivation, *table* > *tavl* > *taul* > *tall*, presents no etymological difficulties. A note from Professor Joseph Wright of Oxford confirms me in my theory.

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The passage seems to mean that Merecraft was accused of cheating, and, his valor not rising to the occasion, his reputation for honesty was left somewhat in doubt.

**4. 6. 38-41 intitle Your vertue, to the power, vpon a life**

... **Euen to forfeit.** Wittipol is 'wooing in language of the pleas and bench.' Cf. 4. 7. 62.

**4. 6. 42 We haue another leg-strain'd, for this Dottrel.** See variants, and note 2. 2. 49, 50.

**4. 6. 49 A Phrentick.** See note [5. 8. 91-2](#).

**4. 7. 37-40.** See variants. Gifford silently follows Whalley's changes, which are utterly unwarrantable. Cunningham points out the wrong division in 37, 8. The scansion is thus indicated by Wilke (*Metrische Untersuchungen*, p. 3):

Of a/ most wor/thy gen/tleman./ Would one  
Of worth/ had spoke/ it: whence/ it comes,/ it is  
Rather/ a shame/ to me,/ then/ a praise.

The missing syllable in the third verse is compensated for by the pause after the comma. This is quite in accordance with Jonson's custom (see Wilke, p. 1 f.).

**4. 7. 45 Publication.** See 3. 3. 137.

**4. 7. 54 I sou't him.** See variants. Gifford says that he can make nothing of *sou't* but *sought* and *sous'd*, and that he prefers the latter. Dyce (*Remarks*) confidently asserts that the word is the same as *shue*, 'to frighten away poultry,' and Cunningham accepts this without question. There seems, however, to be no confirmation for the theory that the preterit was ever spelt *sou't*. Wright's *Dialect Dictionary* gives: '*Sough.* 19. to strike; to beat severely,' but the pronunciation here seems usually to be *souff*. Professor Wright assures me that *sous'd* is the correct reading, and that the others are 'mere stupid guesses.'

**4. 7. 62 in possibility.** A legal phrase used of contingent interests. See note [4. 6. 38, 9.](#)

**4. 7. 65 Duke O' Shore-ditch.** 'A mock title of honour, conferred on the most successful of the London archers, of which this account is given:

When Henry VIII became king, he gave a prize at Windsor to those who should excel at this exercise, (archery) when Barlo, one of his guards, an inhabitant of Shoreditch, acquired such honor as an archer, that the king created him *duke of Shoreditch*, on the spot. This title, together with that of marquis of Islington, earl of Pancridge, etc., was taken from these villages, in the neighborhood of Finsbury fields, and continued so late as 1683. Ellis's *History of Shoreditch*, p. 170.

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The latest account is this: In 1682 there was a most magnificent entertainment given by the Finsbury archers, when they bestowed the title of *duke of Shoreditch*, etc., upon the most deserving. The king was present. *Ibid.* 173.—Nares, *Gloss.*

Entick (*Survey* 2. 65) gives an interesting account of a match which took place in 1583. The Duke of Shoreditch was accompanied on this occasion by the 'marquises of *Barlow, Clerkenwell, Islington, Hoxton*, and *Shaklewell*, the earl of *Pancras*, etc. These, to the number of 3000, assembled at the place appointed, sumptuously apparelled, and 942 of them had gold chains about their necks. They marched from merchant-taylors-hall, preceded by whiffers and bellmen, that made up the number 4000, besides pages and footmen; performing several exercises and evolutions in *Moorfields*, and at last shot at the target for glory in *Smithfield*.'

**4. 7. 69 Ha'.** See variants. The original seems to me the more characteristic reading.

**4. 7. 84 after-game.** Jonson uses the expression again in the *New Inn*, *Wks.* 5. 402:

And play no after-games of love hereafter.

## ACT V.

**5. 1. 28 Tyborne.** This celebrated gallows stood, it is believed, on the site of Connaught Place. It derived the name from a brook in the neighborhood (see Minsheu, *Stow*, etc.).

**5. 1. 29 My L. Majors Banqueting-house.** This was in Stratford Place, Oxford Street. It was 'erected for the Mayor and Corporation to dine in after their periodical visits to the Bayswater and Paddington Conduits, and the Conduit-head adjacent to the Banqueting-House, which supplied the city with water. It was taken down in 1737, and the cisterns arched over at the same time.'—Wh-C.

*Stow* (ed. 1633, pp. 475-6) speaks of 'many faire Summer houses' in the London suburbs, built 'not so much for use and profit, as for shew and pleasure.'

The spelling *Major* seems to be a Latin form. Mr. Charles Jackson (*N. & Q.* 4. 7. 176) mentions it as frequently used by the mayors of Doncaster in former days. Cf. also Glapthorne (*Wks.* 1. 231) and *Ev. Man in* (Folio 1616, 5. 5. 41).

**5. 1. 41 my tooth-picks.** See note [4. 2. 26.](#)

**5. 1. 47 Saint Giles'es.** 'Now, without the postern of Cripplesgate, first is the parish church of Saint Giles, a very fair and large church, lately repaired, after that the same was burnt in the year 1545.'—*Stow, Survey*, ed. Thoms, p. 112.

**5. 1. 48 A kind of Irish penance!** 'There is the same allusion to the *rug gowns* of the wild Irish, in the *Night Walker* of Fletcher:

We have divided the sexton's household stuff  
Among us; one has the *rug*, and he's turn'd *Irish*.'—G.

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Cf. also Holinshed, *Chron.* (quoted *CD*): 'As they distill the best aqua-vitæ, so they spin the choicest *rug* in Ireland.' Fynes Moryson (*Itinerary*, fol. 1617, p. 160) says that the Irish merchants were forbidden to export their wool, in order that the peasants might 'be nourished by working it into cloth, namely, Rugs ... & mantles generally worn by men and women, and exported in great quantity.'

Jonson mentions *rug* as an article of apparel several times. In *Alch.*, *Wks.* 4. 14, it is spoken of as the dress of a poor man and *ibid.* 4. 83 as that of an astrologer. In *Ev. Man out* (*Wks.* 2. 110) a similar reference is made, and here Gifford explains that *rug* was 'the usual dress of mathematicians, astrologers, &c., when engaged in their sublime speculations.' Marston also speaks of *rug gowns* as the symbol of a strict life (*What You Will*, *Wks.* 2. 395):

Lamp-oil, watch-candles, rug-gowns, and small juice,  
Thin commons, four o'clock rising,—I renounce you all.

**5. 2. 1 ff. put me To yoking foxes,** etc. Several at least of the following employments are derived from proverbial expressions familiar at the time. Jonson speaks of 'milking he-goats' in *Timber*, ed. Schelling, p. 34, which the editor explains as 'a proverbial expression for a fruitless task.' The occupation of lines 5-6 is adapted from a popular proverb given by Cotgrave: 'J'aymeroy autant tierer vn pet d'un Asne mort, que. I would as soone vndertake to get a fart of a dead man, as &c.' Under *Asne* he explains the same proverb as meaning 'to worke impossibilities.' This explains the passage in *Staple of News* 3. 1., *Wks.* 5. 226. The proverb is quoted again in *Eastward Ho*, Marston, *Wks.* 3. 90, and in Wm. Lilly's *Observations*, *Hist.*, pp. 269-70. 'Making ropes of sand' was Iniquity's occupation in 1. 1. 119. This familiar proverb first appears in Aristides 2. 309: ἐκ ψάμμου σχοινίου πλέκειν. In the *New Inn*, *Wks.* 5. 394, Lovel says: 'I will go catch the wind first in a sieve.' Whalley says that the occupation of 'keeping fleas within a circle' is taken from Socrates' employment in the *Clouds* of Aristophanes (ll. 144-5). Gifford, however, ridicules the notion. Jonson refers to the passage in the *Clouds* in *Timber* (ed.



Schelling, 82. 33), where he thinks it would have made the Greeks merry to see Socrates 'measure how many foot a flea could skip geometrically.' But here again we seem to have a proverbial expression. It occurs in the morality-play of *Nature*, 642. II (quoted by Cushman, p. 116):

I had leiver keep as many flese,  
Or wyld hares in an opyn lese,  
As undertake that.

**5. 2. 32. Scan:**

And three/ pence. 7 Give me/ an an/swer. Sir.

Thos. Keightley, *N. & Q.* 4. 2. 603, suggests:

And your threepence, etc.

**5. 2. 35 Your best songs Thom. O' Bet'lem.** 'A song entitled "Mad Tom" is to be found in Percy's *Reliques*; Ballad Soc. Roxb. Ball., 2. p. 259; and Chappell's *Old Pop. Mus.* The exact date of the poem is not known.'—H. R. D. Anders, *Shakespeare's Books*, p. 24-5.

Bethlehem Royal Hospital was originally founded 'to have been a priory of canons,' but was converted to a hospital for lunatics in 1547. In Jonson's time it was one of the regular sights of London, and is so referred to in Dekker's *Northward Hoe*, *Wks.* 3. 56 f.; *Sil. Wom.*, *Wks.* 3. 421; *Alch.*, *Wks.* 4. 132.

**5. 3. 6 little Darrels tricks.** John Darrel (fl. 1562-1602) was born, it is believed, at Mansfield, Nottinghamshire, about 1562. He graduated at Cambridge, studied law, and then became a preacher at Mansfield. He began to figure as an exorcist in 1586, when he pretended to cast out an evil spirit from Catherine Wright of Ridgway Lane, Derbyshire. In 1596 he exorcised Thomas Darling, a boy of fourteen, of Burton-on-Trent, for bewitching whom Alice Goodrich was tried and convicted at Derby. A history of the case was written by Jesse Bee of Burton (Harsnet, *Discovery*, p. 2). The boy Darling went to Merton College, and in 1603 was sentenced by the Star-chamber to be whipped, and to lose his ears for libelling the vice-chancellor of Oxford. In March, 1596-7, Darrel was sent for to Clayworth Hall, Shakerly, in Leigh parish, Lancashire, where he exorcised seven persons of the household of Mr. Nicholas Starkie, who accused one Edmund Hartley of bewitching them, and succeeded in getting the latter condemned and executed in 1597. In November, 1597, Darrel was invited to Nottingham to dispossess William Somers, an apprentice, and shortly after his arrival was appointed preacher of St. Mary's in that town, and his fame drew crowded congregations to listen to his tales of devils and possession. Darrel's operations having been reported to the Archbishop of York, a commission of inquiry was issued (March 1597-8), and he was prohibited from preaching. Subsequently the case was investigated by Bancroft, bishop of London, and S. Harsnet, his chaplain, when Somers, Catherine Wright, and Mary Cooper confessed that they had been instructed in their simulations by Darrel. He was brought before the commissioners and examined at Lambeth on 26 May 1599, was pronounced an impostor, degraded from the ministry and committed to the Gatehouse. He remained in prison for at least a year, but it is not known what became of him. (Abridged from *DNB*.)

Jonson refers to Darrel again in *U.* 67, *Wks.* 8. 422:

This age will lend no faith to Darrel's deed.

**5. 3. 27 That could, pittie her selfe.** See variants.

**5. 3. 28 in Potentiâ.** Jonson uses the phrase again in the *Alchemist*, *Wks.* 4. 64: 'The egg's ... a chicken *in potentia*.' It is a late Latin phrase. See Gloss.

**5. 4. 17 my proiect o' the forkes.** Forks were just being introduced into England at this time, and were a common subject of satire. The first mention of a fork recorded in the *NED*. is: '1463 *Bury Wills* (Camden) 40, I beqwethe to Davn John Kertelynge my silvir forke for grene gyngour.'

Cf. Dekker, *Guls Horne-booke, Non-dram.* *Wks.* 2. 211: 'Oh golden world, the suspicious Venecian carued not his meate with a siluer pitch-forke.' B. & Fl., *Queen of Corinth* 4. 1 (quoted by Gifford):

It doth express th' enamoured courtier,  
As full as your fork-carving traveler.

*Fox*, *Wks.* 3. 261:

—Then must you learn the use  
And handling of your silver fork at meals,  
The metal of your glass; (these are main matters  
With your Italian;)

Coryat has much to say on the subject (*Crudities* 1. 106): 'I obserued a custome in all those Italian Cities and Townes through the which I passed, that is not vsed in any other country that I saw in my trauels, neither doe I thinke that any other nation of Christendome doth vse it, but only Italy. The Italian and also most strangers that are commorant in Italy, doe alwaies in their meales vse a little forke when they cut their meate. For while with their knife which they hold in one hand they cut the meate out of the dish, they fasten their forke which they hold in their other hand vpon the same dish, so that whatsoever he be that sitting in the company of any others at meale, should vnadvisedly touch the dish of meate with his fingers from which all at the table doe cut, he will giue occasion of offence vnto the company, as hauing transgressed the lawes of good manners.... This forme of feeding I vnderstand is generally vsed in all places of Italy, their forkes being for the most part made of yron or steele, and some of siluer, but those are vsed only by Gentlemen.' Coryat carried this custom home with him to England, for which a friend dubbed him *furcifer*. This passage is doubtless the source of Jonson's lines. Compare the last sentence of the quotation with lines 30, 31 of this scene.

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**5. 4. 23, 4 on my priuate, By cause.** See variants. There is no necessity for change. Cf. 1616 Sir R. Dudley in *Fortesc. Papers* 17: 'Nor am I so vaine ... bycause I am not worth so much.' The same form occurs in *Sad Shepherd* (Fol. 1631-40, p. 143):

But, beare yee Douce, bycause, yee may meet mee.

Gabriel Harvey uses both the forms *by cause* and *bycause*. *Prose Wks.* 1. 101; 102; et frequenter.

**5. 4. 34 at mine owne ap-perill.** The word is of rare occurrence. Gifford quotes *Timon of Athens* 1. 2: 'Let me stay at thine apperil, Timon;' and refers to *Mag. La., Wks.* 6. 109: 'Faith, I will bail him at mine own apperil.' It occurs again in *Tale Tub, Wks.* 6. 148: 'As you will answer it at your apperil.'

**5. 5. 10, 11 I will leaue you To your God fathers in Law.** 'This seems to have been a standing joke for a jury. It is used by Shakespeare and by writers prior to him. Thus Bulleyn, speaking of a knavish ostler, says, "I did see him ones aske blessing to xii godfathers at ones." *Dialogue*, 1564.'—G.

The passage from Shakespeare is *Merch. of Ven.* 4. 1. 398:

In christening, shalt thou have two godfathers:  
Had I been judge, thou should'st have had ten more,  
To bring thee to the gallows, not the font.

Cf. also *Muse's Looking Glass, O. Pl.* 9. 214: 'Boets! I had rather zee him remitted to the jail, and have his twelve godvathers, good men and true contemn him to the gallows.'

**5. 5. 50, 51 A Boy O' thirteene yeere old made him an Asse**

**But t'toher day.** Whalley believed this to be an allusion to the 'boy of Bilson,' but, as Gifford points out, this case did not occur until 1620, four years after the production of the present play. Gifford believes Thomas Harrison, the 'boy of Norwich,' to be alluded to. A short account of his case is given in Hutchinson's *Impostures Detected*, pp. 262 f. The affair took place in 1603 or 1604, and it was thought necessary to 'require the Parents of the said Child, that they suffer not any to repair to their House to visit him, save such as are in Authority and other Persons of special Regard, and known Discretion.' Hutchinson says that Harrison was twelve years old. It is quite possible, though not probable, that Jonson is referring again to the Boy of Burton, who was only two years older. See note [5.3.6](#).

