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THE MAGNETIC LADY
OR
HUMORS RECONCILED
BY
BEN JONSON

Edited with Introduction, Notes, and Glossary
BY

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PREFACE

For assistance of various kinds in the editing of this play my hearty thanks are due to the following men: to Professor J. M. Berdan of Yale for the generous loan of his volume, which contains a copy of the first edition of *The Magnetic Lady*; to Professor Charles P. Sherman of the Yale Law School for the explanation of a difficult point; to Mr. Andrew Keogh, Mr. Henry R. Gruener, and Mr. George A. Johnson for bibliographical aid; to Professor Brooke for valuable criticism; and especially to my teacher, Professor Cook, for constant inspiration and criticism.

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H. W. P.

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INTRODUCTION

A. Editions of the Text

I. THE FOLIO OF 1640

The Magnetic Lady was first published in the second volume of the 1640 folio of Jonson's collected works. 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, the original of 1640 is the only one calling for a detailed description; and of the others only the first, second, third, fifth, and eighth will be discussed.

As this play was published after the death of the author, we cannot expect to find that it underwent any degree of correction in the course of printing off. The two copies of the original folio which I have collated—one belonging to Professor J. M. Berdan, the other found in the Yale University Library—are almost identical. There are only two variations in the form of words (which are recorded in the variants to the text), and about a dozen minor differences in punctuation.

II. SUBSEQUENT EDITIONS

The inaccuracies of the 1640 folio were gradually eliminated in the subsequent editions. The edition of 1692 corrected some of the most obvious errors. It also attempted, not very consistently, to modernize punctuation, spelling, and capitalization. The edition of 1716 made several emendations of value, but introduced new errors. It made a further attempt to modernize spelling and punctuation. The designation of the act, which in earlier editions appears at the beginning of each scene, is omitted except at the beginning of the act. Whalley's edition of 1756 is the first attempt at a critical text. It made several valuable emendations, re-arranged or made insertions in verses for better metrical effect, and indicated a change of speaker which was unnoticed in earlier editions. It still further modernized capitalization and spelling, and replaced elided vowels. Gifford's edition is the nearest approach to a critical text. His chief contribution was the addition of stage-directions and side-notes. He reduced the number of scenes, making each one represent an actual change of place rather than a single situation. He also re-arranged verses for metrical effect. A number of the changes, however, are of questionable value; and his habit of spelling out elisions does violence, in some cases, to the metre. For a detailed discussion of these various editions of Jonson's works, see W. S. Johnson's edition of *The Devil is an Ass*, Introduction, pp. xiv–xvii.

B. DATE AND RECEPTION OF THE PLAY

The Magnetic Lady was acted by the King's Majesty's Servants at the Blackfriars Theatre. The license for performing it, which was quoted by Malone from the

Register of Sir H. Herbert, bears the date of 12th October, 1632. The following item is copied from Fleay (p. 336):

> 1632. Oct. 12.—(For the King's men) £2 'received of Knight (the Blackfriars bookkeeper) for allowing of Ben Jonson's play called Humours Reconciled or The Magnetic Lady to be acted.'

It would seem, from a passage in a letter to Jonson by James Howell, dated 27th Jan., 1629, that the play had already been written and acted; but the discrepancy is accounted for by Oldys. 'He tells us, in his manuscript notes to Langbaine, that Howell first published his letters without any dates, and that when he attempted to subjoin them in his subsequent editions, he confounded the time: "hence," says he, "so many errors in their dates."'[1] 'The time of the completion of the Magnetic Lady is fixed by the following sentence in a letter from John Pory to Sir Thomas Puckering, dated Sept. 20, 1632—" Ben Jonson (who I thought had been dead) hath written a play against next term called the Magnetick Lady."'[2]

As to the reception of the play, Langbaine wrote (before 1691): 'This play is generally esteemed an excellent play: tho' in those days it found some enemies.'[3] Alexander Gill's satire, *Uppon Ben Johnson's Magnetick Ladye*,[4] shows who some of these enemies were: Nathaniel Butter, Inigo Jones, Richard Allestree, and the writer, Gill. Jonson's quarrel with Inigo Jones began (1630–31) a short time before the composition of this play. He satirized Jones as Vitruvius Hoop, as In-and-in Medlay in a Tale of a Tub, and as Coronal Vitruvius in the *Entertainment to the King and Queen at Bolsover* on July 30, 1634. In *The Magnetic Lady*, although asserting

[1] Gifford, *Works of Ben Jonson* 6. 2.
[2] Collier, *Annals of the Stage* 2. 43–4.
[3] Langbaine, *Account of the English Dramatick Poets.*
[4] Gifford, *Works* 6. 113–6.

that 'a play, though it apparell and present vices in general, flies from all particularities in persons,' Jonson made satiric allusions to Allestree and Butter, and probably also to Gill (4. 2. 34; 3. 5. 139, and note). Fleay conjectures[1] that Damplay, who in the Induction derives *Magnetic* from *Magnus*, and who cites Vitruvius pedantically, is Inigo Jones. It would be interesting to know whether the king or queen ever saw *The Magnetic Lady* acted. The absence of any reference to it in *The Account of the Revels*[2] argues against a presentation at court. However, the king was a liberal patron of the drama, and might have seen this play at the Blackfriars.[3] At any rate, Jonson's expression of deference and gratitude (1. Ch. 48), and the Epilogue to the King, make it probable that he expected a royal auditor.

C. Allegory in *The Magnetic Lady*

The element of allegory in *The Magnetic Lady* is slight. The play, as a whole, is a humor-comedy, satirizing under typical figures pronounced follies of the time. (But Jonson does not keep consistently to his main satiric purpose, occasionally introducing a thrust at a personal enemy, or deviating into the obscure regions of allegory.) This element, however, has no organic function in the play: it is sporadic and trivial; and what in some cases seems a touch of allegory is nothing more than a pun on the name of a character. The three personages in the play who may be considered allegorical are Lady Loadstone, Captain Ironside, and Compass. In Woodbridge's *Studies in Jon-*

[1] *B. Chron.* 1. 386.

[2] Fleay, *History of the Stage*, p. 318.

[3] H. B. Baker, *The London Stage*, p. 28.

son's Comedy (p. 37), there is the following observation: 'In *The Magnetic Lady* . . . Lady Loadstone's powers of attraction are continually alluded to, though with no apparent reason unless it be perhaps the sound of her name, and at the end she is married to Captain Ironside, presumably because magnet attracts iron.' But this statement, I think, reverses the process which Jonson would more naturally have followed—that of adapting the name to the character and the plot, rather than the reverse. And reflection upon the nature of allegory inclines me to the opinion that these personages should not be classified under that type. Allegorical characters are personifications of a single, abstract quality; but these are typical characters, each with a predominant trait. Lady Loadstone is the rich and gracious hostess to whose hospitality is added the attraction of a wealthy and marriageable niece; Compass is the astute observer and critic, the scholar with a satiric bent; and the typical soldier swaggers in the person of Captain Ironside. In one passage, however, Lady Loadstone and Compass are mentioned as if they were merely symbolic personifications:

> As Doctor Ridley writ, and Doctor Barlow?
> They both have wrote of you and Mr. Compasse.
> (1. 4. 5; see note)

Again, in Act 5, scene 5, Alderman Parrot's widow is described in such terms that one is doubtful as to whether the subject of conversation is a gentlewoman or a parrot. With the exception of these passages, the seemingly allegorical touches in the play may rather be explained as puns on the names which suggest the predominant traits of typical characters than as genuine personifications. The marriage of Lady Loadstone and Ironside is a natural result of the situation; rather hastily executed, to be sure, but not more so than the union of

Oliver and Celia in *As You Like It*; and as justifiable, at least, as the marriage of Vincentio and Isabella in *Measure for Measure*. The allegory in *The Magnetic Lady* is much less extensive and important than that in *The Staple of News*. The quasi-allegorical passages are the product of Jonson's ingenuity, and belong to the same species of mental dexterity as his habit of punning, and his use of words with an ambiguous meaning or humorous connotation.

D. The Satire

I. SPECIFIC OBJECTS OF SATIRE

In *The Magnetic Lady*, Jonson, as he explains in the Induction (lines 86–97), is making a summary of his satiric humor-studies: he brings together 'a diversity of guests, all persons of different humors to make up his perimeter.' The result is not emphasis upon the satire of one or a few specific types or customs, but a more scattering and cursory treatment of many. Since the play lacks the unifying force of a central satiric motive, such as is exhibited in *Volpone* and *The Alchemist*, we cannot expect it to possess their dramatic power; but to one who has made a study of Jonson's earlier works, the play is rich in literary allusion.

In addition to his satire of representative types of folly or affectation, Jonson attacks various customs and superstitions. He makes thrusts at astrology (2. 2. 50; 5. 10. 14), the predictions of almanacs (4. 2. 25), and monopolies (1. 7. 74; 5. 3. 12). In this byplay he merely echoes work done more thoroughly in *The Alchemist* and *The Devil is an Ass*. The conflict of the humors of the captain and the courtier gives opportunity for an elaborate satire upon the duello, and in the last act he attacks the popular belief in demoniac possession, a phase of the

witchcraft-superstition. The exposure of this superstition of demoniac possession in Act 5 is a much abridged parallel to the satire upon the belief in alchemy in *The Alchemist*. It is involved with satire upon the doctor's pretended powers of exorcism, and upon the popular belief in birds of omen. As the topic of the duello, and Jonson's satirical comments upon it, are discussed with some fulness in the notes (3. 3. 44; 3. 5. 21, 26), it is not necessary to deal with it further at this point. The satire upon the belief in demoniac possession and other allied objects of Jonson's humor and ridicule is also discussed in the notes (5. 5. 8). The vogue of dueling and the belief in witchcraft were both elaborately satirized in *The Devil is an Ass*; and are discussed in their historical relations in Johnson's edition of this play (Introduction, pp. liv–lviii, lxii–lxv).

II. SATIRE OF TYPES OR CLASSES

Before discussing the satire of types or classes, it may be well to classify the characters of the play. A survey of the group suggets the following division: (1) sympathetic characters; (2) humor-types not treated satirically; (3) minor characters; and (4) satirized characters. In addition to these four main groups may be mentioned a fifth, the personages of the chorus—Probee, Damplay, and Boy of the House—who discuss questions of critical and theatrical interest that have a bearing upon the play.

The one sympathetic person of the play is Compass. He is the chorus or ideal commentator; his function is to expose and explain the follies of the other characters. Gifford remarks that he is the mouthpiece of Jonson; and there certainly are strong points of resemblance between this character and the dramatist himself. His ideas and

sentiments are in harmony with those which Jonson expressed in the *Underwoods* and *Discoveries*, and enforced dramatically through the speeches of Crites and Horace. His mental characteristics are also those of Jonson—keen observation, extensive knowledge, unerring insight into character, freedom from contemporary superstitions. Like the dramatist, he is a scholar, and has been a soldier. If one is looking for autobiographical material in Jonson's plays, he may well be considered together with Horace, Crites, and Macilente.

In the second group, the humor-types not treated satirically, belong Captain Ironside and the midwife, Chair. The captain is the typical soldier and man of action—independent, void of ceremony, intolerant of affectation and caprice. Although sudden and quick in quarrel, he is without deep grudge or resentment, and ready to do another a good turn. He is a hasty and successful wooer. The midwife is a type pretty thoroughly individualized. She is coarse and morally obtuse, but has the attractive qualities of good nature, and healthy optimism. The forcefulness of her personality is shown indirectly in the success with which she composes the quarrel between Polish and Keep.