**5. 5. 58, 59 You had some straine 'Boue E-la?** Cf. 1593 Nash, *Christ's Tears, Wks.* 4. 188: 'You must straine your wits an Ela about theyrs.' Cf. also Nash, *Wks.* 5. 98 and 253; Lyly, *Euphues*, Aij; and Gloss. [206]

**5. 6. 1 your garnish.** 'This word *garnish* has been made familiar to all time by the writings of John Howard. "A cruel custom," says he, "obtains in most of our gaols, which is that of the prisoners demanding of a newcomer *garnish*, footing, or (as it is called in some London gaols) chummage. *Pay* or *strip* are the fatal words. I say fatal, for they are so to some, who, having no money, are obliged to give up part of their scanty apparel; and if they have no bedding or straw to sleep on, contract diseases which I have known to prove mortal.'"—C.

Cf. Dekker, *If this be not a good Play, Wks.* 3. 324:

Tis a strong charme gainst all the noisome smels  
Of Counters, Iaylors, garnishes, and such hels.

and Greene, *Upstart Courtier*, Dija: 'Let a poore man be arrested ... he shal be almost at an angels charge, what with garnish, crossing and wiping out of the book ... extortions ... not allowed by any statute.'

The money here seems to have been intended for the jailer, rather than for Pug's fellow-prisoners. The custom was abolished by 4 George IV. c. 43, § 12.

**5. 6. 10 I thinke Time be drunke, and sleepes.** Cf. 1. 4. 31. For the metaphor cf. *New Inn, Wks.* 5. 393:

If I but knew what drink the time now loved.

and *Staple of News, Wks.* 5. 162:

—Now sleep, and rest;  
Would thou couldst make the time to do so too.

**5. 6. 18 confute.** 'A pure Latinism. *Confutare* is properly to pour cold water in a pot, to prevent it from boiling over; and hence metaphorically, the signification of *confuting*, reproving, or controuling.'—W.

For the present use cf. T. Adams in Spurgeon, *Treas. Dav.*, 1614, Ps. lxxx. 20: 'Goliath ... shall be confuted with a pebble.' R. Coke, *Justice Vind.* (1660) 15: 'to be confuted with clubs and hissing.'

**5. 6. 21 the Session.** The general or quarter sessions were held regularly four times a year on certain days prescribed by the statutes. The length of time for holding the sessions was fixed at three days, if necessity required it, but the rule was not strictly adhered to. See Beard, *The Office of the Justice of the Peace in England*, pp. 158 f.

**5. 6. 23 In a cart, to be hang'd.** 'Theft and robbery in their coarsest form were for many centuries capital crimes.... The question when theft was first made a capital crime is obscure, but it is certain that at every period some thefts were punished with death, and that by Edward I.'s time, at least, the distinction between grand and petty larceny, which lasted till 1827, was fully established.'—Stephen, *Hist. Crim. Law* 3. 128 f. [207]

**5. 6. 24 The charriot of Triumph, which most of them are.** The procession from Newgate by

Holbom and Tyburn road was in truth often a 'triumphall egression,' and a popular criminal like Jack Sheppard or Jonathan Wild frequently had a large attendance. Cf. Shirley, *Wedding* 4. 3, *Wks.*, ed. Gifford, 1. 425: 'Now I'm in the cart, riding up Holborn in a two-wheeled chariot, with a guard of Halberdiers. *There goes a proper fellow*, says one; good people pray for me: now I am at the three wooden stilts,' etc.

**5. 6. 48 a body intire.** Jonson uses the word in its strict etymological sense.

**5. 6. 54 cheated on.** Dyce (*Remarks*) points out that this phrase is used in Mrs. Centlivre's *Wonder*, Act 2. Sc. 1. Jonson uses it again in *Mercury vindicated*: 'and cheat upon your under-officers;' and Marston in *What You Will*, *Wks.* 2. 387.

**5. 6. 64 Prouinciall o' the Cheaters!** *Provincial* is a term borrowed from the church. See Gloss. Of the *cheaters* Dekker gives an interesting account in the *Bel-man of London, Non-dram.* *Wks.* 3. 116 f.: 'Of all which *Lawes*, the *Highest* in place, and the *Highest* in perdition is the *Cheating Law* or the Art of winning money by false dyce: Those that practise this studie call themselues *Cheators*, / the dyce *Cheaters*, and the money which they purchase [see note 3. 4. 31, 2.] *Cheates* [see 1.7.4 and Gloss.]: borrowing the tearme from our common Lawyers, with whome all such casuals as fall to the Lord at the holding of his *Leetes*, as *Waifes*, *Strayes*, & such like, are sayd to be *Escheated to the Lords vse* and are called *Cheates*.'

**5. 6. 64 Bawd-ledger.** Jonson speaks of a similar official in *Every Man out*, *Wks.* 2. 132: 'He's a leiger at Horn's ordinary (cant name for a bawdy-house) yonder.' See Gloss.

**5. 6. 68 to sindge your nayles off.** In the fool's song in *Twelfth Night* we have the exclamation to the devil: 'paire thy nayles dad' (Furness's ed., p. 273). The editor quotes Malone: "The Devil was supposed from choice to keep his nails unpared, and therefore to pare them was an affront. So, in Camden's *Remaines*, 1615: "I will follow mine owne minde, and mine old trade; who shall let me? the divel's nailles are unparde.""

Compare also *Henry V.* 4. 4. 76: 'Bardolph and Nym had ten times more valor than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger.'

**5. 6. 76 The Diuell was wont to carry away the euill.** Eckhardt, p. 100, points out that Jonson's etymology of the word *Vice*, which has been a matter of dispute, was the generally accepted one, that is, from *vice* = evil. [208]

**5. 7. 1 Iustice Hall.** 'The name of the Sessions-house in the Old Bailey.'—G. Strype, B. 3. p. 281 says that it was 'a fair and stately building, very commodious for that affair.' 'It standeth backwards, so that it hath no front towards the street, only the gateway leading into the yard before the House, which is spacious. It cost above £6000 the building. And in this place the Lord Mayor, Recorder, the Aldermen and Justices of the Peace for the County of Middlesex do sit, and keep his Majesty's Sessions of Oyer and Terminer.' It was destroyed in the Gordon Riots of 1780.—Wh-C.

**5. 7. 9 This strange!** See variants. The change seriously injures the metre, and the original reading should be preserved. Such absorptions (*this* for *this is* or *this's*) are not uncommon. Cf. *Macbeth* 3. 4. 17, ed. Furness, p. 165: 'yet he's good' for 'yet he is as good.'

**5. 8. 2 They had giu'n him potions.** Jonson perhaps had in mind the trial of Anne Turner and her accomplices in the Overbury Case of the previous year. See Introduction, p. lxxii. For a discussion of love-philtres see Burton, *Anat. of Mel.* (ed. Bullen), 3. 145 f.

**5. 8. 33 with a Wanion.** This word is found only in the phrases 'with a wanion,' 'in a wanion,' and 'wanions on you.' It is a kind of petty imprecation, and occurs rather frequently in the dramatists, but its precise signification and etymology are still in doubt. Boswell, *Malone*, 21. 61, proposed a derivation from *winning*, 'a beating;' Nares from *wanung*, Saxon, 'detriment;'; Dyce (Ford's *Wks.* 2. 291) from *wan* (vaande, Dutch, 'a rod or wand'), 'of which *wannie* and *wannion* are familiar diminutives.' The *CD.* makes it a later form of ME. *waniand*, 'a waning,' spec. of the moon, regarded as implying ill luck.

**5. 8. 34 If his hornes be forth, the Diuells companion!** The jest is too obvious not to be a common one. Thus in *Eastward Ho* Slitgut, who is impersonating the cuckold at Horn-fair, says: 'Slight! I think the devil be abroad. in likeness of a storm, to rob me of my horns!,'—Marston's *Wks.* 3. 72. Cf. also *Staple of News*, *Wks.* 5. 186: 'And why would you so fain see the devil? would I say. Because he has horns, wife, and may be a cuckold as well as a devil.'

**5. 8. 35 How he foames!** For the stock indications of witchcraft see Introduction, p. xlix.

**5. 8. 40 The Cockscomb, and the Couerlet.** Wittipol is evidently selecting an appropriate name for Fitzdottrel's buffoonery after the manner of the puppet-shows. It is quite possible that some actual *motion* of the day was styled 'the Coxcomb and the Coverlet.' [209]

**5. 8. 50 shee puts in a pinne.** Pricking with pins and needles was one of the devil's regular ways of tormenting bewitched persons. They were often supposed to vomit these articles. So when Voltore feigns possession, Volpone cries out: 'See! He vomits crooked pins' (*The Fox*, *Wks.* 3. 312).

**5. 8. 61 the Kings Constable.** 'From the earliest times to our own days, there were two bodies of police in England, namely, the parish and high constables, and the watchmen in cities and boroughs. Nothing could exceed their inefficiency in the 17th century. Of the constables, Dalton (in the reign of James I.) observes that they "are often absent from their houses, being for the most part husbandmen." The charge of Dogberry shows probably with no great caricature what sort of watchmen Shakespeare was familiar with. As late as 1796, Colquhoun observes that the watchmen "were aged and often superannuated men." '—Sir J. Stephen, *Hist. Crim. Law* 1. 194 f.

### 5. 8. 71 The taking of Tobacco, with which the Diuell

**Is so delighted.** This was an old joke of the time. In Middleton's *Black Book*, *Wks.* 8. 42 f. the devil makes his will, a part of which reads as follows: 'But turning my legacy to you-ward, Barnaby Burning-glass, arch-tobacco-taker of England, in ordinaries, upon stages both common and private, and lastly, in the lodging of your drab and mistress; I am not a little proud, I can tell you, Barnaby, that you dance after my pipe so long, and for all counter-blasts and tobacco-Nashes (which some call railers), you are not blown away, nor your fiery thirst quenched with the small penny-ale of their contradictions, but still suck that dug of damnation with a long nipple, still burning that rare Phoenix of Phlegethon, tobacco, that from her ashes, burned and knocked out, may arise another pipeful.'

Middleton here refers to Nash's *Pierce Pennilesse* and King James I.'s *Counterblast to Tobacco*. The former in his supplication to the devil says: 'It is suspected you have been a great *tobacco*-taker in your youth.' King James describes it as 'a custom loathsome to the eye, hateful to the nose, harmful to the brain, dangerous to the lungs, and in the black stinking fume thereof, nearest resembling the horrid stygian smoke of the pit that is bottomless.'

The dramatists seem never to grow tired of this joking allusion to the devil and his pipe of tobacco. Cf. Dekker, *If this be not a good Play*, *Wks.* 3. 293: 'I think the Diuell is sucking Tabaccho, heeres such a Mist.' *Ibid.* 327: 'Are there gentleman diuels too? this is one of those, who studies the black Art, thats to say, drinckes Tobacco.' Massinger, *Guardian*, *Wks.*, p. 344: [210]

—You shall fry first  
For a rotten piece of touchwood, and give fire  
To the great fiend's nostrils, when he smokes tobacco!

Dekker (*Non-dram.* *Wks.* 2. 89) speaks of 'that great *Tobacconist* the Prince of Smoake & darknes, *Don Pluto*.'

The art of *taking* or *drinking* tobacco was much cultivated and had its regular professors. The *whiff*, the *ring*, etc., are often spoken of. For the general subject see Dekker, *Guls Horne-booke*; Barnaby Riche, *Honestie of this Age*, 1613; Harrison, *Chronology*, 1573; *Every Man in*, etc. An excellent description of a tobacconist's shop is given in *Alchemist*, *Wks.* 4. 37. For a historical account of its introduction see Wheatley. *Ev. Man in*, p. xlvi.

Jonson's form *tabacco* is the same as the Italian and Portuguese. See Alden, *Bart. Fair*, p. 169.

### 5. 8. 74, 5 yellow, etc.

**That's Starch! the Diuell's Idoll of that colour.** For the general subject of yellow starch see note 1. 1. 112, 3. Compare also Stubbes, *Anat. of Abuses*, p. 52: 'The deuil, as he in the fulness of his malice, first inuented these great ruffes, so hath hee now found out also two great stayes to beare vp and maintaine this his kingdome of great ruffes.... The one arch or piller whereby his kingdome of great ruffes is vnderpropped, is a certaine kinde of liquide matter which they call *starch*, wherein the devil hath willed them to wash and diue his ruffes wel.'

'Starch hound' and 'Tobacco spawling (spitting)' are the names of two devils in Dekker's *If this be not a good Play*, *Wks.* 3. 270. Jonson speaks of 'that idol starch' again in the *Alchemist*, *Wks.* 4. 92.

**5. 8. 78 He is the Master of Players.** An evident allusion to the Puritan attacks on the stage. This was the period of the renewed literary contest. George Wither had lately published his *Abuses stript and whipt*, 1613. For the whole subject see Thompson, E. N. S., *The Controversy between the Puritans and the Stage*, New York, 1903.

**5. 8. 81 Figgum.** 'In some of our old dictionaries, *fid* is explained to caulk with oakum: figgum, or fig'em, may therefore be a vulgar derivative from this term, and signify the lighted flax or tow with which jugglers stuff their mouths when they prepare to amuse the rustics by breathing out smoke and flames:

—a nut-shell  
With tow, and touch-wood in it, to spite fire (5. 3. 4. 5).' —G.

**5. 8. 86, 7 to such a foole, He makes himselfe.** For the omission of the relative adverb cf. 1. 3. 34, 35. [211]

**5. 8. 89 To come to dinner, in mee the sinner.** The conception of this couplet and the lines which Fitzdottrel speaks below was later elaborated in Cocklorrel's song in the *Gipsies Metamorphosed*. Pluto in Dekker's *If this be not a good Play*, *Wks.* 3. 268, says that every devil should have 'a brace of whores to his breakfast.' Such ideas seem to be descended from the mediæval allegories of men like Raoul de Houdanc, Ruteboeuf, etc.

**5. 8. 91, 2 Are you phrenticke, Sir, Or what graue dotage moues you.** 'Dotage, fatuity, or folly, is a common name to all the following species, as some will have it.... *Phrenitis*, which the Greeks derive from the word φρήν, is a disease of the mind, with a continual madness or dotage, which hath an acute fever annexed, or else an inflammation of the brain, or the membranes or kells of it, with an acute fever, which causeth madness and dotage.'—Burton, *Anat. of Mel.*, ed. Shilleto, 1. 159-60.

**5. 8. 112 f. Οἱ μοὶ κακοδαίμων**, etc. See variants. 'This Greek is from the Plutus of Aristophanes, Act 4, Sc. 3.'—W.

Accordingly to Blaydes's edition, 1886, 11. 850-2. He reads Οἱμοὶ κακοδαίμων, etc. (Ah! me miserable, and thrice miserable, and four times, and five times, and twelve times, and ten thousand times.)

**5. 8. 116 Quebrémos**, etc. Let's break his eye in jest.



5. 8. 118 **Di grátia**, etc. If you please, sir, if you have money, give me some of it.

5. 8. 119 f. **Ouy, Ouy Monsieur**, etc. Yes, yes, sir, a poor devil! a poor little devil!

5. 8. 121 **by his seuerall languages**. Cf. Marston, *Malcontent*, *Wks.* 1. 212: 'Mal. Phew! the devil: let him possess thee; he'll teach thee to speak all languages most readily and strangely.'

5. 8. 132 **Such an infernall stincke**, etc. Dr. Henry More says that the devil's 'leaving an ill smell behind him seems to imply the reality of the business', and that it is due to 'those adscititious particles he held together in his visible vehicle being loosened at his vanishing' (see Lowell, *Lit. Essays* 2. 347).

5. 8. 133 **St. Pulchars Steeple**. St. Sepulchre in the Bailey (occasionally written St. 'Pulcher's) is a church at the western end of Newgate Street and in the ward of Farringdon Without. A church existed here in the twelfth century. The church which Jonson knew was built in the middle of the fifteenth century. The body of the church was destroyed in the Great Fire of 1666.