In the third group, the minor characters or mere agents of the plot, belong Lady Loadstone, Placentia, Pleasance, Keep, Needle, and Item.

The satirized characters, or main group, include Palate, the clergyman; Rut, the physician; Silkworm, the courtier; Practice, the lawyer; Interest, the usurer; Bias, the intriguing politician; and Polish, whose character is sufficiently complex to require separate treatment. In satirizing these personages, Jonson is repeating work that he has done before. He is beyond doubt the greatest English satiric dramatist, and in his epigrams he took a high rank in satiric character-writing. The success of Jonson

as a satiric dramatist is probably due in large part to the happy union of the man and the time. He possessed a strong intellectual endowment and sturdy common sense. His temper was serious and self-conscious. From his study of classical literature he acquired a reverence for form and for the rational element, and a fund of critical precepts. And he began to write at a time when the vogue of Elizabethan romantic literature was beginning to pass. Shakespeare's later comedies, which were contemporary with Jonson's *Every Man in His Humor*, were becoming increasingly serious in tone ; and a few years later he gave up for a time the production of romantic comedy, and devoted himself to the highest form of realism, tragedy. The decade from 1600 to 1610 was the most serious period of the national drama. The literary fashions and social culture introduced from Italy, though bearing excellent fruit with Sidney, Marlowe, Greene, Shakespeare, and others, had developed on the social side into affectation, extravagance, and vice. The death of Elizabeth removed a great national unifying and uplifting force ; and the corrupt court of James reduced to further disillusionment the idealistic temper of the preceding decade. The appeal of the drama at length became narrower, and the Puritan movement increasingly drew away the middle-class element from the theatres. The audience, it is probable, became composed mainly of the rabble and the courtiers ; and when, in the following decade, the realistic drama was less in vogue, the coarse tragi-comedies of intrigue by Beaumont and Fletcher and their successors held the chief place on the stage. But Jonson, with the exception of the years when he was busy on the masques, persisted in the composition of realistic and satiric plays. While the majority of the dramatists were writing plays of adventure and intrigue with a foreign setting, he continued to satirize the follies of the time. The characters of *The*

Magnetic Lady, then, are not new; they are the types found in Jonson's earlier plays, his epigrams, and the satires of the character-books—the courtier, the doctor, the prelate, the usurer, the lawyer.

It would be interesting to consider just how much social justification there was for Jonson's satire; to make allowance for the selection and emphasis of a negative and unsympathetic temper, and for the exaggeration due to the influence of the classics and the acceptance of the role of satirist. After reading Professor Ward's *Some Political and Social Aspects of the Later Elizabethan and Earlier Stewart Period*,[1] one is inclined to believe that Jonson has overemphasized the objectionable features in the life of the times; but any attempt at an exact estimate is beyond the purpose of this work. Since Jonson was satirizing the life of the court and the capital, and the court, especially during the reign of James, was notoriously corrupt, the satire may be considered a fairly accurate transcript of facts, even if a large part of the nation was morally and socially sound.

Among the characters satirized, especial mention should be made of Polish. She and the midwife are the original creations of the play. In fact, Polish is portrayed as an individual character rather than a type. In one of Gifford's notes [2] he makes the following observation: 'How little Jonson is known to the dramatic critics may be collected from the silence which they all observe respecting the character of Mrs. Polish, the most perfect representation of a gossiping " toad-eater " that the English stage can boast. Supple, voluble, and abounding in anecdote, she wins her way to confidence, betrays her trust, insults the agents of her guilt in the madness of security, and when discovered, in spite of the readiness

[1] *Cambridge History of English Literature*, Vol. 5, chap. 14.
[2] *Wks.* 6. 110–11.

of her subterfuges, assumes the most frontless hardihood, and without a touch of penitence for her crime, gaily proceeds to anticipate the reward of her treachery.' Castelain [1] calls Polish the one interesting character of the play. But there is, I think, another important trait of Polish's character which has escaped the notice of the critics, her Puritanism. This may be illustrated by quoting a few passages from her speeches:

> And then the Persians were our Puritanes. (1. 5. 18)
> She was both witty and zealous,
> And lighted all the Tinder o' the truth,
> As one said, of Religion, in our Parish. (1. 5. 33–5)

When Chair, the midwife, composes the quarrel between Keepe and Polish, which the latter fears will result in the disclosure of her plot, she exclaims (4. 7. 11): 'Blest be the Peace maker.' Also, before this, when the nurse in anger threatens to divulge the secret, Polish exclaims:

> Didst thou not sweare
> To keep it secret? and upon what booke?
> I do remember now, *The Practice of Piety*. (4. 4. 37)

Almost as significant as evidences of the assumed religious character of Polish are the following: 1. 4. 34; 1. 4. 62; 2. 2. 2. This Puritanic strain in her character has probably been unnoticed because it is only one trait of several which are prominent. She is a toady, a 'stroaker,' a fawning flatterer. Her loquacity is irrepressible. Her personal ambition overrides all moral principle or respect for others. She has an active mind—is naturally clever. Moreover, she speaks the language and assumes the character of the devout Puritan of the time. Besides creating an individual character, then, Jonson is repeating his satire of the Puritans: Polish belongs in the list with Ananias and Tribulation Wholesome of *The Alchemist*,

[1] *Ben Jonson*, p. 442.

Zeal-of-the land Busy and Dame Purecraft of *Bartholomew Fair*, and the ' surly shepherds ' of *The Sad Shepherd*. But the Puritanism of Polish is not so pronounced as theirs ; she is an individual in whom an assumed Puritanism is one of a number of co-ordinate characteristics. A type, of course, is more simple : it is a personality with one predominant trait, or with one trait especially emphasized by the fact that it motivates a series of events. Ananias, Tribulation Wholesome, Busy, and Dame Purecraft are simply obvious types of the Puritan, as Jonson saw him. Although the satire upon the Puritans, or upon religious hypocrites in general, which Jonson made in creating the character of Polish, is not so obvious as this earlier satire, it is an important element in the play ; in portraying her, he re-echoed work already done, as well as produced a striking dramatic personality.

III. PROTOTYPES OF THE CHARACTERS IN JONSON'S EARLIER PLAYS

It is easy to discover likenesses between most of the characters of this play and those of Jonson's earlier comedies, but a closer comparison will detect equally striking differences. Professor Ward observed, in commenting upon Jonson's characterization [1] : ' His characters are never more original than when they at first sight appear to resemble other characters, either created by himself or his contemporaries. If instead of pointing out where Jonson's characters . . . resemble Shakespeare's, a languid criticism would condescend to enquire where they differ from their supposed prototypes, a beginning would have been made towards an appreciation of his supreme merits. To label Jonson's characters as a mere series of types of general ideas is to shut one's eyes to

[1] *Hist. of Eng. Dram. Lit.* II. 402.

the nicety with which they are distinguished from others to which they have a superficial likeness.'

In the following comparisons, I am merely noting type-resemblances, or isolated likenesses, and am ignoring the individuality and realism of the characters which make them vivid and interesting.

Compass recalls Macilente-Asper, of *Every Man Out*; Crites, of *Cynthia's Revels*; and Horace, of *The Poetaster*. In his character of expositor, he belongs to the same class as these, and also to that of Carlo Buffone, in *Every Man Out*; Truewit, Dauphine, and Clerimont, in *The Silent Woman*; Volpone, Mosca, and Sir Politic Would-be, in *The Fox*; and Arruntius, in *Sejanus*. Ironside is similar in some respects to Kastrill, of *The Alchemist*. He is the last of a list of captains or 'boys of the sword,' the literary descendants, or at least analogues, of Plautus' Miles Gloriosus [1]; but, unlike them, he is a humor-study not drawn satirically; he is a boisterous, but likable, character, and in the end is rewarded with the hand of the rich widow. Palate, in his character of glutton, recalls Jonson's supreme portrayal of the type in Sir Epicure Mammon, of *The Alchemist*. For the rest, he is the unlearned and worldly pastor, resembling Chaucer's Friar. Dr. Rut, in his character as the sensual, unprincipled, and superstitious physician, is a much more forcible representative of the type than Almanac, of *The Staple of News*. Silkworm belongs with Fastidious Brisk, of *Every Man Out*, and Hedon, of *Cynthia's Revels*. As a boastful but timorous duelist he reminds one of Bobadill and Master Stephen, of *Every Man In*; Shift, of *Every Man Out*; Tucca, of *The Poetaster*; Sir John Daw and Sir Amorous La-Foole, of *The Silent Woman*; and Sir Glorious Tipto, of *The New Inn*. Practice, as a type of the ambitious lawyer, is less objectionable

[1] Reinhardstoettner, *Spätere Bearbeitungen Plautinischer Lustspiele*, pp. 81, 103.

than Voltore, of *The Fox*, Sir Paul Eitherside, of *The Devil is an Ass*, and Picklock, of *The Staple of News*. Interest, as the typical usurer, or, in a broader sense, the typical miser, belongs with Sordido, of *Every Man Out*, Volpone and his expectant heirs, of *The Fox*, and Pennyboy, the usurer, of *The Staple of News*. Polish, as I have already noted, has an important trait in common with Ananias and Tribulation Wholesome, of *The Alchemist*, and Zeal-of-the-land Busy and Dame Purecraft, of *Bartholomew Fair*. Pleasance belongs to the same class of pleasant, but dependent and rather characterless women as Dame Pliant, of *The Alchemist*, Win Littlewit, of *Bartholomew Fair*, and Mrs. Fitzdottrell, of *The Devil is an Ass*. Finally Placentia, in her character of an heiress whose wealth attracts suitors, is similar to Pecunia, of *The Staple of News*.

E. Sources

I. CHAUCER

As Ballman has pointed out,[1] Jonson is largely indebted to Chaucer for the characterization of Parson Palate and Doctor Rut, the prototypes of these characters being the friar and the physician of *The Canterbury Tales*. Jonson also paraphrases a passage from *The Canterbury Tales* (3. 4. 22–6), and imitates Chaucer's rhyme and phrase in four other passages (1. 1. 87; 1. 2. 39; 1. 2. 42; and 1. 6. 14). There is also another couplet, unnoticed by Ballman, in which Jonson seems to repeat Chaucer's thought and poetic form (1. 2. 27). Of this indebtedness it is not necessary to speak further at this point, as it is considered in the explanatory notes.

[1] *Chaucer's Einfluss auf das Englische Drama* (Strassburg, 1902), pp. 24–5.

II. GREEK PHILOSOPHY

In the discussion of valor in Act 3, scene 5, Jonson repeats thoughts expressed in the speech of Lovel in Act 4, scene 4 of *The New Inn*. As the source of this speech has been investigated by Dr. Tennant in his edition of *The New Inn*, I shall merely indicate his conclusions.