It was the custom formerly for the clerk or bellman of St. Sepulchre's to go under Newgate on the night preceding the execution of a criminal, and, ringing his bell, to repeat certain verses, calling the prisoner to repentance. Another curious custom observed at this church was that of presenting a nosegay to every criminal on his way to Tyburn (see Wh-C.). The executed criminals were buried in the churchyard (d. Middleton, *Black Book*, *Wks.* 8. 25). [212]

Cunningham says that 'the word *steeple* was not used in the restricted sense to which we now confine it. The *tower* of St. Sepulchre's in Jonson's time, must have been very much like what we now see it as most carefully and tastefully restored.'

5. 8. 134 **as farre as Ware**. This is a distance of about 22 miles. Ware is an ancient market-town of Herts, situated in a valley on the north side of the river Lea. The 'great bed of Ware' is mentioned in *Twelfth Night* 3. 2. 51, and the town is characterized as 'durty Ware' in Dekker's *North-ward Hoe*, *Wks.* 3. 53.

5. 8. 142, **3 I will tell truth**, etc. Jonson uses this proverb again in *Tale Tub*, *Wks.* 6. 150: 'tell troth and shame the devil.' [213]

## GLOSSARY

This glossary is designed to include obsolete, archaic, dialectal, and rare words; current words used in obsolete, archaic, or exceptional senses; and, so far as practicable, obsolete and archaic phrases. Current words in current uses have occasionally been included to avoid confusion, as well as technical words unfamiliar to the ordinary reader. Favorite words have been treated, for the sake of illustration, with especial fullness.

For most words treated in its volumes published up to March, 1905, Murray's *New English Dictionary* is the chief authority. For words not reached by that work the *Century Dictionary* has been preferred. The *Stanford Dictionary* has been found especially useful for anglicized words. It has often been necessary to resort to contemporary foreign dictionaries in the case of words of Romance origin.

It has been thought best to refer to all or nearly all important passages. Etymologies are given only in cases of especial interest.

A dagger [†] before a word or definition indicates that the word or the particular meaning is obsolete; parallel lines [||] before a word, that it has never become naturalized in English; an interrogation point [?], that the case is doubtful.

**A**, *prep.* [Worn down from OE. preposition *an*, *on*.] With *be*: engaged in. *Arch.* or *dial.* 5. 1. 4.

†**A'**, *prep.* Worn down from *of*. 5. 2. 38.

**Aboue**, *adv.* Surpassing in degree; exceedingly. 3. 6. 33.

**Abuse**, *v.* †To impose upon, deceive. 5. 8. 140; 4. 2. 41; 4. 7. 80.

**Academy**, *n.*? A school of deportment. 2. 8. 20; 3. 5. 33.

**Access**, *n.* †Approach; advance. 2. 6. 68.

**Accompt**, *n.* [Form of *account*.] A report. 2. 7. 28.

**Accomptant**, †*a.* [Form of *accountant*.] Liable to give an account; accountable. 5. 2. 11.

**Account**, *n.* †Reckoning, consideration. Phr. *make account*: To reckon, consider. 4. 1. 10.

**Acknowledge**, *v.* To recognize a service as (from a person). 4. 3. 19.

**Admire**, *v.* *fintr.* To feel or express surprise; to wonder. 1. 1. 77.

**Aduise**, *v.* To warn, dissuade †(from a course). 5. 4. 43. [214]

**Aërie**, *a.* [Form of *airy*.] Lively, vivacious. 4. 4. 157. aëry. 3. 5. 13.

**Affection**, *n.* †Mental tendency; disposition. 4. 4. 126.

**Afore**, *prep.* In the presence of. *Arch.* or *dial.* 4. 4. 167; 5. 5. 7.

**Aforehand**, *adv.* *Arch.* In advance. 1. 3. 41.

**After-game**, *n.* 'Prop., a second game played in order to reverse or improve the issues of the first; hence, "The scheme which may be laid or the expedients which are practised after the original game has miscarried; methods taken after the first turn of affairs" (Johnson).' *NED.* 4. 7. 84.

||**Alcorça**, *n.* Sp. 'A conserue.' Minsheu.

**Alcorea**, *n.* pr. for *Alcorça*, *q. v.* 4. 4. 144.

||**Allum Scagliola**, *n.* It.? Rock alum. 4. 4. 30.

†**Almaine-leape**, *n.* A dancing-leap. 1. 1. 97.

**Almanack-Man**, *n.* †A fortune-teller, foreteller. 1. 7. 25.

||**Almoiauana**, *n.* Sp. 'A kinde of cheese-cake.' Minsheu. 4. 4. 143.

**Almond milke**, *n.* 'CHAMBERS *Cycl. Supp.*, *Almond-milk* is a preparation made of sweet blanched almonds and water, of some use in medicine, as an emollient.' *NED*. 1. 6. 222.

||**Aluagada**, *n. pr.* same as *Alvayálde*, *q. v.* 4. 4. 27.

||**Aluayalde** or **Albayalde**, *n. Sp.* 'A white colour to paint womens faces called ceruse.' Minsheu.

**Ancient**, *a.?* Belonging to an old family. 1. 2. 17.

**And**, *conj.* †If. 3. 5. 39. and'. 1. 3. 23. an'. 1. 2. 31.

**Angel**, *n.* 'An old English gold coin, called more fully 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.' *NED*. Pr. about 10 s. 2. 1. 138.

**Anone**, *adv.* Now again. P. 10.

†**Ap-perill**, *n.* Risk. 5. 4. 34.

||**Aqua nanfa**, *n. Sp.* [Corruption of *acqua nanfa*.] 'Sweet water smelling of muske and Orenge-leaves.' Florio. 4. 4. 146.

||**Aqua-vitæ**, *n.* Any form of ardent spirits. 2. 1. 5.

**Arbitrary**, *a. Law.* Discretionary; not fixed. 3. 3. 75.

||**Arcana**, *n.* [*Pl.* of L. *a. arcanum*, used *subst.*] Secrets, mysteries. 4. 4. 151.

||**Argentata**, *n. It.* 'A painting for women's faces.' Florio. 4. 4. 28.

**Argument**, *n.* Subject-matter of discussion or discourse; theme, subject. *Obs.* or *arch.* 1. 6. 10.

**Arras**, *n.* [Arras, name of a town in Artois, famed for its manufacture of the fabric.] A hanging screen of a rich tapestry fabric formerly placed around the walls of household apartments. 1. 2. 46.

**Art**, *n.* 1. A contrivance. 1. 7. 24. †2. Magic art. 1. 5. 21.

**Artist**, *n.* †A professor of magic arts; an astrologer. 1. 2. 22.

**As**, *conj.* †With finite verb: That. 1. 4. 30; 1. 6. 61; 3. 2. 23.

**As**, *adv.* Phr. *as that*: Even as (in parallel clause, introducing a known circumstance with which a hypothesis is contrasted). 5. 1. 20.

**Assure**, *v.* †To secure. 3. 5. 68.

**At**, *prep.* Upon. 1. 6. 114.

**Atchieue**, *v.* [Form of *achieve*.] †To gain, win (a material acquisition). 3. 5. 67.

**Attempt**, *n.* [Form of *attempt*.] Endeavor to win over. 2. 2. 30.

**Attempt**, *v.* To try to win over, or seduce. *Arch.* 4. 5. 7.

**Audit**, *n.* A statement of account. *Fig., arch.* 3. 3. 229.

**Aye**, *adv.* At all times, on all occasions. (Now only *Sc.* and north *dial.*) 1. 6. 220.

**Ayre**, *n.* [Form of *air*.] Manner; sort. 2. 7. 21.

**Baffle**, *v.* †To treat with contempt. 4. 7. 73 SN.

**Bag**, *n.* The sac (of the bee) containing honey. 2. 6. 112.

**Bailie**, *n.* [Form of *bailiff*.] An officer of justice under a sheriff; a warrant officer. 3. 3. 38.

**Bane**, *n.* 1. Poison. 2. 7. 18.

†2. As *exclam.* 'Plague.' 5. 6. 66.

**Banke**, *n.* †An artificial earthwork, an embankment. 2. 1. 56.

**Bare**, *a.* Bare-headed. *Arch.* 2. 3. 37.

**Bate**, *v.* †1. To deprive (*of*). 4. 1. 56.

†2. To make a reduction (*of*); to deduct. 2. 1. 83; 2. 1. 104.

**Baudy**, 2. 8. 73. See *Bawdy*.

**Bawd-ledger**, *n.* Resident minister to the bawds (a mock title coined by Jonson). 5. 6. 64.

**Bawdry**, *n. Arch.* Lewd talk; obscenity. 4. 1. 176.

**Bawdy**, *a.* 1. Lewd. 2. 1. 167. 2. *absol. quasi-sb.* Lewd language, obscenity. 4. 4. 165. *baudy*. 2. 8. 73.

**Be**, *v. pl.* Are. *Obs.* or *dial.* 2. 8. 63.

**Bed-fellow**, *n.* †Intimate companion. 2. 8. 9.

**Behaue**, *v. †trans.* To manage. 2. 8. 71.

**Benefit**, *n.* Advantage. †Phr. *make benefit of*: To take advantage of. ?*Obs.* 2. 2. 98.

**Benjamin**, *n.* Gum benzoin, an aromatic resin obtained from the *Styrax benzoin*, a tree of Sumatra, Java, and the neighboring islands, used in medicine, perfumery, and chemistry.

||**Beniamin di gotta**, *n.* ?Gum benzoin in drops. See *Beniamin*. 4. 4. 33.

**Bespeake**, *v. trans. w. refl.* To engage. 1. 6. 214.

**Bestow**, *v.* To deposit. *Arch.* 3. 2. 9.

**Black-water**, *n.* 3. 3. 179. See *water*.

**Blanck manger**, *n.* [Form of *blancmange*.] †A dish composed usually of fowl, but also of other meat, minced with cream, rice, almonds, sugar, eggs, etc.' *NED*. 1. 6. 240.

**Blank**, *n.* 'A small French coin, originally of silver, but afterwards of copper; also a silver coin of Henry V. current in the parts of France then held by the English. According to Littré, the French *blanc* was worth 5 deniers. The application of the name in the 17th Cen. is uncertain.' *NED*. 3. 3. 33.

**Blesse**, *v.* †To protect, save (from). 4. 4. 187.

**Blocke**, *n.* A mould. *Spec. Brokers blocke*: A mould for clothes in a pawnbroker's shop. 2. 7. 15.

**Blocke-head**, *n.* †A wooden block for hats or wigs; hence, a blockish or stupid head. 3. 5. 65.

**Board**, *n.* Phr. *tall board*: ?A gaming table. 4. 5. 32. See note.

**Booke**, *n.* †A charter or deed; a written grant of privileges. 3. 3. 67; 3. 3. 79.

||**Borachio**, *n. Obs.* 'A large leather bottle or bag used in Spain for wine or other liquors.' *NED*. 2. 1. 71.

**Bound**, *ppl. a.* Under obligations of gratitude. 4. 1. 11.

**Bouzy**, *a.* [Form of *bousy*.] Sotted. 5. 6. 25.

**Brach**, *n. Arch.* A bitch-hound. 4. 4. 229.

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**Braue**, *a.* 1. Finely-dressed. *Arch.* 1. 4. 16; 2. 5. 11.  
 2. A general epithet of admiration or praise. *Arch.* 1. 2. 52; 2. 6. 75; 3. 4. 12; 4. 6. 29.  
 †*interj.* 3. Capital! 1. 1. 67.

**Brauery**, *n.* †A fine thing; a matter to boast or be proud of. 3. 6. 47.

**Breake**, *v.* †To speak confidentially (*with* a person *of* a thing). 3. 4. 62.

**Bring**, *v.* Phr. *bring up*: ?Augment, increase. 1. 4. 96.

**Bristo-stone**, *n.* 'A kind of transparent rock-crystal found in the Clifton limestone near Bristol, resembling the diamond in brilliancy.' *NED.* 3. 3. 173.

**Broker**, *n.* 1. A pawnbroker. 1. 1. 143; 1. 4. 19.  
 2. With added function of agent or intermediary. 1. 4. 4.

**Brooke**, *v.* †To endure; not to discredit; to be sufficiently appropriate for. 2. 8. 63.

**Buckram**, *a.* A kind of coarse linen or cloth stiffened with gum or paste. 2. 1. 63.

**Bullion**, *n.* †More fully, *bullion-hose*: Trunk-hose, puffed out at the upper part, in several folds. 3. 3. 217.

**Bush**, *n.* A branch of ivy used as vintner's sign; hence, the sign-board of a tavern. 3. 3. 170.

**Busnesse**, *n.* †1. Affectedly used for an 'affair of honor,' a duel. 3. 3. 106.  
 †2. A misunderstanding, quarrel. 4. 1. 18.

**Busse**, *v.* *Arch.* and *dial.* To kiss. 3. 6. 1.

**Buzz**, *v.* Phr. *buzz at*: 1. To hum about, as an insect.  
 †2. To whisper to; incite by suggestions. Used quibblingly in both senses. 2. 7. 4.

†**By cause**, phr. used as *conj.* Because. 5. 4. 24.

**Cabbin**, *n.* †A small room, a boudoir. 1. 6. 238.

**Cabinet**, *n.* A small chamber or room; a boudoir. *Arch.* or *obs.* 4. 4. 152.

**Camphere**, *n.* [Form of *camphor*.] 4. 4. 22.

**Can**, *v.* †*tr.* To have at one's command; to be able to supply, devise or suggest (a pregnant use). 3. 6. 39.

**Caract**, *n.* [Form of *carat*. Confused with *caract*=Character.] †Value, estimate. Phr. *at all caracts*: 'To the minutest circumstance.' Gifford. 1. 6. 88.  
 †**Caravance**, *n.* 'Name of sundry kinds of peas and small beans.' *Stanford*.

†**Carraucins**, *n.* perh.=*caravance*, *q. v.* 4. 4. 45.

**Care**, *v.* To take care. Now only *dial.* 1. 1. 29. [217]

**Carefull**, *a.* Anxious, solicitous. *Arch.* 1. 6. 10.

†**Caroch**, *n.* A coach or chariot of a stately or luxurious kind. 1. 6. 214. Carroch. 4. 2. 11.

**Carry**, *v.* 1. *tr.* To conduct, manage. *Arch.* 3. 5. 53.  
 ?†2. *intr.* To be arranged. 3. 3. 126.

**Case**, *n.* 1. The body (as enclosing the soul, etc.). 5. 6. 39.  
 2. Condition, supposition. Phr. *in case to*: In a condition or position to; prepared, ready. *Arch.* 4. 7. 85. *Put case*: Suppose. ?*Arch.* 4. 4. 228.

**Cast**, *v.* †1. To estimate. 2. 1. 81.  
 †2. To devise. 2. 8. 42.

**Castle-soape**, *n.* *Obs.* form of *Castile soap*. 5. 3. 3.

||**Cataputia**, *n.* [In *Med. L.* and *It.*] 'The hearbe spurge.' Florio. 4. 4. 55.

†**Cater**, *n.* 'A buyer of provisions or "cates"; in large households the officer who made the necessary purchases of provisions.' *NED.* 1. 3. 13.

**Catholike**, *a.* †Universally efficient. 1. 4. 35.

†**Cause**, *conj.* *Obs.* exc. *dial.* [An elliptic use of the noun for *because*.] Because. 2. 8. 28; 4. 6. 34. Phr. *by cause*. See *By cause*.

†**Cautelous**, *a.* Crafty. 1. 6. 142.