The parallel passages of *The Magnetic Lady* and *The New Inn* are as follows:

M. L. 3. 5. 83–96. *Pra.* I think a cup of generous wine were better,
Then fighting i' your shirts. *Dia.* Sir, Sir, my valour,
It is a valour of another nature,
Then to be mended by a cup of wine.
Com. I should be glad to heare of any valours,
Differing in kind; who have knowne hitherto,
Only one vertue, they call *Fortitude*,
Worthy the name of valour. *Iro.* Which, who hath not,
Is justly thought a Coward: And he is such.
Dia. O, you ha' read the Play there, the *New Inne*,
Of Ionsons, that decries all other valour
But what is for the publike. *Iro.* I doe that too,
But did not learne it there; I thinke no valour
Lies for a private cause.

3. 5. 111–14. *Dia.* . . . I doe know all kinds
Of doing the busines, which the Towne cals valour.
Com. . . . Your first? *Dia.* Is a rash head-long unexperience.

N. I. 4. 4. 39–48. It is the greatest vertue, and the safety
Of all mankinde, the obiect of it is danger.
A certaine meane 'twixt feare, and confidence:
No inconsiderate rashnesse, or vaine appetite
Of false encountring formidable things;
But a true science of distinguishing
What's good or evill. It springs out of reason,
And tends to perfect honesty, the scope
Is alwayes honour, and the publique good:
It is no valour for a priuate cause.

M. L. 3. 5. 118–19. *Dia.* The next, an indiscreet
Presumption, grounded upon often scapes.

N. I. 4. 4. 206–7. So he is valiant,
That yeelds not unto wrongs; not he that scapes 'hem.

M. L. 3. 5. 124–7. *Com.* . . . Your third? *Dia.* Is nought but an excesse of choller,
That raignes in testy old men—. *Com.* Noble mens Porters
And selfe conceited Poets. *Dia.* And is rather
A peevishnesse, then any part of valour.

N. I. 4. 4. 64–6. *Lov.* . . . I never thought an angry person valiant:
Vertue is never ayded by a vice.
4. 4. 74–7. *Lov.* No man is valianter by being angry,
But he that could not valiant be without:
So, that it comes not in the aid of vertue,
But in the stead of it.

M. L. 3. 5. 150–1. *Dia.* But mine is a Judicial resolving,
Or liberall undertaking of a danger—.

N. I. 4. 4. 126–9. *Lov.* A valiant man
Ought not to undergoe, or tempt a danger,
But worthily, and by selected wayes:
He undertakes with reason, not by chance.

M. L. 3. 5. 180–4. *Pra.* But there's a Christian valour, 'bove these too.
Bia. Which is a quiet patient toleration,
Of whatsoever the malitious world
With Injury doth unto you; and consists
In passion, more than action, Sir Diaphanous.

N. I. 4. 4. 130–9. *Lov.* His valour is the salt to his other vertues,
They are unseason'd without it. The waiting maids,
Or the concomitants of it, are his patience,
His magnanimity, his confidence,
His constancy, security, and quiet;
He can assure himselfe against all rumour!
Despaires of nothing! laughs at contumelies!
As knowing himselfe, advanced in a height
Where injury cannot reach him, nor aspersion
Touch him with foyle!

These parallels, as well as the reference to *The New Inn*, show that Jonson had in mind Lovel's oration on

valor when writing this scene of *The Magnetic Lady*. The difference between the two situations as a whole is that the speech of Lovel is declamatory, and expresses a noble idealism, while the discussion in this play, since it is participated in by several speakers, is more dramatic —is humorous and satiric, as well as reflective. The serious, reflective element is almost identical with that in *The New Inn*, which has been traced by Dr. Tennant to the third book of Aristotle's *Nicomachean Ethics*.[1] Tennant also points out that the same ideas may be found in Plato's *Protagoras* and *Laches*.

III. OTHER CLASSICAL BORROWINGS

Jonson's debt to other classical authors is small in *The Magnetic Lady*. His classical borrowings, most of which were pointed out in a general way by Gifford, are recorded in the notes. These borrowings are all confined to brief passages. Counting references to characters of Latin literature, as well as quotations and allusions, the authors and the number of references to each are as follows: Plautus, 5; Terence, 4; Horace, 3; Juvenal, 2; Cicero, 2; Aristophanes, 1; Martial, 1; and Claudian, 1. The influence of Horace is more apparent in the critical ideas which Jonson expounds in the choruses, but these are so thoroughly assimilated as to preclude literary allusion.

IV. JONSON'S EARLIER PLAYS

The chief source upon which Jonson drew in writing *The Magnetic Lady* was material treated in his earlier plays. His general indebtedness to these has been indicated in the remarks on the prototypes of the characters. At the time of writing this play he was bedridden; had lost

[1] Edition of *The New Inn*, Introduction, pp. xlix–lvi.

that touch with contemporary affairs that might have furnished him with new material; and was dependent upon his imagination, working over the materials afforded by his memory. Jonson's detailed indebtedness to his earlier plays, the allusions, and the repetitions of phrases and ideas, are carefully considered in the explanatory notes.

V. THE RELATION OF *THE MAGNETIC LADY* TO ELIZABETHAN AND JACOBEAN SATIRE AND THE SATIRIC DRAMA

Although Jonson was the first great English satirist to select the drama as the vehicle for his invective, he had a formidable list of predecessors and contemporaries in satiric character-drawing. We are accustomed to consider the age of Elizabeth as one of the characteristic eras of Romanticism, and predominantly it was; but a nearer approach will also discover its great complexity. Gascoigne wrote *The Steele Glas* as early as 1576. Formal satire came distinctly into fashion in the last decade of the sixteenth century: Alden has discussed a list of satirists who wrote between 1593 and 1600.[1]—Donne, Lodge, Hall, Marston, Guilpin, T. M., the author of Micro-Cynicon, Turner, and Rowlands. After this period formal satire declined, until in 1613 it revived, and flourished for another decade.[2] This temporary blank is probably due, as Alden believes, partly to the efforts of the authorities to suppress satirical literature, and partly to the rise of the satirical drama.

In the drama, the last decade of the sixteenth century was distinctly an age of Romanticism, but by 1600 a

[1] *The Rise of Formal Satire in England under Classical Influence.*
[2] Alden, pp. 238–9.

change became apparent. The exuberance of imagination began to decline, and the national temper seems to have grown more serious and reflective. This is evidenced in part by the rise of Puritanism. So, too, it is exhibited in the drama. Most of the plays from 1600 to 1608 or 1609 were tragedies, or realistic or satiric comedies.[1] Within these years Shakespeare wrote his great tragedies, and Jonson his best comedies. The decade may be called the serious period of the national drama. But after the retirement of Shakespeare, and the rise of the vogue of Beaumont and Fletcher, the influence of the drama narrowed. The better element of the middle class stayed away more and more; and the audience, as described in the inductions to *Bartholomew Fair* and *The Magnetic Lady*, seems to have consisted in large part of courtiers and people of fashion, and the rabble. From *Bartholomew Fair* to *The Staple of News*, Jonson was busy on the production of masques; and when he again turned to the drama, his own powers had declined, and the form in which he chose to write had gone out of vogue. But in spite of his only partial success, he continued the tradition of the serious drama; and while in the hands of others the English stage had degenerated into a form of sensational entertainment, he exposed and satirized in comedy the same abuses that were attacked by the satirists and the Puritans.

An enumeration of the objects of Jonson's satire in *The Magnetic Lady* will give an idea of its scope. Under the head of moral defects occur the following: avarice, usury, ambition, fortune-hunting, flattery, abuse of guardianship, hypocrisy, bribery, lust, gluttony, superstition, affectation, slander, cowardice, stupidity. The fashions and institutions satirized are: extravagance in

[1] Thorndike, *The Influence of Beaumont and Fletcher upon Shakspere*, chap. 6.

clothes, belief in astrology, the monopoly-system, and the vogue of dueling. Some of these, of course, are merely touched upon. Among the classes satirized are the politician, the money-lender, the lawyer, the courtier, the physician, and the clergyman.

The conventional character of the types and objects satirized in *The Magnetic Lady* may be seen by a cursory examination of the satiric character-drawing and satiric drama of the early seventeenth century. In the character-writing of Joseph Hall (1597–1608), Sir Thomas Overbury (1614), and John Earle (1628), we find portrayed characters that are obviously analogues to those in *The Magnetic Lady*—courtier, flatterer, soldier, tailor, Puritan, mere common lawyer, almanac-maker, hypocrite, precisian, vain-glorious coward in command, roaring boy, domestic chaplain, witless gallant, mere dull physician, alderman, idle gallant, she-precise-hypocrite, handsome hostess, affected man, coward, sordid rich man, etc. Also in the drama, especially that of the first decade of the seventeenth century, are found the same general types of character satirized by Jonson. The works of Middleton, especially, furnish interesting parallels; and the same types are found in Marston, Dekker, and the earlier work of Beaumont and Fletcher. By glancing through the list of *dramatis personæ* of these plays, one can make out a long list of such personages: Lucre, a rich uncle; Hoard; Moneylove; Glister, a doctor of physic; Purge, an apothecary; gallants; Gallipot, an apothecary; promoters; midwife, nurses, Puritans, and other gossips; Knavesby, a lawyer; a land-captain; a sea-captain; Securitie, a usurer; Bramble, a lawyer; Morecraft, a usurer, etc., etc.

This brief review, and the remarks on the prototypes of the characters, show the conventional character of Jonson's satire. The customs and classes held up to ridicule

or moral reprobation in this, as well as his earlier comedies, are the regular objects of Elizabethan and Jacobean formal satire and the satiric drama. Jonson's distinction consists in vividness, convincingness, and consistency of character-portrayal; in reflective comment, humor, diction, literary allusion, and energy of treatment. While it is not the purpose of this work to consider how far Jonson's satire is a realistic reflection of the times, I may remark in passing that it deals with some abuses which were of a purely temporary or transitory nature. A large proportion of the moral vices attacked—avarice, ambition, flattery, hypocrisy, lust, gluttony, cowardice, stupidity —are the universal evils of human nature; but the office of state-informer, the extravagance of court-costume, the belief in astrology and alchemy, the monopoly-system, the vogue of dueling, and the ignorance and worldliness of clergymen and physicians, were the peculiar evils of the time. Volpone is a type of avarice, one of the evil passions of human nature. Bobadill is a type of the disbanded soldier, living by his wits, who infested the capital at a certain period of its history. In other words, Jonson was both a classical satirist and an English realist.

F. Extracts from the Critics

Ward[1]: After *The New Inn* Jonson produced two further comedies, of which the earlier, *The Magnetic Lady* or *Humours Reconciled*, acted, as it would appear, under the latter title, in 1633, seems to have not been wholly unsuccessful. Yet in it we have in truth nothing more than the remnants of Ben Jonson—dry leaves from a nosegay of brighter days. The conception of the piece

[1] *Hist. Eng. Dram. Lit.* 2. 377–8.

is that of assembling a variety of characters, each distinguished by its own ' humour,' round the centre supplied by the dramatic action ; but there is nothing *magnetic* about the lady except the money of her niece, and the humours of the characters in general are described rather than illustrated by the course of the play. In its execution the marks of old age are apparent. Gifford praises the character of Polish, the she-parasite of Lady Loadstone, as an unequalled dramatic picture of the ' gossiping toad-eater ' ; at all events, this personage is more vigorously drawn than the rest of the *Intimes* of the Magnetic Lady. The author's undertaking to ' reconcile ' the humours contrasted with one another is indeed carried out in part, but very perfunctorily. Altogether the comedy is by no means devoid of ingenuity ; but on the other hand it cannot be pronounced free from coarseness.