**Caution**, *n.* 1. Security; guarantee. 3. 4. 30; 58.  
 2. A word of warning. 4. 5. 28.

**Ceruse**, *n.* [White lead.] A paint or cosmetic for the skin; used vaguely. 4. 4. 53.

**Challengee**, *n.* *Rare* (perh. coined by Jonson). One who is challenged. 3. 3. 141.

**Character**, *n.* A cabalistic or magical sign. 1. 2. 9.

**Charge**, *n.* Expenses; outlay. *Arch.* 2. 1. 49; 1. 6. 172.

**Chartell**, *n.* [Form of *cartel*.] A written challenge. 3. 3. 140.

**Chaw**, *v.* A common by-form of *chew* in the 16-17th c. 4. 2. 53.

**Cheat**, *n.* †Any product of conquest or robbery; booty, spoil. 1. 7. 4.

**Cheat**, *v.* Phr. *cheat on*: To cheat. 5. 6. 54.

**Cheater**, *n.* †A dishonest gamester; a sharper. 5. 6. 64.

**Check**, *n.* †Reproof, censure. 3. 6. 44.

**Cheese-trencher**, *n.* A wooden plate for holding or cutting cheese. P. 8.

**Christall**, *n.* [Form of *crystal*.] A piece of rock-crystal or similar mineral used in magic art. 1. 2. 6.

†**Cioppino**, *n.* [Italianated form of *chopine*.] A kind of shoe raised above the ground by means of a cork sole or the like; worn about 1600 in Spain and Italy, esp. at Venice, where they were monstrously exaggerated. 3. 4. 13 (see note); 4. 4. 69.

**Cipher**, *n.* A means of conveying secret intelligence: used vaguely. 2. 1. 167.

**Circle**, *n.* 1. An embrace. 1. 4. 94.  
 2. Sphere (of influence, etc.). 1. 6. 96.  
 3. A circular figure (of magic). 1. 2. 26.

**Cloake-charge**, *n.* The expense of a cloak (coined by Jonson). 2. 2. 42.

**Cockscomb**, *n.* †A simpleton. 5. 8. 40. [218]

**Cock-stone**, *n.* †A name of the kidney-bean. 1. 1. 53.  
**Cog**, *v.* To cheat, esp. at dice or cards. 1. 1. 48.  
†**Cokes**, *n.* A simpleton, one easily 'taken in.' 2. 2. 104.  
**Collect**, *v.* To infer, deduce. *Rare.* 1. 6. 234.  
**Come**, *v.* Phr. *come off*: (in imperative as a call of encouragement to action) Come! come along! 3. 5. 27.  
**Comming**, *ppl. a.* Inclined to make or meet advances. 4. 4. 180.  
**Commoner**, *n.* †A member of the general body of a town-council. 2. 1. 42.  
**Complement**, *n.* †1. Anything which goes to make up or fully equip. 3. 4. 33.  
‡2. Polite or ceremonious greetings. 3. 5. 15.  
**Complexion**, *n.* †1. The combination of the four 'humors' of the body in a certain proportion; 'temperament.' 2. 2. 122.  
‡2. Bodily habit or constitution. 5. 1. 18.  
‡3. Appearance of the skin. 1. 4. 63 (or perh. as 2).  
‡4. A coloring preparation, cosmetic. 4. 4. 12.  
5. Appearance, aspect (*fig.*). 2. 6. 50.  
**Comport**, *v.* Phr. *comport with*: †To act in accordance with. 2. 8. 17.  
||**Compos mentis**, *a. phr.* [L. f. *com-potis.*] Of sound mind. 5. 3. 12.  
**Compter**, *n.* Old spelling of *Counter*. The name of certain city prisons for debtors; esp. the two London Compters. [3. 1. 20](#) (see note).  
**Conceit**, *n.* †1. Idea, device. 2. 8. 23. conceipt.  
‡2. Personal opinion. 4. 4. 200.  
3. Phr. *Out of conceipt*: Out of patience, dissatisfied. 2. 8. 18.  
**Concerne**, *v. intr.* To be of importance. 3. 3. 113.  
**Concurrence**, *n.* A juncture: a condition: used vaguely. 2. 6. 54.  
**Conduit-head**, *n.* †A structure from which water is distributed or made to issue: a reservoir. 5. 1. 27.  
**Confine**, *v.* Imprison. Const. †*to*. 5. 6. 34.  
**Confute**, *v.* To put to silence (by physical means). 5. 6. 18.  
**Content**, *a.* †Willing. 1. 1. 133.  
**Conuenient**, *a.* †1. Due, proper. 1. 4. 79. ‡2. Suitable. 4. 4. 230.  
**Conuey**, *v.* To carry from one place to another (†used of small objects and with connotation of secrecy). 2. 1. 164.  
**Coozen**, *v.* [Form of *cozen.*] To cheat. 3. 1. 22. cossen. 5. 2. 29.  
**Coozener**, *n.* [Form of *cozener.*] Impostor. 5. 8. 148.  
||**Coquetta**, *n.* Sp. A small loaf. 4. 4. 143.  
**Corn-ground**, *n.* *Arch.* A piece of land used for growing corn; corn-land. 3. 1. 17.  
**Cornish**, *a.* Phr. *C. counterfeit*: referring to the 'Cornish stone' or 'diamond.' a variety of quartz found in Cornwall. 3. 3. 173.  
**Cossen**, *v.* 5. 2. 29. See *Coozen*.  
**Councill**, *n.* *Obs.* form of *council*. 3. 1. 34; 5. 2. 20.  
**Court**, *v.* Phr. *court it*: To play or act the courtier. 3. 4. 56.  
**Court-ship**, *n.* †An act of courtesy (used in *pl.*) 1. 6. 201.  
**Coyle**, *n.* [Form of *coil.*] ?An embarrassing situation; a 'mess.' 5. 5. 54.  
**Crack**, *v. intr.* To break the musical quality of the voice (used *fig.*) 5. 5. 59.  
**Cracke**, *n.* †A lively lad; a 'rogue' (playfully), a wag. 2. 8. 58.  
†**Crambe**, *n.* [Form of *crambo.*] 'A game in which one player gives a word or line of verse to which each of the others has to find a rime.' *NED.* 5. 8. 110.  
**Creak**, *v.* To exhibit the characteristics of; to betray (a *fig.* use of the *lit.* meaning). 2. 2. 87.  
**Credit**, *n.* †1. Authority. 1. 4. 29.  
‡2. Repute. 5. 6. 49.  
**Crisped**, *ppl. a.* Closely curled; as applied to trees of uncertain significance. [2. 6. 78](#) (see note).  
**Cunning**, *a.* †Learned; versed in. 2. 4. 12.  
**Custard**, *n.* †'Formerly, a kind of open pie containing pieces of meat or fruit covered with a preparation of broth or milk, thickened with eggs, sweetened, and seasoned with spices, etc.' *NED.* 1. 1. 97.  
**Cutpurse**, *n.* One who steals by cutting purses; hence, a thief. 1. 1. 140.  
**Cut-work**, *n.* †1. 'A kind of openwork embroidery or lace worn in the latter part of the 16th and in the 17th c.' *NED.* 2. 1. 163; 3. 3. 23.  
‡2. *attrib.* 1. 1. 128. cut-worke.  
**Danger**, *n.* †Mischief, harm. 2. 6. 30.  
†**Daw**, *v.* *Rare.* To frighten, torment. 4. 4. 208.  
**Dearling**, *n.* *Obs.* form of *darling*. 5. 6. 74.  
**Decimo sexto**. ?*Obs.* 'A term denoting the size of a book, or of the page of a book, in which each leaf is one-sixteenth of a full sheet; properly SEXTO-DECIMO (usually abbreviated 16mo.).' *NED.* Also applied *fig.* to a diminutive person or thing: hence, ?An exquisite or perfect condition. 4. 4. 50.  
**Deed of Feoffment**, *phr.* 4. 6. 44. See *Feoffment*.  
**Defeate**, *n.* †Undoing, ruin. Phr. *do defeate upon*: To do injury to; to bring about the ruin of. 2. 6. 21.  
**Defend**, *v.* †To prohibit, forbid. *Obs. exc. dial.* 1. 4. 97.  
**Degree**, *n.* 1. A high degree or quality. 2. 1. 89. 2. Any degree. 4. 3. 26.  
**Delicate**, *a.* †1. Charming  
‡2. Voluptuous. 2. 2. 103; 2. 2. 126.  
Both meanings seem to be present.

**Delude**, *v.* †To frustrate the aim or purpose of. 1. 6. 54.

†**Deneer**, *n.* [Form of *Denier*, *obs.* or *arch.*] A French coin, the twelfth of a sou; originally of silver, but from the 16th c. of copper. Hence (esp. in negative phrases) used as the type of a very small sum. 3. 3. 188.

**Deny**, *v.* ?Prove false to. 1. 4. 91.

**Depart**, *v.* †Phr. *depart with*: To part with; give up. 1. 4. 58; 1. 4. 83.

**Dependance**, *n.* †A quarrel or affair 'depending,' or awaiting settlement. 3. 3. 130.

**Devil**, *n.* Jonson uses the following forms: *Deuill*. 5. 5. 49, etc.; *Diuel*. 5. 5. 20; *Diuell*. Titlepage, etc.

**Diligence**, *n.* †*pl.* Labors, exertions. 2. 2. 106.

**Discourse**, *n.* †Conversational power. 4. 4. 225.

**Discourse**, *v.* To discuss. *Arch.* 4. 2. 40.

**Dishonesty**, *n.* †Unchastity. 4. 4. 158.

†**Displeasant**, *a.* Displeasing; disagreeable. Epilogue 6.

**Distast**, *n.* †Quarrel. 3. 3. 77.

**Diuident**, *n.* [Erron. spelling of *dividend*.] †The share (of anything divided among a number of persons) that falls to each to receive. 2. 1. 123; 3. 3. 201.

**Dotage**, *n.* Infatuation. 5. 8. 92 (see note).

**Dottrel**, *n.* 1. A species of plover (*Eudromias morinellus*).

2. A silly person; one easily 'taken in.' 2. 8. 59. See note 2. 2. 49-50.

**Doublet**, *n.* A close-fitting body-garment, with or without sleeves, worn by men from the 14th to the 18th centuries. *Obs.* exc. *Hist.* 1. 1. 52. Phr. *hose and doublet*: as the typical male attire. 1. 6. 151.

**Doubt**, *n.* †Apprehension; fear. 5. 1. 8.

**Doubt**, *v.* †To suspect; have suspicions about. 2. 6. 47.

**Dough-bak'd**, *ppl. a.* Now *dial.* Imperfectly baked, so as to remain doughy. 4. 4. 20.

**Doxey**, *n.* 'Originally the term in Vagabonds' Cant for the unmarried mistress of a beggar or rogue: hence. *slang*, a mistress, prostitute.' *NED.* 2. 8. 38.

**Draw**, *v.* †1. To pass through a strainer; to bring to proper consistence. 1. 6. 222.

2. To frame, draw up (a document). 3. 3. 67.

†3. *intr.* To withdraw. 2. 1. 127.

4. Phr. *draw to*: To come upon; to catch up with. 2. 6. 24.

**Dwindle**, *v.* †'To shrink (with fear.) *Obs.*, *rare.* (Prob. a misuse owing to two senses of shrink.)' *NED.* 4. 4. 63.

**Effectuall**, *a.* ?Earnest. 2. 2. 107.

†**E-la**, *n. Mus. Obs.* exc. *Hist.* [f. E+La; denoting the particular note E which occurred only in the seventh Hexachord, in which it was sung to the syllable *la*.] 'The highest note in the Gamut, or the highest note of the 7th Hexachord of Guido, answering to the upper E in the treble.' *NED.* *Fig.* of something very ambitious. 5. 5. 59.

**Employ**, *v.* †Phr. *employ out*: To send out (a person) with a commission. 5. 5. 46.

**Engag'd**, *ppl. a.* 1. Morally bound. 4. 6. 9.

†2. Involved, hampered. 1. 2. 41.

†3. Made security for a payment; rendered liable for a debt. 3. 3. 90.

**Enlarge**, *v.* †Phr. *enlarge upon*, *refl. absol.*: To expand (oneself) in words, give free vent to one's thoughts. 2. 1. 128.

**Ensigne**, *n.* †Token; signal displayed. ?*Obs.* 1. 6. 210.

**Enter**, *v.* Phrases. †1. *Enter a bond*: To enter into a bond; to sign a bond. 1. 7. 17.

†2. *Enter trust with*: To repose confidence in. 3. 4. 36.

**Entertaine**, *v.* †1. To give reception to; receive (a person). 1. 2. 44.

†2. To take into one's service; hire. 3. 5. 19.

**Enter-view**, *n. Obs.* form of *interview*. 2. 6. 23.

**Enuious**, *a.* †Hateful. 1. 6. 196.

**Enuy**, *n.* †Ill-will, enmity. 2. 6. 20.

**Enuy**, *v. trans.* †To begrudge (a thing). 1. 6. 13.

**Equiuock**, *n.* [*Obs.* form (or misspelling) of *equivoke*.] The use of words in a double meaning with intent to deceive:=Equivocation. *Rare.* 3. 3. 184.

**Erect**, *v.* †To set up, establish, found (an office). *Obs.* or *arch.* exc. in *Law*. 3. 3. 67.

||**Escudero**, *n.* Sp. An attendant; a lady's page. 4. 4. 87.

**Euill**, *n.* The Vice, *q. v.* 5. 6. 76.

**Exchequer**, *n.* The office of the Exchequer; used hyperbol. for the source of wealth. 3. 3. 81.

**Extraordinary**, †*adv.* Extraordinarily. 1. 1. 116.

**Extreme**, †*adv.* Extremely. 1. 7. 27.

**Extremity**, *n.* ?An extreme instance. 1. 5. 15.

**Face**, *n.* Attitude (towards); reception (of). P. 21.

**Fact**, *n.* †1. The making, manufacture. 3. 4. 49.

2. Phr. *with one's fact*: as an actual experience. 5. 6. 13.

**Faine**, *v. Obs.* form of *feign*. 5. 5. 28.

**Fauour**, *n.* †1. Leave, permission. Phr. *under (your) fauour*: with all submission, subject to correction. *Obs.* or *arch.* 1. 3. 27.

2. ?Comeliness; ?face. 4. 6. 49.

**Feate**, *n.* A business transaction. 3. 3. 227.

**Fellow**, *n.* Phr. *good fellow*: Of a woman. A term of familiar address. 5. 1. 5.

**Feoffee**, *n.* The person to whom a freehold estate in land is conveyed by a feoffment. 3. 5. 60.

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**Feoffment**, *n.* 'The action of investing a person with a fief or fee. In technical language applied esp. to the particular mode of conveyance (originally the only one used, but now almost obsolete) in which a person is invested in a freehold estate in lands by livery of seisin (at common law generally, but not necessarily, evidenced by a deed, which, however, is not required by statute).' *NED*. 4. 5. 15; 4. 7. 7.

Phr. *Deed of Feoffment*: 'The instrument or deed by which corporeal hereditaments are conveyed.' *NED*. 4. 6. 44.

**Fetch**, *v.* 1. To earn; get (money). 2. 1. 72.

†2. To perform, take (a leap). 1. 1. 55.

†3. Phr. *Fetch again*: To revive, restore to consciousness. 2. 1. 4.

†**Figgum**, *n.* ?Juggler's tricks (not found elsewhere). 5. 8. 82.

**Finnesse**, *n.* †'Overstrained and factitious scrupulousness.' Gifford. 3. 3. 104.

**Firke**, *v.* †To frisk about; †to hitch oneself (Cunningham). 5. 6. 15.

**Fixed**, *ppl. a.* Made rigid or immobile (by emotion). 1. 5. 2.

**Fizzling**, *vbl. sb.* †Breaking wind without noise. 5. 3. 2.

**Flower**, *n.* †*Anc. Chem. (pl.)*: 'The pulverulent form of any substance, esp. as the result of condensation after sublimation.' *NED*. 4. 4. 19. [222]

**Fly**, *v.* Of a hawk: To pursue by flying: used *fig.* 4. 7. 53.

**Flye-blowne**, *a.* Tainted. With a quibble on the literal meaning. 2. 7. 7.

**Fool**, *v.* Phr. *fool off*: To delude, baffle. 2. 6. 25.

**Forbear**, *v. trans.* †To keep away from or from interfering with; to leave alone. 1. 3. 22.

**Forked**, *a.* 'Horned,' cuckolded. 2. 2. 90.

**Foyle**, *n.* [Form of *foil*.] A thin leaf of some metal placed under a precious stone to increase its brilliancy. 3. 3. 180.

**French-masque**, *n. pr.* the 'Loo,' or 'Loup,' a half-mask of velvet, worn by females to protect the complexion. 2. 1. 162.

**French-time**, *n.* ?Formal and rhythmic measure (as characteristic of the French, in contrast to Italian, music). 3. 5. 30.

**Frolick**, *n.* †?Humorous verses circulated at a feast. 2. 8. 73.

||**Fucus**, *n.* †Paint or cosmetic for beautifying the skin; a wash or coloring for the face. 3. 4. 50; 4. 2. 63.

**Fustian**, *n.* †A kind of coarse cloth made of cotton and flax. 3. 3. 30.

'**Gainst**, *prep.* [Form of *against*.] In anticipation of. *Arch.* 1. 1. 19.

'**Gainst**, *conj.* In anticipation that; in case that. *Arch.* or *dial.* 1. 1. 73; 3. 2. 39.

**Gallant**, *n.* 1. A man of fashion and pleasure; a fine gentleman. *Arch.* 1. 7. 27; 4. 4. 167.

†2. Of a woman: A fashionably attired beauty. 3. 4. 8.

**Gallant**, *a.* Loosely, as a general epithet of admiration or praise: Splendid. Cf. *Brave*. Now *rare*. 2. 1. 58.

**Gallery**, *n.* 1. A long narrow platform or balcony on the outside of a building. 2. 2. 54.

2. A room for pictures. 2. 5. 13.

**Galley-pot**, *n.* [Form of *gallipot*.] 'A small earthen glazed pot, esp. one used by apothecaries for ointments and medicines.' *NED*. 4. 4. 47.

**Garnish**, *n. slang.* 'Money extorted from a new prisoner, either as drink money for the other prisoners, or as a jailer's fee. *Obs. exc. Hist.*' *NED*. 5. 6. 1 (see note).

**Geere**, *n.* [Form of *gear*.] ?Discourse, talk; esp. in depreciatory sense, 'stuff.' Or possibly *obs.* form of *jeer*. 1. 6. 99 (see note).

**Gentleman**, *n.* 'A man of gentle birth, or having the same heraldic status as those of gentle birth; properly, one who is entitled to bear arms, though not ranking among the nobility. Now chiefly *Hist.*' *NED*. 3. 1. 1.

**Gentleman huisher**, *n.* 3. 4. 43. Same as *Gentleman-vsher*, *q. v.*

**Gentleman-vsher**, *n.* A gentleman acting as usher to a person of superior rank. 4. 4. 134. Gentleman huisher. 3. 4. 43. See note 4. 4. 134.

**Gentlewoman**, *n.* 1. A woman of gentle birth. 3. 3. 164. 2. A female attendant upon a lady of rank. [223] Now chiefly *Hist.* 5. 1. 26.

**Gleeke**, *n.* 'A game at cards, played by three persons: forty-four cards were used, twelve being dealt to each player, while the remaining eight formed a common "stock."' *NED*. Phr. *three peny Gleeke*. 5. 2. 31.

**Glidder**, *v. Obs. exc. dial.* To glaze over. 4. 4. 47.

**Globe**, *n.* The name of a play-house; hence, used as a generic term for a play-house. 3. 3. 26.

**Go**, *v.* Phrases. 1. *Goe on*: as an expression of encouragement, Come along! advance! 3. 5. 27.

2. *Goe with*: Agree with. 4. 4. 133.

**God b'w'you** [God be with you], *Phr.* Good-bye. 1. 6. 223.

**Godwit**, *n.* A marsh-bird of the genus *Limosa*. Formerly in great repute, when fattened, for the table. 3. 3. 25.

†**Gogs-nownes**, *n.* A corrupt form of 'God's wounds' employed in oaths. 1. 1. 50.

**Gold-smith**, *n.* A worker in gold, who (down to the 18th c.) acted as banker. 2. 8. 84.

**Googe**, *v.* [Form of *gouge*.] To cut out. 2. 1. 94.

**Gossip**, *n.* A familiar acquaintance, chum (applied to women). Somewhat *arch.* 1. 6. 219; 2. 8. 69.

**Grandee**, *n.* A Spanish or Portuguese nobleman of the highest rank; hence, †A term of polite address. P. 3.

†**Grant-paroll** [Fr. *grande parole*], *n.* Full permission (?not found elsewhere). 5. 6. 19.

||**Grasso di serpe**, *n.* It. ?'Snake's †fat.' *Stanford*. 4. 4. 34.

**Gratulate**, *v.* Now *arch.* and *poet.* †1. To rejoice. Phr. *gratulate with*: rejoice with, felicitate. 4. 1. 14.

2. *tr.* To rejoice at. 5. 1. 51.

**Groat**, *n.* A denomination of coin which was recognized from the 13th c. in various countries of Europe. The English groat was coined 1351(2)-1662, and was originally equal to four pence. †The type of a very small sum (cf. *Deneer*). 5. 4. 6.

**Groome**, *n.* 1. A serving man. *Obs.* or *arch.* 2. 2. 65.

†2. With added connotation of contempt. 2. 2. 87.

||**Guarda-duenna**, *n.* Sp. A lady's attendant. 4. 4. 83.

||**Guardo-duenna**, *n.* 4. 4. 77. See *Guarda-duenna*.

**Guild**, *v.* [Form of *Geld*.] †*transf.* and *fig.* To mutilate: impair. 1. 1. 65.

**Guilt**, *ppl. a.* [Form of *gilt*.] Gilded. 1. 6. 214.

**Hand-gout**, *n.* Gout in the hand; used *fig.* of an unwillingness to grant favors without a recompense; hard-fistedness. 3. 3. 79.

**Hand-kercher**, *n.* Form of *handkerchief*. *Obs.* exc. *dial.* and vulgar. Common in literary use in 16-17th c. 4. 4. 89.

**Handsomeness**, *n.* †Decency. 4. 3. 26.

**Hang**, *v.* Phr. *hang out*: †To put to death by hanging. 5. 6. 8.

**Hap'**, *v.* Shortened form of *happen*. Phr. *may hap' see*: May chance to see (in process of transition to an adverb). 3. 2. 8.

†**Hard-wax**, *n.* ?Sealing-wax. 5. 1. 39.

**Harness**, *v.* †To dress, apparel. 2. 5. 6.

†**Harrington**, *n.* *Obs.* exc. *Hist.* 'A brass farthing token, coined by John, Lord Harrington, under a patent granted him by James I. in 1613.' *NED*. 2. 1. 83.

**Ha's**, *v.* Has. (Prob. a recollection of earlier forms, *hafs*, *haves*. Mallory.) 5. 3. 9; 4. 6. 43.

**Heare**, *v.* Phr. *heare ill of*(it): To be censured for. ?*Obs.* or ?*colloq.* 2. 7. 28.

**Heauy**, *a.* †Dull, stupid. 5. 6. 39.

**Hedge**, *v.* †Phr. *hedge in*: To secure (a debt) by including it in a larger one for which better security is obtained; to include a smaller debt in a larger. 2. 8. 104; 3. 2. 6.

**Height**, *n.* 1. A superior quality; a high degree. 2. 1. 70.

2. The highest point; the most important particular. 4. 4. 212.

3. Excellence; perfection of accomplishment. 2. 8. 59.

4. Phr. *at height*: In the highest degree; to one's utmost satisfaction. 5. 3. 22.

**Here by**, *adv.* †Close by; in this neighborhood. 3. 4. 41.

**His**, *poss. pron. 3d sing. †neut.* Its. 2. 1. 103.

**Hold**, *v.* Phr. *hold in with*: To keep (one) on good terms with. ?*Obs.* 3. 3. 221.

**Honest**, *a.* Chaste, virtuous. *Arch.* 4. 4. 161.

**Honour**, *n.* †An obeisance; a bow or curtsy. 3. 5. 27.

**Hood**, *n.* 'French hood, a form of hood worn by women in the 16th and 17th centuries, having the front band depressed over the forehead, and raised in folds or loops over the temples.' *NED*. 1. 1. 99.

**Hooke**, *v.* 1. *intr.* To get all one can; to display a grasping nature. 3. 3. 156.

2. Phr. *hooke in*: To secure by hook or by crook. 3. 3. 150.

**Hope**, *v.* Phr. *hope to'*: To have hope of; hope for. 1. 5. 1.

**Horne**, *n.* In *pl.*, the supposed insignia of a cuckold. 5. 8. 34.

**Hose**, *n.* †Breeches. Phr. *hose and doublet*. 1. 6. 151.

†**Huisher**, *n.* *Obs.* form of *usher*. 2. 7. 33. See *Gentleman-vsher*.

**Hum**, *n.* †A kind of liquor; strong or double ale. 1. 1. 114; 5. 8. 72.

**Humour**, *v.* To take a fancy to. ?*Obs.* 1. 7. 13.

**I**, *Obs.* form of *ay*. 1. 2. 1: *passim*.

**I**, *prep.* In. 2. 4. 41.

||**Incubus**, *n.* 'A feigned evil spirit or demon (originating in personified representations of the nightmare) supposed to descend upon persons in their sleep, and especially to seek carnal intercourse with women. In the middle ages, their existence was recognized by the ecclesiastical and civil law.' *NED*. 2. 3. 26.

||**In decimo sexto**, *phr.* 4. 4. 50. See *Decimo sexto*.

||**Infanta**, *n.* 1. A daughter of the King and queen of Spain or Portugal; *spec.* the eldest daughter who is not heir to the throne.

2. †*transf.* Applied analogously or fancifully to other young ladies. 4. 2. 71.

**Engag'd**, *ppl. a.* *Obs.* form of *Engag'd*. 4. 4. 168. See *Engag'd* 1.

**Ingenious**, *a.* †Able; talented; clever. 2. 8. 75.

**Ingine**, *n.* †1. Skill in contriving, ingenuity. 2. 3. 46.

†2. Plot; snare, wile. 2. 2. 87. With play on 3.

3. Mechanical contrivance, machine; †trap.

**Ingrate**, *a.* Ungrateful. *Arch.* 1. 6. 174.

**Iniquity**, *n.* The name of a comic character or buffoon in the old moralities; a name of the Vice, *q. v.* 1. 1. 43; 1. 1. 118.

**Inquire**, *v.* †To seek information concerning, investigate. 3. 1. 11.

**Innes of Court**, *sb. phr.* The four sets of buildings belonging to the four legal societies which have the exclusive right of admitting persons to practise at the bar, and hold a course of instruction and examination for that purpose. [3. 1. 8.](#) (see note).

**Intend**, *v.* †To pay heed to; apprehend. 4. 4. 127.

**Intire**, *a.* *Obs.* form of *entire*. [Fr. *entier* < L. *integer*, untouched.] Untouched, uninjured. 2. 6. 32; 5. 6. 48.

**Intitle**, *v.* [Form of *entitle*.] To give (a person) a rightful claim (to a thing). 4. 6. 38.

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**Intreat**, *v.* [Form of *entreat*.] †To prevail on by supplication; to persuade. 3. 6. 44.

**Iacke**, *n.* 1. The name of various mechanical contrivances. 1. 4. 50.  
 †2. A term of familiarity; pet. 2. 2. 128.

**Iewes-trumpe**, *n.* Now *rare*. Jews' harp (an earlier name, and formerly equally common in England). 1. 1. 92.

**Joynt-stoole**, *v.* A stool made of parts joined or fitted together; a stool made by a joiner as distinguished from one of more clumsy workmanship. *Obs. exc. Hist.* 1. 1. 92.

**Jump**, *v.* †1. *intr.* Act hurriedly or rashly. 4. 1. 5.  
 †2. *trans.* To effect or do as with a jump; to dispatch. 4. 1. 6.

**Just**, *a.* †1. Complete in character. 1. 5. 10.  
 2. Proper, correct. 2. 2. 122.

**Iuuentus**, *n.* 1. 1. 50. See *Lusty*.

†**Kell**, *n.* The web or cocoon of a spinning caterpillar. *Obs. exc. dial.* 2. 6. 79.

**Kinde**, *n.* (One's) nature. Now *rare*. Phr. *man and kinde*: ?Human nature. 2. 1. 151.

**Know**, *v.* 1. To know how. ?*Obs.* 1. 2. 44.  
 ?2. *pass. be known*: Disclose. 2. 1. 145.

**Knowledge**, *n.* †1. Cognizance, notice. Phr. *Take knowledge* (with clause): To become aware. 4. 4. 61.  
 2. A matter of knowledge; a known fact (a licentious use). 1. 6. 82.

**Lade**, *v.* To load with obloquy or ridicule (as an ass with a burden; the consciousness of the metaphor being always present in the mind of the speaker). 1. 4. 72.

**Lading**, *vbl. sb.* A burden of obloquy or ridicule. 1. 6. 161. See *Lade*.

**Lady-President**, *n.* 4. 4. 9. See *President*.

**Larum**, *n.* †An apparatus attached to a clock or watch, to produce a ringing sound at any fixed hour. 4. [226] 4. 165.

**Lasse**, *int.* Aphetic form of *Alas*. 5. 8. 46.

**Lay**, *v.* †To expound, set forth. 2. 8. 72.

**Leaguer**, *n.* A military camp. 3. 3. 33.

**Leaue**, *v.* To cease. Now only *arch.* 2. 2. 79; 4. 4. 125.

**Leg**, *n.* An obeisance made by drawing back one leg and bending the other; a bow, scrape. Esp. in phr. *to make a leg*. Now *arch.* or jocular. 4. 4. 97. *legge*. 2. 8. 22.

||**Lentisco**, *n.* Sp. and It. Prick-wood or Foule-rice, some call it Lentiske or Mastike-tree.' Florio. (*Pistacia lentiscus*.) 4. 4. 35.

**Letter of Attorney**, *sb. phr.* A formal document empowering another person to perform certain acts on one's behalf (now more usually 'power of attorney'). 4. 5. 15.

**Lewd**, *a.* †Ignorant (implying a reproach). 5. 6. 37.

**Liberall**, *a.* Ample, large. Somewhat *rare*. 1. 6. 179.

**Lift**, *v.* To raise (as by a crane). Used *fig.* (a metaphor borrowed from *Engine's* name). 1. 4. 1.

**Like**, *v.* †To be pleasing, be liked or approved. P. 26.

**Limb**, *n.* 1. A leg (a part of the body).  
 ?2. A leg (curtsy. See *Leg*). A quibble on the two >meanings. 1. 6. 218.

**Limon**, *n.* *Obs.* form of *lemon*. 4. 4. 25.

**Liuary and seisen**, *sb. phr.* *erron.* for *Livery of seisin* (AF. *livery de seisin*): 'The delivery of property into the corporal possession of a person; in the case of a house, by giving him the ring, latch or key of the door; in case of land, by delivering him a twig, a piece of turf, or the like.' *NED*. 4. 5. 16.