Swinburne[1]: The higher genius of Ben Jonson as a comic poet was yet once more to show itself in one brilliant flash of parting splendour before its approaching sunset. No other of his works would seem to have met with such all but universal neglect as *The Magnetic Lady* ; I do not remember to have ever seen it quoted or referred to, except once by Dryden, who in his *Essay of Dramatic Poesy* cites from it an example of narrative substituted for action, ' where one comes out from dinner, and relates the quarrels and discorders of it, to save the undecent appearance of them on the stage, and to abbreviate the story.' And yet any competent spectator of its opening scenes must have felt a keen satisfaction at the apparent revival of comic power and renewal of the dramatic instinct so lamentably enfeebled and eclipsed on the last occasion of a new play from the same hand. The first act is full of brilliant satirical description and humorous analysis of humours : the commentator Compass, to whom

[1] *Study of Ben Jonson*, pp. 81–3.

we owe these masterly summaries of character, is an excellent counterpart of that 'reasonable man' who so constantly reappears on the stage of Molière to correct with his ridicule or control by his influence the extravagant or erratic tendencies of his associates. Very few examples of Jonson's grave and deliberate humour are finer than the ironical counsel given by Compass to the courtly fop whom he dissuades from challenging the soldier who has insulted him, on the ground that the soldier

> has killed so many
> As it is ten one to one his turn is next;
> You never fought with any, less, slew any;
> And therefore have the (fairer) hopes before you.

The rest of the speech, with all that follows to the close of the scene, is no less ripe and rich in sedate and ingenious irony. There is no less admirable humour in the previous discourse of the usurer in praise of wealth—especially as being the only real test of a man's character:

> For, be he rich, he straight with evidence knows
> Whether he have any compassion
> Or inclination unto virtue, or no:
> Where the poor knave erroneously believes
> If he were rich he would build churches, or
> Do such mad things.

Most of the characters are naturally and vigorously drawn in outline or in profile: Dame Polish is a figure well worthy the cordial and lavish commendation of Gifford: and the action is not only original and ingenious, but during the first four acts at any rate harmonious and amusing. The fifth act seems to me somewhat weaker; but the interludes are full of spirit, good humour, and good sense.

Aronstein[1]: Das ist die nicht gerade sehr erfreuliche Handlung, die, wenn auch nicht ohne ermüdende Längen

[1] *Ben Jonson*, pp. 225–6.

und Episoden, doch während der ersten vier Akte ziemlich lebhaft fortschreitet, im fünften Akte allerdings sich nur mühsam ihrem Ende zuschleppt.

Die Charaktere sind zum Teil in der Anlage nicht übel. Jonsons umfassende Menschenkenntnis und scharfe Beobachtungsgabe verleugnen sich auch hier nicht. Gifford lobt nicht mit Unrecht den Charakter der Frau Polish, die er „die vollkommenste Darstellung einer geschwätzigen Schmarotzerin nennt, deren die englische Bühne sich rühmen kann." Swinburne sieht überhaupt in diesem Stücke ein Wiederaufleben der komischen Kraft Ben Jonsons und findet besonders den Charakter des Compass sehr gelungen, den er ein ausgezeichnetes Gegenstück zu dem Raisonneur bei Molière nennt. In Wirklichkeit fehlt allen diesen Charakteren, ob der Dichter sich nun auf dichterische Vorbilder stützt, wie in dem Arzt und Geistlichen, die Chaucers Frere und Physician in den Canterbury-Geschichten nachgeahmt sind, oder ob er aus eigener Beobachtung schöpft, die Frische, der Humor, das Leben. Das Skelett und die äusseren Umrisse sind scharf gesehen, aber die schöpferische Phantasie vermag diesen nicht mehr Leben einzuhauchen. Nur die Reflexion und Satire, die lehrhafte Absichtlichkeit sind geblieben. So löst denn gerade dieses Stück, dessen Bau den alten Theaterpraktiker und dessen scharfe und geistvolle Sprache den hochgebildeten, denkenden Dichter nicht verleugnen, bei dem Leser und Verehrer Jonsons mehr wie eins der früheren traurig-pathetische Gefühle aus. Die alte dramatische Kraft ist erloschen, und nur unter dem Zwange äusserer Not kehrt der alte und kranke Dichter zur Bühne zurück, ohne doch etwas anderes als ein Zerrbild seiner früheren Leistungen vollbringen zu können.

Castelain [1]: Ce qu'il faut encore louer dans cette comédie, comme dans celle qui précède, c'est la façon

[1] *Ben Jonson*, pp. 443–4.

dont elle est écrite. Le style, qui garde quand il faut sa vigueur d'autrefois, s'est assoupli, semble-t-il, comme sous l'influence aimable de Fletcher, en même temps que l'humeur du poète gagnait en douceur, en gaieté. On en pourra juger par les quelques portraits qui remplissent le premier acte ; nous citerons également un morceau plus considérable, quoique les grands discours soient assez peu nombreux dans cette pièce et que l'auteur, avec un souci du mouvement dramatique qu'il n'a pas toujours montré, ait eu soin de les couper par de courtes répliques des interlocuteurs. C'est l'éloge de la richesse que fait Sir Moth, le vieil avare, devant Compass et quelques autres. Jonson a su renouveler ce lieu commun par d'heureux traits : celui des églises est une vraie trouvaille ; il faudrait changer le mot suivant les siècles, mais il est d'application éternelle. On peut citer encore un autre morceau d'une facture non moins admirable et non moins jolie ; d'une portée moins générale, mais plein de détails amusants. C'est Compass qui veut réconforter Sir Diaphanous, lequel hésite fort a se battre avec le terrible Ironside ; et il lui tient un beau discours, plein de raisons spécieuses et inattendues. Sans doute, on ne saurait prétendre qu'il y ait dans cette scène toute la verve cocasse, toute la fantaisie verbale qu'y auraient mises Regnard ou Banville ; mais il y a des traits qu'ils auraient voulu trouver, j'en suis sûr, d'autres qu'ils n'auraient peut-être pas inventés. Et si de pareils morceaux font exception dans l'œuvre de Jonson, cela même était une raison pour les signaler. En somme, c'est encore à nos comédies du temps de Louis XIII que cette nouvelle pièce fait surtout songer. L'action, un peu plus animée que dans la précédente, n'y est pas encore très mouvementée, si l'on fait abstraction des divers épisodes du cinquième acte ; et c'est précisément un des caractères de notre comédie avant Molière, comme chez lui du reste et après lui, que

l'intrigue y soit réduite en général au strict nécessaire. Cette intrigue, il est vrai, a un caractère assez vulgaire, comme il arrive souvent dans la comédie anglaise, alors et toujours ; et l'on n'y verra pas ces galantes querelles d'amoureux qui font comme partie intégrante de la comédie à la française. Mais on y trouve d'amusantes peintures de mœurs, plus ou moins bien reliées à l' action, et des morceaux de bravoure empreints d'une certaine verve spirituelle : ce sont là les mérites accoutumés de notre école de 1630. Jonson a plus de force et moins d'élégance ; mais sa comédie semble taillée sur le même patron que les nôtres. Comme la plupart de celles-ci, ce n'est pas un chef-d'œuvre ; elle est même ennuyeuse d'ensemble, mais beaucoup de détails en sont amusants ; on la lit avec un peu de peine, on la relit avec plaisir. En la comparant avec la précédente, nous serions plus embarrassés que M. Swinburne pour déclarer notre préférence : inégales toutes deux, elles sont très différentes l'une de l'autre. Contentons-nous d'admirer une fois de plus chez le vieux Ben la variété du talent.

Thorndike [1] : *The Magnetick Lady* : or *Humors Reconcil'd* attempted a continuation and conclusion of the series of comedies of humours begun thirty-five years before. A marriageable young niece of the magnetic lady is constituted the ' centre attractive, to draw thither a diversity of guests, all persons of different humours, to make up his (the author's) perimeter.' This plan is carried out in a half-hearted way, though with the usual elaborate attention to details, and explanatory intermezzos. But, while the acts conform to the laws of *protasis*, *epitasis* and *catastasis*, there is no life or wit.

[1] ' Ben Jonson,' in *The Cambrigde History of English Literature* 6. 28—9.

G. Critical Estimate

In attempting a critical estimate of *The Magnetic Lady*, the first step might profitably be a classification. The drama in general one may divide rather abstractly into that which emphasizes plot, action, or events: that which stresses the delineation of character; and that which subordinates these elements to dialogue. The drama which is concerned primarily with characterization may represent its characters through events, or through dialogue, or through both. But as all significant dramatic literature has to do largely with problems of characterization, we may consider exclusively these two classes—that which represents character mainly through action, and that which represents it chiefly through speech.

Of these two classes, *The Magnetic Lady* belongs decidedly to the second. Anything in the nature of theatrical sensation is suppressed, or is related by narrative. Thus in Act 3, the quarrels and disorders of the dinner are merely related; the fainting of Placentia and of Sir Moth Interest take place off the stage; and in Act 5, scene 10, the incident of the usurer's falling into the well is also narrated. The whole of Act 1 is taken up with exposition; the only suggestion of a forward movement of events being the report that Placentia is ill.

The Magnitic Lady, then, may be classified as a comedy of which the subject-matter is contemporary life; the purpose, moral; and the method followed, the representation of character through speech. But while the species of comedy which portrays character through dialogue is recognized as a legitimate one, a too great tendency toward monologue and description of character is outside the scope of drama. In this respect, *The Magnetic Lady* is somewhat at fault. Three of the cleverest passages of the play—Interest's long argument for

the virtue of wealth (Act 2, scene 6), Compass' speeches dissuading Silkworm from a duel (Act 3, scene 3), and the discussion of valor (Act 3, scene 5)—are in the form of monologues or of long speeches by one personage, interspersed with the comments of others. So, too, the characterization, especially in Act 1, is in the form of description. Compass' speeches in this act are largely a series of character-sketches. He portrays the parson, the doctor, the soldier, the courtier, the lawyer, the usurer, and the politician. After the first act, when the action is under way, and there is interplay of character upon character and upon the central situation, the speeches are more properly dramatic. As a whole, however, the play is on the border between declamatory description of character and dramatic characterization.

The characters as portrayed I have already considered. As a group they are the Jonsonian types, each person set forth with great distinctness of detail and clearness of outline. Excepting a few of Jonson's earlier creations —Bobadill, Volpone, Mosca, Subtle, Tucca, and Sir Epicure Mammon—I cannot see but that these are about as successful as the majority of the personages of his earlier plays. Polish is complex enough to be considered an individual; and the midwife, Chair, is a type depicted with unusual vividness.

But the play cannot be properly appreciated without a full comprehension of its wit and humor. And this element is the one which has so far received the least amount of critical notice. Fashions in social pleasantry and badinage are, of all expressions of intellectual life, probably, the most transitory. Types of character are universal, and actions are readily comprehensible, so that Shakespeare's tragedies still retain much of their former appeal; but the euphuism of Lyly, the wit of Touchstone, and the smart social conversation of Con-

greve's *Way of the World* and *Love for Love*, are now mainly of historical interest. Punning, another form of wit which was very popular in the time of Jonson, is now considered beneath the interest of cultivated people. This element of intellectual byplay in *The Magnetic Lady*, though often coarse and trivial enough when judged by the standard of present taste, must have furnished an element of theatrical appeal to a Jacobean audience, and probably accounts in part for the not altogether unfavorable reception of the play. But not only have fashions in witty conversation gone out of vogue, but the language has also changed. A survey of the obsolete and archaic meanings in the glossary will explain why a large part of the witty observations are not apparent at the first reading. And Jonson's immense vocabulary, his habit of punning, and his general verbal ingenuity, make him more obscure to us than are his other contemporaries. For illustrations of wit, punning, and intentional ambiguity, reference should be made to the explanatory notes.