**Loose**, *v.* *Obs.* form of *lose*. 4. 7. 79.

**Lords-man**, *n.* A lord's man; an attendant on a lord. ?*Obs.* 3. 3. 166.

**Lose**, *v.* †To be deprived of the opportunity (to do something). 3. 4. 26.

**Lusty**, *a.* Merry; healthy, vigorous. Phr. *lusty Iuuentus*: the title of a morality play produced c 1550; often used allusively in the 16-17th c. 1. 1. 50.

**Light**, *int.* A shortened form of the asseveration *by this light, or by God's light*. 2. 6. 15.

**Mad-dame**, *n.* A whimsical spelling of *Madame*. †A courtesan, prostitute. 4. 3. 39.

**Make**, *v.* Phr. *make away*: To make away with; to kill. 2. 4. 9.

**Manage**, *v. intr.* ?To administer the affairs of a household. 4. 4. 193.

**Manager**, *n.* ?One capable of administering the affairs of a household. 4. 4. 138.

||**Mantecada** (for *Mantecado*), *n.* Sp. 'A cake made of honey, meal, and oil; a wafer.' Pineda, 1740. 4. 4. 143.

**Mary**, *int.* [ < ME. *Mary*, the name of the Virgin, invoked in oaths.] Form of *Marry*. Indeed! 1. 4. 28.

**Masque**, *n.* A masquerade. 2. 2. 110.

**Masticke**, *n.* 'A resinous substance obtained from the common mastic-tree, *Pistacia Lentiseus*, a small tree about twelve feet high, native in the countries about the Mediterranean. In the East mastic is chewed by the women.' *CD*. 4. 2. 54. [227]

**Match**, *n.* †An agreement; a bargain. 1. 4. 67.

**Mathematicall**, *a.* ?Mathematically accurate; skillful to the point of precision. 1. 4. 4.

**Meath**, *n.* [Form of *Mead*.] A strong liquor. [1. 1. 115](#) (see note).

**Med'cine**, *v.* To treat or affect by a chemical process. 2. 1. 70.

**Mercat**, *n.* [Form of *market*.] 1. 1. 10.

**Mere**, *a.* †Absolute, unqualified. 2. 3. 12. *meere*. 1. 4. 54.

**Mermaide**, *n.* The name of a tavern; hence, used as a generic term for a tavern. 3. 3. 26.

**Mettall**, *n.* 1. Metal.  
 2. Mettle. A quibble on the two meanings. 2. 8. 105.

**Middling**, *a.* †One performing the function of a go-between. Phr. *middling Gossip*: A go-between. 1. 6.

**Mill**, *n.* A lapidary wheel. 3. 3. 176.

†**Migniard**, *a.* Delicate, dainty, pretty. 1. 4. 96.

**Missiue**, *a.* Sent or proceeding, as from some authoritative or official source. 3. 3. 35.

**Moiety**, *n.* A half share. 2. 1. 46. moyety. 2. 1. 48.

**Monkey**, *n.* A term of endearment; pet. ?*Obs.* 2. 2. 127.

†**Moon-ling**, *n.* A simpleton, fool. 1. 6. 158.

**Motion**, *n.* †A puppet-show. 1. 6. 230.

**Much about**, *prep. phr.* Not far from; very near. ?*Obs.* 4. 4. 153.

**Mungril**, *a.* *Obs.* form of *mongrel*. 3. 1. 39.

**Mure**, *v.* *Phr.* *mure up*: To inclose in walls; immure. 2. 2. 91.

**Muscattell**, *a.* [Form of *muscadell*.] Of the muscadell rape. 2. 1. 102.

**Muscattell**, *n.* A sweet wine. 2. 1. 102; 2. 2. 95. See above.

**Muscouy glasse**, *n.* Muscovite; common or potash mica; the light colored mica of granite and similar rocks. P. 17.

||**Mustaccioli**, *n.* It. [For *Mostaciulli*.] 'A kind of sugar or ginger bread.' Florio. 4. 4. 144.

**Muta**, *n.* [?L. *mutare*, to change.] ?A dye (?coined by Jonson). 4. 4. 56.

†**Neale**, *n.* To temper by heat; anneal. 2. 1. 88.

**Neare**, *adv.* In *fig.* sense, Nigh. *Phr.* *go neare* (to). 5. 1. 7.

**Need**, *v. intr.* Be necessary. ?*Arch.* 2. 8. 106.

**Neither**, *adv.* Also not; no again. ?*Obs.* 4. 7. 68.

†**Niaise**, *n.* 1. A young hawk; an eyas.

2. A simpleton. *pr.* with quibble. 1. 6. 18.

**Note**, *n.* Mark, token, sign. ?*Arch.* 3. 3. 101.

**Noted**, *a.* Notable; worthy of attention. ?*Obs.* 5. 6. 7.

†**Nupson**, *n.* A fool; a simpleton. 2. 2. 77.

**O'**, *prep.* Shortened form of *of*. 1. *Of*. 1. 1. 108. etc. *Phr.* *hope o'* 1. 5. 1. See *Hope*.

†2. With. 1. 3. 21.

**O'**, *prep.* Shortened form of *on*. 1. *On*; upon. 4. 2. 61.

†2. Into. 1. 4. 88.

||**Obarni**, *n.* *Obs.* [Russ. *obvarnyi*, scalded, prepared by scalding.] 'In full, *mead obarni*, i. e. "scalded mead," a drink used in Russia, and known in England c 1600.' *NED.* 1. 1. 115.

**Obserue**, *v.* †To be attentive to; look out for. 1. 2. 45.

**Obtaine**, *v.* To obtain a request; with *obj. cl.* expressing what is granted. Now *rare* or *obs.* 3. 3. 86.

**Occasion**, *n.* †A particular, esp. a personal need, want or requirement. Chiefly in *pl.*=needs, requirements. 3. 3. 57; 3. 3. 85.

**Of**, *prep.* †From (after the *vb.* *Fetch*). 2. 1. 73. **Off**, *adv.* [Used with ellipsis of *go*, etc., so as itself to function as a verb.] *Phr.* *to off on* (one's bargain): To depart from the terms of; to break. 1. 5. 25.

**Offer**, *v.* †1. To make the proposal; suggest. 2. 8. 46.

†2. *intr.* *Phr.* *offer at*: To make an attempt at; to attempt. 3. 6. 30.

||**Oglio reale**, *n.* It. ?Royal oil. 4. 4. 52.

**On**, *prep.* In senses now expressed by *of*. 'In *on't* and the like, common in literary use to c 1750; now *dial.* or vulgar.' *NED.* 2. 8. 55; 2. 8. 61; 3. 3. 7; 3. 3. 144. etc.

**On**, *pron.* *Obs.* form of *One*. 5. 2. 40.

**Order**, *n.* Disposition of measures for the accomplishment of a purpose. *Phr.* *take order*: To take measures, make arrangements. *Obs.* or *arch.* 1. 6. 209.

||**Ore-tenus**, *adv.* [Med. L.] *Law.* By word of mouth. 3. 3. 140.

**Paint**, *v. intr.* †To change color; to blush. 2. 6. 35.

**Pan**, *n.* 1. [Form of *pane*.] †A cloth; a skirt.

2. A hollow, or depression in the ground, esp. one in which water stands. With quibble on 1. 2. 1. 53.

**Paragon**, *n.* A perfect diamond; now applied to those weighing more than a hundred carats. ('In quot. 1616 *fig.* of a person.' *NED.* This statement is entirely incorrect.) 3. 3. 177.

**Parcel-**, *qualifying sb.* Partially, in part. *Obs.* since 17th c. until revived by Scott. 2. 3. 15.

**Part**, *n.* Share of action; allotted duty. In *pl.* ?*Obs.* 4. 4. 116.

||**Pastillo**, *n.* It. 'Little pasties, chewets.' Florio. 4. 4. 142.

**Pattent**, *n.* Letters patent; an open letter under the seal of the state or nation, granting some right or privilege; spec. such letters granting the exclusive right to use an invention. 2. 1. 41; 4. 2. 38.

**Peace**, *n.* Leave; permission. *Phr.* *with his peace*: With his good leave; respectfully. (A translation of L. *cum eius pace* or *eius pace*; ?not found elsewhere.) 2. 2. 78.

||**Pecunia**, *n.* L. Money. 2. 1. 3.

||**Peladore**, *n.* Sp. A depilatory; preparation to remove hair. 4. 4. 145.

**Pentacle**, *n.* A mathematical figure used in magical ceremonies, and considered a defense against demons. 1. 2. 8 (see note).

†**Perse'line**, *n.* *Obs.* form of ?*parsley*, or of ?*purslane*. 4. 4. 24.

**Perspectiue**, *n.* †A reflecting glass or combination of glasses producing some kind of optical delusion when viewed in one way, but presenting objects in their true forms when viewed in another; used *fig.* 2. 6. 63.

**Phantasy**, *n.* Whimsical or deluded notion. ?*Obs.* 2. 3. 60.

**Phantsie**, *n.* [Form of *fancy*.] Imagination. 1. 4. 88.

†**Phrentick**, *n.* A frantic or frenzied person; one whose mind is disordered. 4. 6. 49.

**Phrenticke**, *a.* [Form of *frantic*.] Insane. Now rare. 5. 8. 91.

**Physicke**, *n.* †Natural philosophy; physics. 2. 2. 122.

†**Picardill**, *n.* [Form of *Piccadill*.] A large stiff collar in fashion about the beginning of the reign of James I. [2. 2. 123](#) (see note).

**Piece**, *n.* †1. A gold piece, pr. 22 shillings (Gifford). 1. 4. 5; 3. 3. 83.  
2. Phr. *at all pieces*: At all points; in perfect form. 2. 7. 37.

**Piece**, *v.* To reunite, to rejoin (a broken friendship). ?*Arch.* 4. 1. 37.

**Pinnacle**, *n.* 1. A small sailing vessel.  
†2. Applied *fig.* to a woman, usually to a prostitute (sometimes, but not often, with complete loss of the metaphor). 1. 6. 58.

||**Pipita** [?For *pepita*], *n.* Sp. or It. 'A seed of a fruit, a pip, a kernel.' *Stanford.* 4. 4. 45.

||**Piueti**, *n.* Sp. 'A kinde of perfume.' Minsheu. 4. 4. 150.

**Plaine**, *a.* Unqualified, downright. ?*Arch.* 4. 4. 158.

**Plume**, *v.* To strip off the plumage of; to pluck. ?*Arch.* 4. 4. 43.

||**Pol-dipedra** [?*Polvo di pietra*], *n.* It. ?Rock-alum. 4. 4. 30.

**Politique**, *a.* [Form of *politic*.] Crafty, artful. 2. 2. 76.

||**Porcelletto marino**, *n.* It.?'The fine Cockle or Muscle shels which painters put their colours in.' Florio. 4. 4. 34.

**Possesse**, *v.* †To acquaint. Phr. *possesse with*: To inform of. 5. 5. 44.

**Posterne**, *n.* ?A back door or gate. Phr. *at one's posternes*: Behind one. 5. 6. 15.

†**Posture booke**, *n.* ?A book treating of military tactics, describing the 'postures' of the musket, etc. [3. 2. 38](#) (see note).

||**Potentia**, *n.* L. 'Power;' potentiality. 5. 3. 28.

**Power**, *n.* *Law.* Legal authority conferred. 4. 6. 39.

**Pownce**. [Form of *pounce*.] A claw or talon of a bird of prey. 4. 7. 55.

**Pox**, *n.* Irreg. spelling of *pocks*, *pl.* of *pock*. †Phr. *pox vpon*: A mild imprecation. 3. 3. 38. *pox o'*. 4. 2. 61.

**Practice**, *n.* 1. A plot. ?*Arch.* 5. 8. 57.  
2. Treachery. ?*Arch.* 4. 7. 80.

**Practice**, *v.* †1. To tamper with; corrupt. 1. 1. 38.  
2. *intr.* To plot; conspire. 5. 3. 10; 5. 51.

**Pragmaticke**, *a.* Pragmatical. 1. 6. 56.

**Pregnant**, *a.* †Convincing; clear. 5. 8. 77.

**Present**, *a.* Immediate (fr. L. *praesens*). 3. 6. 40.

**Present**, *n.* †1. The money or other property one has on hand. 1. 5. 20.  
2. The existing emergency; the temporary condition. 2. 6. 70.

**President**, *n.* †A ruling spirit. 3. 5. 38.

**Presume**, *v.* To rely (upon). 2. 2. 30.

**Pretend**, *v.* 1. To lay claim (to). 2. 4. 16; 3. 3. 102.  
†2. To aspire to. 1. 6. 36.

**Price**, *n.* Estimated or reputed worth; valuation. 2. 8. 105.

**Priuate**, *n.* †Priuate account. 5. 4. 23.

**Processe**, *n.* *Law.* Summons; mandate. 3. 3. 72; 3. 3. 139.

**Prodigious**, *a.* †Portentous; disastrous. 2. 7. 19.

**Profer**, *n.* †An essay, attempt. 5. 6. 43.

**Project**, *v.* 1. *tr.* To devise. 1. 8. 10.  
†2. *intr.* To form projects or schemes. 3. 3. 42.

**Projector**, *n.* One who forms schemes or projects for enriching men. 1. 7. 9. See the passage.

**Pronesse**, *n.* Inclination, *spec.* to sexual intercourse. 4. 4. 233.

**Proper**, *a.* Well-formed. Now only prov. Eng. 1. 6. 218.

**Proportion**, *n.* 1. Allotment; share. 2. 3. 36.  
2. Calculation; estimate. 2. 1. 90; 3. 3. 127.

**Prostitute**, *a.* Debased; worthless. 3. 2. 19.

||**Pro'uedor**, *n.* [Sp. *proveedor*=Pg. *provedor*.] A purveyor. 3. 4. 35.

**Prounciall**, *n.* "In some religious orders, a monastic superior who has the general superintendence of his fraternity in a given district called a province." *CD.* 5. 6. 64.

||**Proucado**, *n.* [ < Sp. *provocar*, to challenge.] Challengee; one challenged. 3. 3. 143.

||**Proucador**, *n.* [ < Sp. *provocador*, *provoker*.] Challenger. 3. 3. 142.

**Pr'y thee**. [A weakened form of *I pray thee*.] Jonson uses the following forms: Pray thee. 1. 2. 30. Pr'y thee. 2. 1. 78. 'Pr'y the. 1. 3. 22.

**Publication**, *n.* Notification; announcement: *spec.* the notification of a 'depending' quarrel by a preliminary settlement of one's estate. 3. 3. 137.

**Pug**, *n.* †1. An elf; a spirit; a harmless devil. The Persons of the Play.  
2. A term of familiarity or endearment. ?*Obs.* 2. 2. 128.

**Pui'nee**, *a.* [For *puisne*, *arch.* form of *puny*, retained in legal use.]  
1. *Law.* Inferior in rank.  
2. Small and weak; insignificant; pr. with a quibble on 1. 1. 1. 5.

†**Punto**, *n.* ?*Obs.* Eng. fr. Sp. or It. *punto*. A delicate point of form, ceremony, or etiquette; the 'pink' of style. 4. 4. 69.

**Purchase**, *n.* †Plunder; ill-gotten gain. 3. 4. 32.

**Purt'nance**, *n.* The inwards or intestines. ?*Arch.* 5. 8. 107.

**Put**, *v.* 1. *intr.* To move; to venture. 1. 1. 24.  
Phrases. 1. *Put downe*: To put to rout, vanquish (in a contest). 1. 1. 93.

2. *Put off*: To dismiss (care, hope, etc.). 2. 2. 48; 3. 4. 25. To turn aside, turn back; divert (one from a course of action). 1. 4. 68.