Yet the present rather low estimate of the play, although probably in part the result of the remoteness of the life represented, and the obscurity caused by the changes of language, is partly also due to inherent defects. The changes in manners and customs, in the whole outer civilization, which make against the present interest of the play, operate, of course, as effectively against the other plays of Jonson. But the lack of concentration upon one central satiric motive, such as is found in *Volpone* and *The Alchemist*, makes impossible any such summation of dramatic impression as is found in those plays. Then the vitality and intensity of style, mood, and handling that are found in the earlier masterpieces are not to be expected in the work of a bedridden poet. Perhaps, too, the fact that *The Magnetic Lady*

is one of the latest of Jonson's works, and was preceded by plays of much higher quality, has caused few scholars to put the time and study on the play which are necessary to a more favorable estimate. Certain of the characteristic qualities of Elizabethan drama—charm, idealism, and poetic atmosphere—are not found in this play; but their absence is due to the nature of the type in which Jonson chose to work; it no more makes against the excellence of a play in its kind than the absence of realism and satire makes militates the literary value of a romance.

In summary, the play has its defects and its qualities. In its use of monologues and long speeches, and its substitution of description for representation of character, it is dramatically defective; but its clearness and consistency of character-portrayal, its wit, humor, satire, and sound morality may be considered as positive qualities. And these considerations should be carefully weighed before the play is dismissed as merely one of Jonson's 'dotages.'

THE MAGNETIC LADY

OR

Humors Reconciled

TEXT

EDITOR'S NOTE

The text here adopted is that of the original folio edition of 1640. The particular impression adopted is that of a copy of the 1640 edition in the possession of Professor J. M. Berdan, of Yale University. An effort has been made to reproduce all the peculiarities of the original. Of the subsequent editions, only such variants have been noted as may be considered emendations, or otherwise significant.

1692 = The third folio, 1692.
1716 = Edition of 1716 (1717).
W = Whalley's edition, 1756.
G = Gifford's edition, 1816.
1640 Y = The copy of the 1640 folio in the Yale University Library.
SD = Stage-direction at the beginning of a scene.
f = and all later editions.

THE MAGNETICK LADY:

OR,

HVMORS RECONCILD.

A COMEDY compoſed

By

BEN: IOHNSON.

Iam lapides ſuus ardor agit ferrumq; tenetur,
Illecebris.—— Claud. de Magnet.

LONDON,
Printed M. CD. XL.

THE SCENE,
LONDON.

The Perſons that act.

Lady *Loadſtone,*	The Magnetick Lady.
Mrs. *Poliſh,*	Her Goſſip, and ſhe-Paraſite.
Mrs. *Placentia,*	Her Neice.
Pleaſance,	Her Waiting-woman.
Mrs. *Keepe,*	The Neices Nourſe.
Mother *Chaire,*	The Midwife.
Mr *Compaſſe,*	A Scholler, Mathematick.
Captaine *Ironſide,*	A Souldier.
Parson *Palate,*	Prelate of the Pariſh.
Doctor *Rut,*	Phyſician to the houſe.
Tim Item,	His Apothecary.
Sir *Diaph Silkworm,*	A Courtier.
Mr. *Practiſe,*	A Lawyer.
Sir *Moath Intereſt,*	An Vſurer, or Money-baud.
Mr. *Bias,*	A Vi-politique, or Sub-ſecretary.
Mr. *Needle,*	The Ladies Steward, and Taylor.

CHORVS by way of Induction.

The Perſons that act.] Dramatis Personæ. 1716, f Sir *Diaph*] Sir Diaphanous W, f Captaine *Ironſide,* A Souldier] Captain Ironside, his brother, a soldier. G Servant to Moth, Serjeants, &c. G

Chorus . . . Induction] The Chorus (Probee, Damplay, and Boy of the house) by way of Induction. G G changes order of dramatis personæ, putting men first, women after.

THE INDVCTION; or, CHORUS.

Two Gentlemen entring upon the Stage.

Mr. Probee and Mr. Damplay.

A Boy of the houſe, *meets them.*

Boy. What doe you lack, Gentlemen? what is't you lack? any fine Phanſies, Figures, Humors, Characters, Idaeas, Definitions of Lords, and Ladies? Waiting-women, Paraſites, Knights, Captaines, Courtiers, Lawyers? what do you lack?

Pro. A pretty prompt Boy for the Poëtique Shop.

Dam. And a bold! where's one o' your Maſters, Sirrah, the Poet?

Boy. Which of 'hem? Sir wee have divers that drive that trade, now: Poëts, Poet'accios, Poetaſters, Poetito's—

Dam. And all Haberdaſhers of ſmall wit, I preſume: wee would ſpeake with the Poët o' the day, *Boy.*

Boy. Sir, hee is not here. But, I have the dominion of the Shop, for this time, under him, and can ſhew you all the variety the Stage will afford for the preſent.

Pro. Therein you will expreſſe your owne good parts, *Boy.*

Two . . . them.] The Stage. Enter Master Probee and Master Damplay, met by a Boy of the house. G

Dam. And tye us two, to you, for the gentle office.

Pro. Wee are a paire of publique perſons (this Gentleman, and my ſelfe) that are ſent, thus coupled unto you upon ſtate-buſines.

Boy. It concernes but the ſtate of the Stage I hope!

Dam. O, you ſhall know that by degrees, *Boy*. No man leaps into a buſines of ſtate, without fourding firſt the ſtate of the buſines.

Pro. Wee are ſent unto you, indeed from the people.

Boy. The people! which ſide of the people?

Dam. The Veniſon ſide, if you know it, *Boy*.

Boy. That's the left ſide. I had rather they had beene the right.

Pro. So they are. Not the *Fœces*, or grounds of your people, that ſit in the oblique caves and wedges of your houſe, your ſinfull ſixe-penny Mechanicks—

Dam. But the better, and braver ſort of your people! Pluſh and Velvet-outſides! that ſtick your houſe round like ſo many eminences—

Boy. Of clothes, not underſtandings? They are at pawne. Well, I take these as a part of your people though; what bring you to me from theſe people?

Dam. You have heard, *Boy*, the ancient Poëts had it in their purpoſe, ſtill to pleaſe this people.

Pro. I, their chiefe aime was—

Dam. *Populo ut placerent*: (if hee underſtands ſo much.)

Boy. *Quas feciſſent fabulas.*) I underſtand that, ſin' I learn'd *Terence*, i' the third forme at *Weſtminſter*: go on Sir.

Pro. Now, theſe people have imployed us to you, in all their names, to intreat an excellent Play from you.

Dam. For they have had very meane ones, from this ſhop of late, the Stage as you call it.

Boy. Troth, Gentlemen, I have no wares, which I

dare thruſt upon the people with praiſe. But this, ſuch as it is, I will venter with your people, your gay gallant people: ſo as you, againe, will undertake for them, that they ſhall know a good *Play* when they heare it; and will have the conſcience, and ingenuity beſide, to confeſſe it.

Prob. Wee'll paſſe our words for that: you ſhall have a brace of us to ingage our ſelves.

Boy. You'l tender your names, *Gentlemen*, to our booke then?

Dam. Yes, here's Mr. *Probee*; A man of moſt powerfull ſpeech, and parts to perſwade.

Pro. And Mr. *Damplay*, will make good all he undertakes.

Boy. Good Mr. *Probee*, and Mr. *Damplay*! I like your ſecurities: whence doe you write your ſelves?

Pro. Of *London*, Gentlemen: but Knights brothers, and Knights friends, I aſſure you.

Dam. And Knights fellow's too. Every Poët writes Squire now.

Boy. You are good names! very good men, both of you! I accept you.

Dam. And what is the Title of your *Play*, here? *The Magnetick Lady*?

Boy. Yes, Sir, an attractive title the Author has given it.

Pro. *A Magnete*, I warrant you.

Dam. O, no, from *Magnus, Magna, Magnum.*

Boy. This Gentleman, hath found the true magnitude—

Dam. Of his portall, or entry to the worke, according to *Vitruvius*.

Boy. Sir all our worke is done without a Portall—or *Vitruvius*. In *Foro*, as a true Comœdy ſhould bee. And what is conceald within, is brought out, and made preſent by report.

Dam. Wee ſee not that alwayes obſerv'd, by your Authors of these times: or ſcarce any other.

Boy. Where it is not at all knowne, how ſhould it be obſerv'd? The moſt of thoſe your people call *Authors*, never dreamt of any *Decorum*, or what was proper in the *Scene*; but grope at it, i' the darke, and feele, or fumble for it; I ſpeake it, both with their leave, and the leave o' your people.

Dam. But, why *Humors reconcil'd*? I would faine know?

Boy. I can ſatisfie you there, too: if you will. But, perhaps you deſire not to be ſatisfied.

Dam. No? why ſhould you conceive ſo, *Boy*?

Boy. My conceit is not ripe, yet: Ile tell you that anon. The *Author*, beginning his ſtudies of this kind, with every man in his Humour; and after, every man out of his Humour; and ſince, continuing in all his *Playes*, eſpecially those of the *Comick* thred, whereof the *New-Inne* was the laſt, ſome recent humours ſtill, or manners of men, that went along with the times, finding himſelfe now neare the cloſe, or ſhutting up of his Circle, hath phant'ſied to himſelfe, in *Idæa*, this *Magnetick Miſtris*. A Lady a brave bountifull Houſe-keeper, and a vertuous Widow: who having a young Neice, ripe for a man and marriageable, hee makes that his Center attractive, to draw thither a diverſity of Gueſts, all perſons of different humours to make up his *Perimiter*. And this he hath call'd *Humors reconcil'd*.

Pro. A bold undertaking! and farre greater, then the reconciliation of both Churches, the quarrell betweene humours having beene much the ancienter, and, in my poore opinion, the root of all Schiſme, and Faction, both in Church and Common-wealth.

Boy. Such is the opinion of many wiſe men, that meet at this ſhop ſtill; but how hee will ſpeed in it, wee cannot

tell, and hee himſelfe (it ſeems) leſſe cares. For hee will not be intreated by us, to give it a *Prologue*. He has loſt too much that way already, hee ſayes. Hee will not woo the gentile ignorance ſo much. But careleſſe of all vulgar cenſure, as not depending on common approbation, hee is confident it ſhall ſuper-pleaſe judicious Spectators, and to them he leaves it to worke with the reſt by example, or otherwiſe.

Dam. Hee may be deceived in that, *Boy*: Few follow examples now, eſpecially, if they be good.

Boy. The *Play* is ready to begin, *Gentlemen*, I tell you, leſt you might defraud the expectation of the people, for whom you are Delegates! Pleaſe you take a couple of Seates, and plant your ſelves, here, as neere my ſtanding as you can: Fly everything (you ſee) to the marke, and cenſure it; freely. So, you interrupt not the *Series*, or thred of the Argument, to breake or pucker it, with unneceſſary queſtions. For, I muſt tell you, (not out of mine own *Dictamen*, but the *Authors*) A good *Play*, is like a skeene of ſilke: which, if you take by the right end, you may wind off, at pleaſure, on the bottome, or card of your diſcourſe, in a tale, or ſo; how you will: But if you light on the wrong end, you will pull all into a knot, or elfe-lock; which nothing but the ſheers, or a candle will undoe, or ſeparate.

Dam. Stay! who be theſe, I pray you?

Boy. Becauſe it is your firſt queſtion, and (theſe be the prime perſons) it would in civility require an anſwer: but I have heard the Poët affirme, that to be the moſt unlucky *Scene* in a *Play*, which needs an Interpreter; eſpecially, when the *Auditory* are awake: and ſuch are you, hee preſumes. *Ergo.*

130–1 and . . . otherwiſe] and to them he leaves it to work with the rest, by Example or otherwise. 1692, f

THE MAGNETICK LADY:

or,

HUMORS RECONCILED.

Act I. Scene I.

Compaſſe, Ironſide.

Com. Welcome good Captaine *Ironſide,* and brother;
You ſhall along with me. I'm lodg'd hard by,
Here at a noble Ladies houſe i' th' ſtreet,
The Lady *Loadstones* (one will bid us welcome)
Where there are Gentlewomen, and male Gueſts,
Of ſeverall humors, cariage, conſtitution,
Profession too: but ſo diametrall
One to another, and ſo much oppos'd,
As if I can but hold them all together,
And draw 'hem to a ſufferance of themſelves,
But till the Diſſolution of the Dinner;
I ſhall have just occaſion to beleeve
My wit is magiſteriall; and our ſelves
Take infinite delight, i' the ſucceſſe.

Iro. Troth, brother *Compasse, you* ſhall pardon me;
I love not ſo to multiply acquaintance
At a meales coſt, 'twill take off o' my freedome
So much: or bind me to the leaſt obſervance.

Com. Why *Ironſide*, you know I am a Scholler,
And part a Souldier; I have beene imployed,
By ſome the greateſt Stateſ-men o' the kingdome,
Theſe many yeares: and in my time convers'd
With ſundry humors, ſuiting ſo my ſelfe
To company, as honeſt men, and knaves,
Good-fellowes, Hypocrites, all ſorts of people,
Though never ſo divided in themſelves,
Have ſtudied to agree ſtill in the uſage,
And handling of me (which hath been faire too).
Iro. Sir I confeſſe you to be one well read
In men, and manners; and that, uſually,
The moſt ungovern'd perſons, you being preſent,
Rather ſubject themſelves unto your cenſure,
Then give you leaſt occaſion of diſtaſte.
By making you the ſubject of their mirth:
But (to deale plainely with you, as a brother)
When ever I diſtruſt i' my owne valour:
Ile never beare me on anothers wit,
Or offer to bring off, or ſave my ſelfe
On the opinion of your Iudgement, gravitie,
Diſcretion, or what elſe. But (being away)
You' are ſure to have leſſe-wit-worke, gentle brother,
My humour being as ſtubborne, as the reſt,
And as unmannageable. *Com.* You doe miſtake
My Caract of your friendſhip, all this while!
Or at what rate I reckon your aſſiſtance
Knowing by long experience, to ſuch Animals,
Halfe-hearted Creatures, as theſe are, your Foxe, there,
Vnkenneld with a Cholerick, ghaſtly aſpect,
Or two or three comminatory Termes,
Would run their feares to any hole of ſhelter,
Worth a dayes laughter! I am for the ſport:
For nothing elſe. *Iro.* But, brother, I ha' ſeene
A Coward, meeting with a man as valiant

As our St. *George* (not knowing him to be ſuch,
Or having leaſt opinion that hee was ſo)
Set to him roundly, I, and ſwindge him ſoundly:
And i' the vertue of that errour, having
Once overcome, reſolv'd for ever after
To erre; and thinke no perſon, nor no creature
More valiant then himſelfe. *Com.* I thinke that too.
But, Brother, (could I over intreat you)
I have ſome little plot upon the reſt
If you would be contented, to endure
A ſliding reprehenſion, at my hands,
To heare your ſelfe, or your profeſſion glanc'd at
In a few ſleighting termes: It would beget
Me ſuch a maine Authority, o' the by:
And doe your ſelfe no diſ-repute at all!
Iro. Compaſſe, I know that univerſall cauſes
In nature produce nothing; but as meeting
Particular cauſes, to determine thoſe,
And ſpecifie their acts. This is a piece
Of *Oxford* Science, ſtaies with me ere ſince
I left that place; and I have often found
The truth thereof, in my private paſſions:
For I doe never feele my ſelfe perturb'd
With any generall words 'gainſt my profeſſion,
Vnleſſe by ſome ſmart ſtroke upon my ſelfe
They doe awake, and ſtirre me: Elſe, to wiſe
And well experienc'd men, words doe but ſignifie;
They have no power; ſave with dull Grammarians,
Whoſe ſoules are nought, but a *Syntaxis* of them.
Com. Here comes our *Parſon, Parſon Palate* here
A venerable youth! I muſt ſalute him,
And a great Clerke! hee's going to the Ladies,
And though you ſee him thus, without his Cope,

75 my private] my [own] private. G 80 but] not W, f

I dare aſſure you, hee's our Pariſh Pope!
God ſave my reverend Clergy, *Parſon Palate.*

Act I. Scene II.

Palate, Compaſſe, Ironſide.

Pal. The witty Mr. *Compaſſe*! how is't, with you?
Com. My Lady ſtaies for you, and for your Councell,
Touching her Neice Mrs. *Placentia* Steele!
Who ſtrikes the fire of full fourteene, to day,
Ripe for a husband. *Pal.* I, ſhe chimes, ſhee chimes,
Saw you the Doctor *Rut*, the houſe Phyſician?
He's ſent for, too. *Com.* To Councell? 'time you' were there.
Make haſte, and give it a round quick diſpatch:
That wee may goe to dinner betimes, *Parſon*:
And drinke a health or two more, to the buſines.
Iro. This is a ſtrange put-off! a reverend youth,
You uſe him moſt ſurreverently me thinkes!
What call you him? *Palate Pleaſe*? or *Parſon Palate*?
Com. All's one, but ſhorter! I can gi' you his Character.
Hee, is the Prelate of the Pariſh, here;
And governes all the Dames; appoints the cheere;
Writes downe the bils of fare; pricks all the Gueſts;
Makes all the matches and the marriage feaſts
Within the ward; drawes all the pariſh wils;
Deſignes the Legacies; and ſtrokes the Gills
Of the chiefe Mourners; And (who ever lacks)
Of all the kindred, hee hath firſt his blacks.
Thus holds hee weddings up, and burials,

87 [Enter Palate.] G Act . . . *Ironſide.* om. G 10 [Exit Palate.] G

As his maine tithing; with the Goſſips ſtals,
Their pewes; He's top ſtill, at the publique meſſe;
Comforts the widow, and the fatherleſſe,
In funerall Sack! Sits 'bove the Alderman!
For of the Ward-mote *Queſt*, he better can,
The myſterie, then the Levitick Law:
That peece of Clark-ſhip doth his Veſtry awe.
Hee is as he conceives himſelfe, a fine
Well furniſh'd, and apparaled Divine.
Iro. Who made this EPIGRAMME, you? *Com.* No, a great Clarke
As any 'is of his bulke. (*Ben*: *Ionſon*) made it.
Iro. But what's the other Character, Doctor *Rut*?
Com. The ſame man made 'hem both: but his is ſhorter,
And not in rime, but blancks. Ile tell you that, too.
Rut is a young Phyſician to the family:
That, letting God alone, aſcribes to nature
More then her ſhare; licentious in diſcourſe,
And in his life a profeſt Voluptary;
The ſlave of money, a Buffon in manners;
Obſcene in language; which he vents for wit;
Is ſawcy in his Logicks, and diſputing,
Is any thing but civill, or a man.
See here they are! and walking with my Lady,
In conſultation, afore the doore;
Wee will ſlip in, as if we ſaw 'hem not.

45 **Re-enter Palate with Rut and lady Loadstone, in discourse. G**

Act I. Scene III.

Lady, Palate, Rut.

Lad. I, tis his fault, ſhe's not beſtow'd,
My brother *Intereſts*. *Pal.* Who, old Sir *Moath*?
Lad. Hee keeps off all her Suitors, keepes the portion,
Still in his hands: and will not part with all,
On any termes. *Pal.* *Hinc illae lachrymae*;
Thence flowes the cauſe o' the maine grievance. *Rut.* That
Is a maine one! how much is the portion?
Lad. No petty ſumme. *Pal.* But ſixteene thouſand pound.
Rut. He ſhould be forc'd, Madam, to lay it downe.
When is it payable? *Lad.* When ſhe is married.
Pal. Marry her, marry her, Madam. *Rut.* Get her married.
Looſe not a day, an houre——*Pal.* Not a minute.
Purſue your project reall. Mr. *Compaſſe*,
Advis'd you, too. He is the perfect Inſtrument,
Your Ladiſhip ſhould faile by. *Rut.* Now, Mr. *Compaſſe*
Is a fine witty man; I ſaw him goe in, now.
Lad. Is hee gone in? *Pal.* Yes, and a Fether with him,
He ſeemes a Souldier. *Rut.* Some new Sutor, Madam.
Lad. I am beholden to him: hee brings ever
Variety of good perſons to my table,
And I muſt thanke him, though my brother *Intereſt*
Diſlike of it a little. *Pal.* Hee likes nothing
That runs your way. *Rut.* Troth, and the other cares not.
Hee'll goe his owne way, if he thinke it right.

Act . . . *Rut.*] om. G [Iron. and Com. go into the house. G
15 Now,] om. G

Lad. Hee's a true friend! and ther's Mr. *Practiſe,*
The fine young man of Law comes to the houſe:
My brother brooks him not, becauſe he thinkes
He is by me aſſigned for my Neice:
Hee will not heare of it. *Rut.* Not of that eare;
But yet your Ladiſhip doth wiſely in it——
Pal. 'Twill make him to lay downe the portion ſooner,
If he but dreame you'l match her with a Lawyer.
Lad. So Mr. *Compaſſe* ſayes. It is betweene
The Lawyer, and the Courtier, which ſhall have her.
Bal. Who, Sir *Diaphanous Silke-worme*? *Rut.* A fine Gentle-man
Old Mr. *Silke-wormes* Heire. *Pal.* And a neat Courtier,
Of a moſt elegant thred. *Lad.* And ſo my Goſſip
Poliſh aſſures me. Here ſhe comes! good *Poliſh*
Welcome in troth! How do'ſt thou gentle *Poliſh*?
Rut. Who's this? *Pal.* Dame *Poliſh,* her ſhee-Paraſite,
Her talking, ſoothing, ſometime governing Goſſip.

Act I. Scene IV.

Poliſh, Lady, Palate, Rut.