3. *Put out*: To invest; place at interest. 3. 4. 23.

4. *Put vpon*: To instigate; incite. 5. 8. 141. To foist upon; palm off on. 3. 3. 174.

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**Quality**, *n.* 1. Character, nature. Now *rare*. 3. 4. 37.

2. High birth or rank. Now *arch*. 1. 1. 111.

**Quarrell**, *v.* To find fault with (a person); to reprove angrily. *Obs.* exc. *Sc.* (Freq. in 17th c.). 4. 7. 12.

**Quit**, *v.* †To free, rid (of). 3. 6. 61.

**Read**, *v.* †To discourse. 4. 4. 248.

**Repaire**, *v.* To right; to win reparation or amends for (a person). ?*Obs.* 2. 2. 59.

||**Rerum natura**, *phr.* L. The nature of things; the physical universe. 3. 1. 35.

**Resolu'd**, *ppl. a.* 1. Determined. 2. 7. 13. With quibble on 2.

2. Convinced.

**Retchlesse**, *a.* [Form of *reckless*.] †Careless; negligent. 3. 6. 34.

**Reuersion**, *n.* A right or hope of future possession or enjoyment; hence, *phr.* in *reuersion*: In prospect; in expectation. 5. 4. 44.

**Rhetorique**, *n.* Rhetorician. ?*Obs.* 1. 4. 102.

†**Ribibe**, *n.* A shrill-voiced old woman. 1. 1. 16.

**Right**, *a.* True; real; genuine. *Obs.* or *arch.* 2. 2. 103.

**Roaring**, *a.* †Roistering, quarreling. *Phr.* *roaring manner*: The fashion of picking a quarrel in a boisterous, disorderly manner. 3. 3. 69.

**Rose**, *n.* A knot of ribbon in the form of a rose used as ornamental tie of a shoe. 1. 3. 8.

†**Rose-marine**, *n.* [The older and more correct form of *rosemary* < OF. *rosmarin* L. *rosmarinus*, lit. 'sea-dew.'] Rosemary. 4. 4. 19.

||**Rouistico** [Same as *ligustro*], *n.* It. 'Priuet or prime-print ... also a kind of white flower.' Florio. 'Pianta salvatico.' Bassano. 4. 4. 55.

**Royster**, *n.* A rioter; a 'roaring boy'. *Obs.* or *arch.* 1. 1. 68.

**Rug**, *n.* †A kind of coarse, nappy frieze, used especially for the garments of the poorer classes; a blanket or garment of this material. 5. 1. 47.

†**Salt**, *n.* [L. *Saltus*.] A leap. 2. 6. 75.

**Sample**, *v.* †To place side by side for comparison; compare. 5. 1. 3.

**Saraband**, *n.* A slow and stately dance of Spanish or oriental origin, primarily for a single dancer, but later used as a contra-dance. It was originally accompanied by singing and at one time severely censured for its immoral character [4. 4. 164](#) (see note).

**Sauour**, *v. tr.* To exhibit the characteristics of. ?*Arch.* 4. 1. 49.

†**Say**, *v.* [By apheresis from *essay*.] *Phr.* 'say on: To try on. 1. 4. 37 SN.

†**Scape**, *v.* [Aphetic form of escape, common in England from 13-17th c.]

1. To escape. 1. 6. 161.

2. To miss. ?*Obs.* 1. 4. 33.

3. To avoid. 5. 5. 52.

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**Sciptick**, *n.* [A humorous misspelling of *sceptic*.] ?One who doubts as to the truth of reality; applied humorously to one made doubtful of the reality of his own perceptions. 5. 2. 40.

**Scratching**, *vbl. sb.* Eager striving; used contemptuously. ?*Colloq.* 5. 6. 67.

'**Sdeath**, *int.* [An abbr. of *God's death*.] An exclamation, generally of impatience. 1. 2. 25.

**Seaming**, *a. Phr. seaming lace*: 'A narrow openwork braiding, gimp, or insertion, with parallel sides, used for uniting two breadths of linen, instead of sewing them directly the one to the other; used for garments in the 17th c.' *CD*. 2. 5. 9.

**Seisen**, 4. 5. 16. See *Liuerie and seisen*.

†**Sent**, *v.* An old, and historically more correct, spelling of *scent*. 2. 6. 26.

**Seruant**, *n.* †A professed lover. 4. 3. 45.

**Session**, *n. Law.* A sitting of justices in court. 5. 6. 21.

**Shame**, *v.* To feel ashamed. ?*Obs.* or *arch.* 5. 6. 37.

**Shape**, *n.* Guise; dress; disguise. ?*Arch.* 5. 3. 18.

†**Shop-shift**, *n.* A shift or trick of a shop-keeper. 3. 5. 4.

**Shrug**, *v. refl. Phr. shrug up*: To hitch (oneself) up (into one's clothes). 1. 4. 80 SN.

**Signe**, *n.* One of the twelve divisions of the zodiac. 4. 4. 233. Used *fig.* 1. 6. 127.

**Signet**, *n.* A seal. Formerly one of the seals for the authentication of royal grants in England, and affixed to documents before passing the privy seal. 5. 4. 22.

**Sirah**, *n.* A word of address, generally equivalent to 'fellow' or 'sir.' *Obs.* or *arch.* 1. 4. 45; 3. 5. 25. sirrah (addressed to a woman). 4. 2. 66.

†**Slid**, *int.* An exclamation, app. an abbreviation of *God's lid*. 1. 3. 33.

†**Slight**, *int.* A contraction of *by this light* or *God's light*. 1. 2. 15. S'light. 2. 7. 16; 2. 8. 81.

**Smock**, *n.* 1. A woman's shirt. 1. 1. 128.

?2. A woman. 4. 4. 190.

||**Soda di leuante**, *n.* It. ?Soda from the East. [4. 4. 32](#) (see note).

**Soone**, *a. Phr. soone at night*: Early in the evening. 1. 1. 148.

†**Sope of Cyprus**, *n.* ?Soap made from the 'cyprus' or hennashrub. 4. 4. 45.

**Sou't**, *v. pret. Pr. for sous'd*, pret. of *souse*, to swoop upon (like a hawk). [4. 7. 54](#) (see note).

†**Spanish-cole**, *n.* A perfume; fumigator. 4. 4. 150.

**Spic'd**, *ppl. a.* †Scrupulous; squeamish. 2. 2. 81.

**Spring-head**, *n.* A fountain head; a source. 3. 3. 124.



†**Spruntly**, *adv.* Neatly; gaily; finely. 4. 2. 61.

**Spurne**, *v.* To jostle, thrust. P. 11.

**Squire**, *n.* 1. A servant. 2. 2. 131.

2. A gallant; a beau. 2. 2. 116.

3. A gentleman who attends upon a lady; an escort. ?*Arch.* 5. 3. 19.

**Stalking**, *n.* In *sporting*, the method of approaching game stealthily or under cover. 2. 2. 51.

**Stand**, *v.* Phrases. 1. *Stand for't*: To enter into competition; to make a claim for recognition. 1. 6. 36.

2. *Stand on*: To insist upon. 3. 3. 83.

3. *Stand vpon*: To concern; to be a question of. 3. 3. 60.

**Standard**, *n.* †A water-standard or conduit; *spec.* the Standard in Cheap. 1. 1. 56.

**State**, *n.* †Estate. 4. 5. 30; 5. 3. 13.

**Stay**, *v. tr.* 1. To delay; detain. 2. 2. 20.

2. To maintain. ?*Arch.* 3. 1. 7.

3. To retain. ?*Arch.* 2. 4. 26.

**Still**, *adv.* 1. Ever; habitually. 1. 5. 23. 2. Continually. 3. 3. 27.

**Stoter**, *n.* ?A small coin. Cunningham. (Considered by W. and G. a misprint for *Storer*.) 3. 3. 32.

**Straine**, *n.* A musical note. Used *fig.* 5. 5. 58.

**Strange**, *a.* Immodest; unchaste. [2. 6. 53](#) (see note).

**Strength**, *n.* In *pl.*: abilities; resources. 1. 1. 24; 1. 4. 35.

**Strong-water**, *n.* 1. 1. 114. See *Water*.

**Subtill**, *a.* 1. Tenuous; dainty; airy. P. 5.

2. Cunningly devised; ingenious. 1. 1. 116.

**Subtilty**, *n.* 1. Fineness; fine quality; delicacy. 2. 1. 86.

2. An artifice; a stratagem. 2. 2. 4.

3. Cunning; craftiness. 1. 1. 144; 2. 2. 12.

**Subtle**, *a.* Intricate. 2. 1. 114; 2. 2. 12.

**Sufficiency**, *n.* Efficiency. ?*Arch.* 3. 5. 56.

**Tabacco**, *n.* *Obs.* form of *tobacco*. (Cf. Sp. *Tabaco*; Port. and It. *Tabacco*). 1. 1. 114; 5. 8. 73.

**Table-booke**, *n.* †A memorandum-book. 5. 1. 39.

**Taile**, *n.* Phr. *in taile of*: At the conclusion of. 1. 1. 95.

**Take**, *v.* 1. To catch (in a trap).

2. To captivate. With quibble on 1. 3. 6. 13.

3. To catch; surprise. 2. 1. 147; 4. 1. 27.

4. To take effect. 1. 4. 36. Phrases.

5. *take forth*: ?To learn. *Dial.* 1. 1. 62.

†6. *take in*: To capture. 3. 3. 170.

7. *take vp*: To borrow. 3. 6. 15.

**Taking**, *n.* †Consumption; smoking (the regular phrase). 5. 8. 71.

**Talke**, *n.* Phr. *be in talke*: To be discussing or proposing. 3. 5. 52.

**Tall**, *a.* 4. 5. 32. See *Board*, and note.

**Tasque** [ < OF. *tasque* ], *n.* *Obs.* form of *task*. Business. 5. 1. 14.

**Taste**, *v.* 1. To perceive; recognize. 1. 6. 138.

2. To partake of; enjoy (tast). 4. 4. 93.

†**Tentiginous**, *a.* Excited to lust. 2. 3. 25.

**Terme**, *n.* 1. A period of time; time. 3. 3. 88.

2. An appointed or set time. *Obs.* in general sense. 1. 1. 6.

**Then**, *conj.* *Obs.* form of *than*. P. 10; etc.

**Thorow**, *prep.* *Obs.* form of *through*. 1. 1. 145.

**Thorowout**, *prep.* *Obs.* form of *throughout*. 2. 1. 50.

**Thought**, *n.* ?Device. 2. 2. 30.

**Thumb-ring**, *n.* A ring designed to be worn upon the thumb; often a seal-ring. P. 6.

**Ticket**, *n.* †A card; a brief note. 2. 8. 90.

**Time**, *n.* Phr. *good time!*: Very good; very well. 1. 4. 60.

**Time**, *v.* ?To regulate at the proper time; to bring timely aid to. 3. 3. 97.

**Tissue**, *n.* 'A woven or textile fabric; specifically, in former times, a fine stuff, richly colored or ornamented, and often shot with gold or silver threads, a variety of cloth of gold.' *CD*. Used *attrib.* 1. 1. 126.

**To night**, *adv.* †During the preceding night; last night. 4. 1. 18.

†**Too-too-**, *adv.* Quite too; altogether too: noting great excess or intensity, and formerly so much affected as to be regarded as one word, and so often written with a hyphen. 3. 3. 231.

**Top**, *n.* 1. Summit; used *fig.* 2. 2. 89.

2. The highest example or type. ?*Arch.* or *obs.* 4. 4. 244.

**Torn'd**, *ppl. a.* Fashioned, shaped (by the wheel, etc.). *Transf.* and *fig.* 2. 6. 85.

**Tother**, *indef. pron.* [A form arising from a misdivision of *that other*, ME. also *thet other*, as *the tother*.] Other; usually preceded by *the*. 1. 3. 37.

**Toy**, *n.* 1. A trifle. 2. 8. 2; 2. 8. 50.

2. A trifling fellow. 4. 7. 24; 4. 7. 57.

?3. Thing; trouble; used vaguely. 3. 3. 222.

**Tract**, *n.* 1. A level space; *spec.* of the stage. P. 8.

†2. Attractive influence, attraction. 2. 2. 10.

**Trauell**, *v.* To labor; toil. 3. 4. 52.

**Trauell**, *n.* †Toil; anxious striving. 1. 6. 119.

**Treachery**, *n.* An act of treachery. ?*Obs.* 3. 6. 49.

**Troth**, *int.* In troth; in truth. 4. 1. 21.

**Trow**, *v.* To think, suppose. As a phrase added to questions, and expressions of indignant or contemptuous surprise; nearly equivalent to 'I wonder.' 5. 2. 36.

**Turn**, *v.* To sour; *fig.* to estrange. 2. 7. 38.

**Turne**, *n.* 1. Humor; mood; whim. 2. 2. 37.

2. Act of service. 2. 2. 125.

3. Present need; requirement. 3. 3. 192.

**Umbrella**, *n.* †A portable shade, probably a sort of fan, used to protect the face from the sun. 4. 4. 81.

**Vndertaker**, *n.* One who engages in any project or business. ?*Arch.* 2. 1. 36.

**Vnder-write**, *v.* To subscribe; to put (one) down (for a subscription). 3. 3. 145.

†**Vnquiet**, *v.* To disquiet. 4. 1. 20.

**Vntoward**, *a.* Perverse, refractory. ?*Arch.* 2. 8. 16.

**Vp**, *adv.* Set up; established. 3. 5. 54.

**Vpon**, *prep.* 1. Directed towards or against; with reference to. 1. 1. 13; 1. 6. 112.

2. Immediately after. 3. 3. 123.

3. After and in consequence of. 1. 1. 39.

**Vrge**, *v.* To charge. Phr. *vrge with*: To charge with; accuse of. ?*Arch.* 4. 1. 44.

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**Vse**, *v.* To practise habitually. 1. 3. 42.

**Vtmost**, *n.* The extreme limit (of one's fate or disaster). 5. 6. 10.

**Valor**, *n.* Courage; used in *pl.* 4. 1. 32.

**Vapours**, *n. pl.* †A hectoring or bullying style of language or conduct, adopted by ranters and swaggerers with the purpose of bringing about a real or mock quarrel. [3. 3. 71](#) (see note).

**Veer**, *v. Naut.* To let out; pay out; let run. 5. 5. 46.

**Venery**, *n.* Gratification of the sexual desire. 3. 6. 7.

†**Vent**, *v.* To sell. 3. 4. 61.

**Vent**, *v.* 1. To publish; promulgate. 2. 3. 24.

2. To give expression to. 2. 3. 5; 2. 1. 166; 5. 8. 153.

**Venter**, *n.* *Obs.* form of *venture*. 1. 6. 175.

†**Venting**, *vbl. sb.* Selling; sale. 3. 4. 49.

**Vernish**, *n.* Older and *obs.* form of *varnish*. ?A wash to add freshness and lustre to the face; a cosmetic. 4. 4. 36.

||**Vetus Iniquitas**, *n. L.* 'Old Iniquity,' a name of the 'Vice' in the morality plays. 1. 1. 47.

||**Via**, *int.* It. Away! off! [2. 1. 3](#) (see note).

**Vice**, *n.* 1. Fault.

†2. The favorite character in the English morality-plays, in the earlier period representing the principle of evil, but later degenerating into a mere buffoon. 1. 1. 44; 1. 1. 84; etc. With quibble on 1. P. 9. See also Introduction.

**Vierger**, *n.* *Obs.* form of *verger*. 4. 4. 209.

**Vindicate**, *v.* †To avenge; retaliate for. 5. 6. 49.

**Virgins milke**, *n.* A wash for the face; a cosmetic. 4. 4. 52.

†**Wanion**, *n.* 'A plague;' 'a vengeance.' Phr. *with a wanion*: A plague on him; bad luck on him. 5. 8. 33.