Pal. Your Ladiſhip is ſtill the Lady *Loadſtone*
That drawes, and drawes unto you, Gueſts of all ſorts:
The Courtiers, and the Souldiers, and the Schollers,
The Travellers, Phyſicians, and Divines,
As Doctor *Ridley* writ, and Doctor *Barlow*?
They both have wrote of you, and Mr. *Compaſſe.*
Lad. Wee meane, they ſhall write more, ere it be long.
Pol. Alas, they are both dead, and 't pleaſe you; But,
Your Ladiſhip meanes well, and ſhall meane well,

35 *Bal.*] Pal. 1692, f 38 comes!] Enter mistress Polish. G
40 this?] Aside to Palate. G Act . . . *Rut.*] om. G

So long as I live. How does your fine Neice?
My charge, *Miſtris Placentia Steele*?
Lad. Shee is not well. *Pol.* Not well? *Lad.* Her Doctor ſayes ſo.
Rut. Not very well; ſhee cannot ſhoot at Buts.
Or manage a great Horſe, but ſhee can cranch
A ſack of ſmall coale! eat you lime, and haire,
Soap-aſhes, Loame, and has a dainty ſpice
O' the greene ſickneſſe! *Pol.* 'Od ſheild! *Rut.* Or the Dropſie!
A toy, a thing of nothing. But my Lady, here
Her noble Aunt. *Pol.* Shee is a noble Aunt!
And a right worſhipfull Lady, and a vertuous;
I know it well; *Rut.* Well, if you know it, peace.
Pal. Good ſiſter *Poliſh* heare your betters ſpeake.
Pol. Sir I will ſpeake, with my good Ladies leave,
And ſpeake, and ſpeake againe; I did bring up
My Ladies Neice, Mrs. *Placentia Steele*,
With my owne Daughter (who's *Placentia* too)
And waits upon my Lady, is her woman:
Her Ladiſhip well knowes Mrs. *Placentia Steele* (as I ſaid) her curious Neice, was left
A Legacie to me; by Father, and Mother
With the Nurſe, *Keepe*, that tended her: her Mother
Shee died in Child-bed of her and her Father
Liv'd not long after: for he lov'd her Mother!
They were a godly couple! yet both di'd,
(As wee muſt all.) No creature is immortall;
I have heard our Paſtor ſay: no, not the faithful!
And they did die (as I ſaid) both in one moneth.
Rut. Sure ſhee is not long liv'd, if ſhe ſpend breath thus.
Pol. And did bequeath her, to my care, and hand,
To poliſh, and bring up. I moulded her,
And faſhion'd her, and form'd her; ſhe had the ſweat

Both of my browes and braines. My Lady knowes it
Since ſhe could write a quarter old. *Lad.* I know not
That ſhe write ſo early, my good Goſſip.
But I doe know ſhe was ſo long your care,
Till ſhe was twelve yeare old; that I call'd for her,
And tooke her home, for which I thanke you *Poliſh,*
And am beholden to you. *Rut.* I ſure thought
She had a Leaſe of talking, for nine lives—
Pal. It may be ſhe has. *Pol.* Sir ſixteene thouſand pound
Was then her portion! for ſhe was, indeed,
Their only child! and this was to be paid
Vpon her marriage, ſo ſhe married ſtill
With my good Ladies liking here, her Aunt:
(I heard the Will read) Mr. *Steele* her father,
The world condemn'd him to be very rich,
And very hard, and he did ſtand condemn'd
With that vaine world, till, as 'twas 'prov'd, after,
He left almoſt as much more to good uſes
In Sir *Moath Intereſts* hands, my Ladies brother,
Whoſe ſiſter he had married: He holds all
In his cloſe gripe. But Mr. *Steele,* was liberall,
And a fine man; and ſhe a dainty Dame,
And a religious, and a bountifull—

Act I. Scene V.

Compaſſe, Ironſide. *To them.*

You knew her Mr. *Compaſſe*? *Com.* Spare the torture,
I doe confeſſe without it. *Pol.* And her husband,
What a fine couple they were? and how they liv'd?
Com. Yes.

Act ... *Ironſide.*] Enter Compass and Ironside from the house. G

Pol. And lov'd together, like a paire of Turtles?
Com. Yes.
Pol. And feaſted all the Neighbours? *Com.* Take her off
Some body that hath mercy. *Rut.* O he knowes her,
It ſeemes! *Com.* Or any meaſure of compaſſion:
Doctors, if you be Chriſtians, undertake
One for the ſoule, the other for the body!
Pol. She would diſpute with the Doctors of Divinity
At her owne table! and the Spitle Preachers!
And find out the *Armenians*. *Rut.* *The Arminians*?
Pol. I ſay the *Armenians*. *Com.* Nay, I ſay ſo too!
Pol. So Mr. *Poliſh* calld 'hem, the *Armenians*!
Com. And *Medes*, and *Perſians*, did he not? *Pol.* Yes, he knew 'hem,
And ſo did Miſtris *Steele*! ſhe was his Pupill!
The *Armenians*, he would ſay, were worſe then Papiſts!
And then the *Perſians*, were our Puritanes,
Had the fine piercing wits! *Com.* And who, the *Medes*?
Pol. The midle men, the Luke-warme Proteſtans?
Rut. Out, out. *Pol.* Sir ſhe would find them by their branching:
Their branching ſleeves, brancht caſſocks, and brancht doctrine,
Beſide their Texts. *Rut.* Stint Karlin: Ile not heare,
Confute her Parſon. *Pol.* I reſpect no Perſons,
Chaplins, or Doctors, I will ſpeake. *Lad.* Yes, ſo't be reaſon.
Let her. *Rut.* Death, ſhe cannot ſpeake reaſon.
Com. Nor ſenſe, if we be Maſters of our ſenſes!
Iro. What mad woman ha' they got, here, to bate?
Pol. Sir I am mad, in truth, and to the purpoſe;

12 *Arminians*?] Armenians? 1540 Y., 1692, 1716, W Arminians, G 24 Perſons] Parsons 1692, f

And cannot but be mad; to heare my Ladies
Dear ſiſter ſleighted, witty Mrs. *Steele*!
Iro. If ſhee had a wit, Death has gone neere to ſpoile it,
Aſſure your ſelfe. *Pol.* She was both witty, and zealous,
And lighted all the Tinder o' the truth,
(As one ſaid) of Religion, in our Pariſh:
Shee was too learn'd to live long with us!
She could the Bible in the holy tongue:
And reade it without pricks: had all her *Maſoreth*;
Knew *Burton*, and his Bull; and ſcribe *Prin*-Gent!
Praeſto-be-gon: and all the Phariſees. *Lad.* Deare Goſſip,
Be you gone, at time, too, and vouchſafe
To ſee your charge, my Neice. *Pol.* I ſhall obey
If your wiſe Ladiſhip thinke fit: I know,
To yeild to my Superiors. *Lad.* A good woman!
But when ſhe is impertinent, growes earneſt,
A litle troubleſome, and out of ſeaſon:
Her love, and zeale tranſport her. *Com.* I am glad,
That any thing could port her hence. Wee now
Have hope of dinner, after her long grace.
I have brought your Ladiſhip a hungry Gueſt, here,
A Souldier, and my brother Captaine *Ironſide*:
Who being by cuſtome growne a Sanguinarie,
The ſolemne, and adopted ſonne of ſlaughter:
Is more delighted i' the chaſe of an enemy,
An execution of three daies, and nights;
Then all the hope of numerous ſucceſſion,
Or happineſſe of Iſſue could bring to him.
Rut. Hee is no Suitor then? *Pal.* So't ſhould ſeeme.

44 Superiors. [Exit. G
58 then? [Aside to Pal. G
So't] So it W, f

Com. And, if hee can get pardon at heavens hand,
For all his murthers, is in as good caſe
As a new chriſtned Infant: (his imployments
Continu'd to him, without Interruption;
And not allowing him, or time, or place
To commit any other ſinne, but thoſe)
Pleaſe you to make him welcome for a meale, Madam,
Lad. The nobleneſſe of his profeſſion makes
His welcome perfect: though your courſe deſcription
Would ſeeme to fully it. *Iro.* Never, where a beame
Of ſo much favour doth illuſtrate it,
Right knowing Lady. *Pal.* She hath cur'd all well.
Rut. And hee hath fitted well the Complement.

Act I. Scene VI.

To them. Sir *Diaphanous. Practiſe.*

Com. No; here they come! the prime *Magnetick* Gueſts
Our Lady *Loadſtone* ſo reſpects: the Artick!
And th' Antartick! Sir *Diaphanous Silke-worme*!
A Courtier extraordinary; who by diet
Of meates, and drinkes; his temperate exerciſe;
Choise muſick; frequent bathes; his horary ſhifts
Of Shirts and Waſt-coats; meanes to immortalize
Mortality it ſelfe; and makes the eſſence
Of his whole happineſſe the trim of Court.
Dia. I thanke you Mr. *Compasse*, for your ſhort
Encomiaſtick. *Rut.* It is much in little, Sir.
Pal. Conciſe, and quick: the true ſtile of an Orator.
Com. But Mr. *Practiſe* here, my Ladies Lawyer!
Or man of Law: (for that's the true writing)

Act . . . *Practiſe.*] Enter sir Diaphanous Silkworm and Practice. G
14 that's] that is W, f

A man ſo dedicate to his profeſſion,
And the preferments goe along with it;
As ſcarce the thundring bruit of an invaſion,
Another eighty eight, threatning his Countrey
With ruine; would no more worke upon him,
Then *Syracuſa's* Sack, on *Archimede*:
So much he loves that Night-cap! the Bench-gowne!
With the broad Guard o'th back! Theſe ſhew
A man betroth'd unto the ſtudy of our Lawes!
Pra. Which you but thinke the crafty impoſitions,
Of ſubtile Clerks, feats of fine underſtanding,
To abuſe Clots, and Clownes with, Mr. *Compaſſe*,
Having no ground in nature, to ſuſtaine it
Or light, from thoſe cleare cauſes: to the inquiry
And ſearch of which, your Mathematicall head,
Hath ſo devow'd it ſelfe. *Com.* Tut, all men are
Philoſophers, to their inches. There's within,
Sir *Intereſt*, as able a Philoſopher,
In buying, and ſelling! has reduc'd his thrifte,
To certaine principles, and i' that method!
As hee will tell you inſtantly, by *Logorythmes*,
The utmoſt profit of a ſtock imployed:
(Be the Commoditie what it will) the place,
Or time, but cauſing very, very little,
Or, I may ſay, no paralaxe at all,
In his pecuniary obſervations!
He has brought your Neices portion with him, Madam,
At leaſt the man that muſt receive it; Here
They come negotiating the affaire;
You may perceive the Contract in their faces;
And read th' indenture: If you'ld ſigne 'hem. So.

22, 23 With . . . Lawes!] With the broad guard o' th back! these shew a man / Betroth'd unto the study of our laws. W, f
45 you'ld] you'll 1692, f

Act I. Scene VII.