**Wanton**, *a.* Playful; sportive. 2. 6. 75.

**Ward-robe man**, *n.* A valet. 1. 3. 13.

**Ware**, *v.* Beware of; take heed to. *Arch.* 5. 5. 5.

**Wast**, *n.* *Obs.* form of *waist*. 1. 4. 95. waste (with quibble on *waste*, a barren place). 4. 4. 204.

**Water**, *n.* 1. Essence; extract. 4. 4. 39.

2. *-water*: The property of a precious stone in which its beauty chiefly consists, involving its transparency, refracting power and color. 3. 3. 179; 181.

3. *strong-water*: A distilled liquor. 1. 1. 14.

**Wedlocke**, *n.* †A wife. 1. 6. 10; 2. 3. 18.

**Well-caparison'd**, *ppl. a.* Well furnished with trappings; also *fig.*, well decked out. Involving a quibble. 2. 5. 7.

**Wench**, *n.*

1. A mistress; strumpet. *Obsolescent.* 5. 2. 21.

†2. A term of familiar address; friend. 4. 1. 60.

**While**, *conj.* Till; until. Now prov. Eng. and U. S. 1. 3. 5.

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**Wicked**, *a.* ?Roguish. 4. 4. 197.

**Widgin**, *n.* [Form of *widgeon*.] A variety of wild duck. 5. 2. 39.

**Wis**, *adv.* [ < ME. *wis*.] 5. 8. 31. See *Wusse*.

**Wish**, *v.* To desire (one to do something); to pray, request. ?*Arch.* 2. 2. 52.

**Wit**, *n.* 1. Intellect. 1. 4. 29; 1. 4. 64.

2. Intelligence. 3. 2. 13.

3. Ingenuity; ingenious device. 2. 2. 86.

**Withall**, *adv.* Besides; in addition; at the same time. 2. 2. 27; 3. 5. 16. with-all. 2. 2. 73.

**Wiue-hood**, *n.* *Obs.* form of *wifehood*. 1. 6. 50.

**Worshipfull**, *a.* Worthy of honor or respect. 4. 7. 75. Used in sarcasm. 2. 2. 89; 3. 3. 8.

**Wrought**, *ppl. a.* Embroidered. ?*Arch.* 1. 2. 47.

†**Wusse**, *adv.* [Corruption of *wis* < ME. *wis*, by apheresis from *iwis*; sure, certain.] Certainly; truly; indeed. 1. 6. 40.

**Yellow-water**, *n.* 3. 3. 181. See *water*.

||**Zuccarina**, *n.* It. 'A kind of bright Roche-allum.' Florio.

||**Zuccarino**, *n.* 4. 4. 31. ?For *Zuccarina*, *q. v.*

||**Zucche Mugia**, *n.* It. ?A perfume. 4. 4. 35.

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## Footnotes

[1] The first volume of this folio appeared in 1616. A reprint of this volume in 1640 is sometimes called the Second Folio. It should not be confused with the 1631-41 Edition of the second volume.

[2] Note prefixed to *Bartholomew Fair*.

[3] *Eng. Drama*, p. 78.

[4] *Eng. Drama* 2. 296.

[5] *N. & Q.* 4th Ser. 5. 573.

[6] *Bibliog. Col.*, 2d Ser. p. 320.

[7] *Bibliog. Col.*, p. 320. For a more detailed description of this volume see Winter, pp. xii-xiii.

[8] For a collation of this edition, see Mallory, pp. xv-xvii.

[9] Collier, *Annals* 3. 275, 302; Fleay, *Hist.* 190.

[10] *Roscicus Anglicanus*, p. 8.

[11] 'A play of his, upon which he was accused, The Divell is ane Ass; according to *Comedia Vetus*, in England the Divell was brought in either with one Vice or other: the play done the Divel caried away the Vice, he brings in the Divel so overcome with the wickedness of this age that thought himself ane Ass. Παρεργουός [incidentally] is discoursed of the Duke of Drounland: the King desired him to conceal it.'—*Conversations with William Drummond*, Jonson's *Wks.* 9. 400-1.

[12] *Wks.* 3. 158.

[13] *Wks.* 5. 105 f. Cf. also Shirley, Prologue to *The Doubtful Heir*.

[14] Count Baudissin translated two of Jonson's comedies into German, *The Alchemist* and *The Devil is an Ass (Der Dumme Teufel)*.

[15] Eckhardt, p. 42 f.

[16] *Ibid.*, p. 67 f.

[17] In general the devil is more closely related to the clown, and the Vice to the fool. In some cases, however, the devil is to be identified with the fool, and the Vice with the clown.

[18] In the Digby group of miracle-plays roaring by the devil is a prominent feature. Stage directions in *Paul* provide for 'crying and rorying' and Belial enters with the cry, 'Ho, ho, behold me.' Among the moralities *The Disobedient Child* may be mentioned.

[19] So in *Gammer Gurton's Needle*, c 1562, we read: 'But Diccon, Diccon, did not the devil cry ho, ho, ho?' Cf. also the translation of Goulart's *Histories*, 1607 (quoted by Sharp, p. 59): 'The fellow—coming to the stove—sawe the Diuills in horrible formes, some sitting, some standing, others walking, some ramping against the walles, but al of them, assoone as they beheld him, crying Hoh, hoh, what makest thou here?'

[20] Cf. the words of Robin Goodfellow in *Wily Beguiled (O. Pl.*, 4th ed., 9. 268): 'I'll put me on my great carnation-nose, and wrap me in a rowsing calf-skin suit and come like some hobgoblin, or some devil ascended from the grisly pit of hell.'

[21] Cushman points out that it occurs in only one drama, that of *Like will to Like*. He attributes the currency of the notion that this mode of exit was the regular one to the famous passage in Harsnet's *Declaration of Popish Impostures* (p. 114, 1603): 'It was a pretty part in the old church-plays, when the nimble Vice would skip up nimbly like a jackanapes into the devil's necke, and ride the devil a course, and belabour him with his wooden dagger, till he made him roare, whereat the people would laugh to see the devil so vice-haunted.' The moralities and tragedies give no indication of hostility between Vice and devil. Cushman believes therefore that Harsnet refers either to some lost morality or to 'Punch and Judy.' It is significant, however, that in 'Punch and Judy,' which gives indications of being a debased descendant of the morality, the devil enters with the evident intention of carrying the hero off to hell. The joke consists as in the present play in a reversal of the usual proceeding. Eckhardt (p. 85 n.) points out that the Vice's cudgeling of the devil was probably a mere mirth-provoking device, and indicated no enmity between the two. Moreover the motive of the devil as an animal for riding is not infrequent. In the *Castle of Perseverance* the devil carries away the hero, Humanum Genus. The motive appears also in Greene's *Friar Bacon and Friar Bungay* and Lodge and Greene's *Looking Glass for London and England*, and especially in *Histrionmastix*, where the Vice rides a roaring devil (Eckhardt, pp. 86 f.). We have also another bit of evidence from Jonson himself. In *The Staple of News* Mirth relates her reminiscences of the old comedy. In speaking of the devil she says: 'He would carry away the Vice on his back quick to hell in every play.'

[22] Cf. also *Love Restored*, 1610-11, and the character of Puck Hairy in *The Sad Shepherd*.

[23] *Hierarchie of the Blessed Angels* 9. 574.

[24] Part 3. Cant. 1, l. 1415.

[25] Cf. *Devil in Britain and America*, ch. 2.

[26] *Geschichte des Teufels* 1. 316, 395.

[27] Hazlitt, *Tales*, pp. 39, 83.

[28] *Discovery*, p. 522.

[29] *O. Pl.*, 4th ed., 3. 213.

[30] *Early Eng. Prose Romances*, London 1858.

[31] See Herford's discussion, *Studies*, p. 305; also *Quarterly Rev.* 22. 358. The frequently quoted passage from Harsnet's *Declaration* (ch. 20, p. 134), is as follows: 'And if that the bowle of curds and cream were not duly set out for Robin Goodfellow, the Friar, and Sisse the dairy-maide, why then either the pottage was burnt the next day, or the cheese would not curdle,' etc. Cf. also Scot, *Discovery*, p. 67: 'Robin could both eate and drinke, as being a cousening idle frier, or some such roge, that wanted nothing either belonging to lecherie or knaverie, &c.'

[32] Cf. Pug's words, 1. 3. 1 f.

[33] See Herford, p. 308.

[34] A similar passage is found in Dekker, *Whore of Babylon*, *Wks.* 2. 355. The sentiment is not original with Dekker. Cf. Middleton, *Black Book*, 1604:

... And were it number'd well,  
There are more devils on earth than are in hell.

[35] Dekker makes a similar pun on Helicon in *News from Hell, Non-dram Wks.* 2. 95.

[36] A paraphrase of *Belfagor* occurs in the Conclusion of Barnaby Riche's *Riche his Farewell to Militarie Profession*, 1581, published for the Shakespeare Society by J. P. Collier,

1846. The name is changed to Balthasar, but the main incidents are the same.

[37] Jonson refers to Machiavelli's political writings in *Timber* (ed. Schelling, p. 38).

[38] *Eng. Dram. Lit.* 2. 606.

[39] Eckhardt, p. 195.

[40] In W. Wager's *The longer thou livest, the more fool thou art*.

[41] In Wapull's *The Tide tarrieth for No Man*.

[42] Subtle Shift in *The History of Sir Clyomon and Sir Clamydes*.

[43] In Wilson's *The Three Ladies of London*.

[44] He is so identified in Chapman's *Alphonsus, Emperor of Germany* c 1590 (*Wks.*, ed. 1873, 3. 216), and in Stubbes' *Anat.*, 1583. Nash speaks of the Vice as an antiquated figure as early as 1592 (*Wks.* 2. 203).

[45] *Med. Stage*, pp. 203-5.

[46] Eckhardt, p. 145.

[47] Sometimes he is even a virtuous character. See Eckhardt's remarks on *Archipropheta*, p. 170. Merry Report in Heywood's *Weather* constantly moralizes, and speaks of himself as the servant of God in contrast with the devil.

[48] This designation for the Vice first appears in *Nice Wanton*, 1547-53, then in *King Darius*, 1565, and *Histriomastix*, 1599 (printed 1610).

[49] Wright, *Hist. of Caricature*, p. 106.

[50] Doran, p. 182.

[51] *Ibid.*, p. 210.

[52] See Herford, p. 318.

[53] Woodbridge, *Studies*, p. 33.

[54] Contrasted companion-characters are a favorite device with Jonson. Compare Corvino, Corbaccio, and Voltore in *The Fox*, Ananias and Tribulation Wholesome in *The Alchemist*, etc.

[55] It should be noticed that in the case of Merecraft the method employed is the caricature of a profession, as well as the exposition of personality.

[56] Langbaine, *Eng. Dram. Poets*, p. 289.

[57] *Quellen Studien*, p. 15.

[58] 2. 2. 69.

[59] Mentioned by Koepfel, p. 15.

[60] So spelled in 1573 ed. In earlier editions 'palafreno.'

[61] *Studien*, p. 232.

[62] See note 2. 1. 168 f.

[63] Gifford points out the general resemblance. He uses Hutchinson's book for comparison.

[64] This book, so far as I know, is not to be found in any American library. My knowledge of its contents is derived wholly from Darrel's answer, *A Detection of that sinful, shamful, lying and ridiculous Discours, of Samuel Harshnet, entituled: A Discoverie, etc.... Imprinted 1600*, which apparently cites all of Harsnet's more important points for refutation. It has been lent me through the kindness of Professor George L. Burr from the Cornell Library. The quotations from Harsnet in the following pages are accordingly taken from the excerpts in the *Detection*.

[65] See Introduction, [Section C. IV](#).

[66] Swinburne, p. 65.

[67] Cf. also Gosson, *School of Abuse*, 1579; Dekker, *A Knight's Conjuring*, 1607; Overbury, *Characters*, ed. Morley, p. 66.

[68] See *New Inn* 2. 2; *Every Man in* 1. 5; B. & Fl., *Love's Pilgrimage*, *Wks.* 11. 317, 320.

[69] Cf. *Albumazar*, *O. Pl.* 7. 185-6; *Rom. and Jul.* 2. 4. 26; *Twelfth Night* 3. 4. 335; *L. L. L.* 1. 2. 183; Massinger, *Guardian*, *Wks.*, p. 346. Mercutio evidently refers to Saviolo's book and the use of the rapier in *Rom. and Jul.* 3. 1. 93. Here the expression, 'fight by the book', first occurs, used again by B. & Fl., *Elder Brother*, *Wks.* 10. 284; Dekker, *Guls Horne-booke*, ch. 4; *As You Like it* 5. 4. Dekker speaks of Saviolo, *Non-dram. Wks.* 1. 120.

[70] Overbury, ed. Morley, p. 72.

[71] *Ibid.*, p. 66.

[72] *Every Man in*, *Wks.* 1. 35.

[73] Letters to John Kempe, 1331, Rymer's *Foedera*; Hulme, *Law Quarterly Rev.*, vol. 12.

[74] Cunningham, *Eng. Industry*, Part I, p. 75.

[75] D'Ewes, *Complete Journal of the Houses of Lords and Commons*, p. 646.

[76] Cunningham, p. 21.

[77] Craik 2. 24. Rushworth, *Collection* 1. 24.

[78] For a more detailed account of the drainage of the Lincolnshire fens see Cunningham, pp. 112-119.

[79] Cf. Dekker, *Non-dram. Wks.* 3. 367.



[80] *Muse's Looking Glass*, O. Pl. 9. 180 (cited by Gifford).

[81] *Works*, 1641, reprinted by the Spenser Society.

[82] *Character Writings*, ed. Morley, p. 350.

[83] See p. xix.

[84] See *Trials for Witchcraft 1596-7*, vol. 1, *Miscellany of the Spalding Club*, Aberdeen, 1841.

[85] First appeared in 1597. *Workes*, fol. ed., appeared 1616, the year of this play.

[86] See Dedication to *The Fox*, Second Prologue to *The Silent Woman*, Induction to *Bartholomew Fair*, *Staple of News* (Second Intermean), *Magnetic Lady* (Second Intermean).

[87] See the note prefixed to *Staple of News*, Act 3, and the second Prologue for *The Silent Woman*.

[88] *Ev. Man in*.

[89] *Case is Altered*.

[90] *Staple of News*.

[91] Dedication to *The Fox*.

[92] The passage from the *Gipsies* especially finds a close parallel in the fragment of a song in Marston's *Dutch Courtezan*, 1605, *Wks*. 2. 46:

Purest lips, soft banks of blisses,  
Self alone deserving kisses.

Are not these lines from Jonson's hand? This was the year of his collaboration with Marston in *Eastward Ho*.

#### Transcriber Notes:

In the text of the actual play, lowercase "s" has been replaced by the "long s", "ſ". The capital letter "W" is often replaced with "VV", the letter "v" and the letter "u" are used interchangeably, and the letters "i" and "j" are also used interchangeably.

Many of the characters names in the play have various spellings, e.g., MERE-CRAFT and MERECRAFT, EVER-ILL and EVERILL, FITZ-DOTTEREL and FITZDOTTEREL, PIT\_FAL and PITFALL, DIVEL and DIVELL.

The footnotes in the actual play were added by the author as part of his thesis. The references for these footnotes are the line numbers. Since each scene begins the line numbers over at 1, these footnotes have been collected at the end of each scene, and refer to the appropriate line in the preceding scene.

Antiquated spellings and ancient words in the text of the play were preserved.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK THE DEVIL IS AN ASS \*\*\*

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