To them. *Intereſt. Bias.*

Pal. What is he, Mr. *Compaſſe*? Com. A Vi-politique!
Or a ſub-aiding Inſtrument of State!
A kind of laborious Secretary
To a great man! (and likely to come on)
Full of attendance! and of ſuch a ſtride
In buſines politique, or œconomick,
As, well, his Lord may ſtoope t' adviſe with him,
And be preſcribed by him, in affaires
Of higheſt conſequence, when hee is dull'd,
Or wearied with the leſſe. *Dia.* 'Tis Mr. *Bias*,
Lord *Whach'um's* Politique. *Com.* You know the man?
Dia. I ha' ſeene him waite at Court, there, with his Maniples
Of papers, and petitions. *Pra.* Hee is one
That over-rules tho', by his authority
Of living there; and cares for no man elſe:
Neglects the ſacred letter of the Law;
And holds it all to be but a dead heape,
Of civill inſtitutions: the reſt only
Of common men, and their cauſes, a farragoe,
Or a made diſh in Court; a thing of nothing:
Com. And that's your quarrell at him? a juſt plea.
Int. I tell you ſiſter *Loadſtone*—*Com.* (Hang your eares
This way: and heare his praiſes, now *Moath* opens)
Int. I ha' brought you here the very man! the Jewell
Of all the Court! cloſe Mr. *Bias*! Siſter,
Apply him to your ſide! or you may weare him
Here o' your breſt! or hang him in your eare!
He's a fit Pendant for a Ladies tip!

Act ... *Bias*] Enter sir Moth Interest and Bias. G 23 [Aside. G

A Chriſolite, a Gemme: the very Agat
Of State, and Politie: cut from the Quar
Of Macchiavel, a true Cornelian,
As *Tacitus* himſelfe! and to be made
The brooch to any true State-cap in Europe!
Lad. You praiſe him brother, as you had hope to ſell him.
Com. No Madam, as hee had hope to ſell your Neice
Vnto him. *Lad.* 'Ware your true jeſts, Mr. *Compaſſe*;
They will not reliſh. *Int.* I will tell you, ſiſter,
I cannot cry his Ca.ract up enough:
He is unvaluable: All the Lords
Have him in that eſteeme, for his relations,
Corrant's, Aviſes, Correſpondences
With this Ambaſſadour, and that Agent! Hee
Will ſcrew you out a Secret from a Statiſt—.
Com. So eaſie, as ſome Cobler wormes a Dog.
Int. And lock it in the Cabinet of his memory—.
Com. Till t' turne a politique inſect, or a Fly!
Thus long. *Int.* You may be merry Mr. *Compaſſe*,
But though you have the reverſion of an office,
You are not in 't Sir. *Bia.* Remember that.
Com. Why, ſhould that fright me, Mr. *Bi*—, from telling
Whoſe as you are? *Int.* Sir he's one, can doe
His turnes there: and deliver too his letters,
As punctually, and in as good a faſhion,
As ere a Secretary can in Court.
Iro. Why, is it any matter in what faſhion
A man deliver his letters, ſo he not open 'hem?
Bia. Yes, we have certaine precedents in Court,
From which we never ſwerve, once in an age:
And (whatſoere he thinkes) I know the Arts,

51 as] ass 1692, f

And Sciences doe not directlier make
A Graduate in our Vniverſities;
Then an habituall gravitie prefers
A man in Court. *Com.* Which by the truer ſtile,
Some call a formall, flat ſervility.
Bia. Sir you may call it what you pleaſe. But wee
(That tread the path of publike buſineſſes)
Know what a tacit ſhrug is, or a ſhrinke;
The wearing the Callott; the politique hood:
And twenty other *parerga*, o' the by,
You Seculars underſtand not: I ſhall trick him,
If his reverſion came, i' my Lords way.
Dia. What is that Mr. *Practiſe*? you ſure know?
Mas' *Compaſſes* reverſion? *Pra.* A fine place
(Surveyor of the Projects generall)
I would I had it. *Pal.* What is't worth? *Pra.* O Sir,
A *Nemo ſcit. Lad.* Wee'l thinke on't afore dinner.

Chorus.

Boy. Now, *Gentlemen*, what cenſure you of our *Protaſis*, or firſt *Act*?

Pro. Well, *Boy*, it is a faire Preſentment of your *Actors*. And a handſome promiſe of ſomewhat to come hereafter.

Dam. But, there is nothing done in it, or concluded: Therefore I ſay, no Act.

Boy. A fine peice of Logick! Doe you looke, Mr. *Damplay*, for concluſions in a *Proteſis*? I thought the Law of *Comedy* had reſerv'd to the *Cataſtrophe*: and that

71 came] come 1692, f 76 [Exeunt. G *Chorus*] om. G 8 *Proteſis* ?] Protasis 1692, f 8, 9 reſerv'd] reserved [them] G

the *Epitasis*, (as wee are taught) and the *Cataſtaſis*, had beene interveening parts, to have beene expected. But you would have all come together it ſeemes: The Clock ſhould ſtrike five, at once, with the Acts.

Dam. Why, if it could doe ſo, it were well, *Boy.*

Boy. Yes, if the nature of a Clock were to ſpeake, not ſtrike. So, if a Child could be borne, in a *Play*, and grow up to a man, i' the firſt Scene, before he went off the Stage: and then after to come forth a Squire, and bee made a Knight: and that Knight to travell betweene the Acts, and doe wonders i' the holy land or elſe where; kill Paynims wild Boores, dun Cowes, and other Monſters; beget him a reputation, and marry an Emperours Daughter: for his Mrs. Convert her Fathers Countrey; and at laſt come home, lame and all to be laden with miracles.

Dam. Theſe miracles would pleaſe, I aſſure you: and take the *People*! For there be of the *People*, that will expect miracles, and more then miracles from this Pen.

Boy. Doe they thinke this Pen can juggle? I would we had *Hokospokos* for 'hem then; your *People*, or *Travitanto Tudesko.*

Dam. Who's that *Boy*?

Boy. Another Juggler, with a long name. Or that your expectors would be gone hence, now, at the firſt Act; or expect no more hereafter, then they underſtand.

Dam. Why ſo my peremptory Jack?

Boy. My name is *Iohn*, indeed—Becauſe, who expect what is impoſſible, or beyond nature, defraud themſelves.

23, 24 matry . . . Countrey;] marry an Emperours Daughter for his Mrs. Convert her Father's Countrey; Y. 1640. marry an emperor's daughter for his mistress: convert her father's country; W, f

Pro. Nay, there the *Boy* ſaid well: They doe defraud themſelves indeed.

Boy. And therefore, Mr. *Damplay*, unleſſe like a ſolemne Juſtice of wit, you will damne our *Play*, unheard, or unexamin'd; I ſhall intreat your Mrs. Madam *Expectation*, if ſhee be among theſe Ladies, to have patience, bit a piſſing while: give our Springs leave to open a little, by degrees: A Source of ridiculous matter may breake forth anon, that ſhall ſteepe their temples, and bathe their braines in laughter, to the fomenting of Stupiditie it ſelfe, and the awaking any velvet Lethargy in the Houſe.

Pro. Why doe you maintaine your Poëts quarrell ſo with velvet, and good clothes, *Boy*? wee have ſeene him in indifferent good clothes, ere now.

Boy. And may doe in better, if it pleaſe the King (his Maſter) to ſay Amen to it, and allow it, to whom hee acknowledgeth all. But his clothes ſhall never be the beſt thing about him, though, hee will have ſomewhat beſide, either of humane letters, or ſevere honeſty, ſhall ſpeak him a man though he went naked.

Pro. Hee is beholden to you, if you can make this good, *Boy*.

Boy. Himſelfe hath done that, already, againſt Envy.

Dam. What's your name Sir? or your Countrey?

Boy. *Iohn Try-guſt* my name: A *Corniſh* youth, and the Poëts Servant.

Dam. Weſt-countrey breed, I thought, you were ſo bold.

Boy. Or rather ſawcy: to find out your palate, Mr. *Damplay*, Faith we doe call a Spade, *a Spade*, in *Cornewall*. If you dare damne our *Play*, i' the wrong place, we ſhall take heart to tell you ſo.

Pro. Good *Boy*.

Act II. Scene I.

Keepe, Placentia. Pleaſance.

Kee. SWeet Miſtris, pray you be merry: you are ſure
To have a husband now. *Pla.* I, if the ſtore
Hurt not the choiſe. *Ple.* Store is no ſore, young Miſtris,
My mother is wont to ſay. *Keep.* And ſhee'l ſay wiſely,
As any mouth i' the Pariſh. Fixe on one,
Fixe upon one, good Miſtris. *Pla.* At this call, too,
Here's Mr. *Practiſe*, who is call'd to the Bench
Of purpoſe. *Kee.* Yes, and by my Ladies meanes—
Ple. 'Tis thought to be the man. *Kee.* A Lawyers wife.
Ple. And a fine Lawyers wife. *Kee.* Is a brave calling.
Ple. Sweet Miſtris *Practiſe*! *Kee.* Gentle Miſtris *Practiſe*!
Ple. Faire, open Miſtris *Practiſe*! *Kee.* I, and cloſe
And cunning Mrs. *Practiſe*! *Pla.* I not like that;
The Courtiers is the neater calling. *Ple.* Yes,
My Lady *Silke-worme*. *Kee.* And to ſhine in Pluſh.
Ple. Like a young night Crow, a *Diaphanous Silke-worme*.
Kee. Lady *Diaphanous* ſounds moſt delicate!
Ple. Which would you chooſe, now Miſtris? *Pla.* Cannot tell.
The copie does confound one. *Ple.* Here's my Mother.

S. D. A Room in lady Loadstone's House. Enter Nurse Keep, Placentia, and Pleasance. G

Act II. Scene II.

Poliſh. Keepe. Placentia. Pleaſance. Needle.

Pol. How now, my dainty charge, and diligent Nurſe ?
**To her daughter kneeling.* What were you chanting on ? (*God bleſſe you Maiden.)
Kee. Wee were inchanting all ; wiſhing a husband
For my young Miſtris here. A man to pleaſe her.
Pol. Shee ſhall have a man, good Nurſe, and muſt have a man :
A man, and a halfe, if wee can chooſe him out :
We are all in Counſell within, and ſit about it :
The Doctors, and the Schollers, and my Lady ;
Who's wiſer then all us—. Where's Mr. *Needle* ?
Her Ladiſhip ſo lacks him to prick out
The man ? How does my ſweet young Miſtris ?
You looke not well, me thinkes ! how doe you, deare charge ?
You muſt have a husband, and you ſhall have a husband ;
There's two put out to making for you : A third,
Your Vncle promiſes : But you muſt ſtill
Be rul'd by your Aunt : according to the will
Of your dead father, and mother (who are in heaven).
Your Lady-Aunt has choise i' the houſe for you :
Wee doe not truſt your Vncle ; hee would keepe you
A Batchler ſtill, by keeping of your portion :
And keepe you not alone without a husband,
But in a ſickneſſe : I, and the greene ſickneſſe,
The Maidens malady ; which is a ſickneſſe :
A kind of a diſeaſe, I can aſſure you,
And like the Fiſh our Mariners call *remora*—.
Kee. *A remora* Miſtris ! *Pol.* How now goody Nurſe ?
Dame *Keepe* of *Katernes* ? what ? have you an oare

Act . . . *Needle*] om. G Enter Polish. G 2 on ? [Pleasance kneels] G 11 man ? [Exit Pleasance] G

I' the Cockboat, 'cauſe you are a Saylors wife?
And come from *Shadwell*? I ſay a *remora*:
For it will ſtay a Ship, that's under Saile!
And ſtaies are long, and tedious things to Maids!
And maidens are young ſhips, that would be ſailing,
When they be rigg'd: wherefore is all their trim elſe?
Nee. True; and for them to be ſtaid—. *Pol.* The ſtay is dangerous:
You know it Mrs. *Needle*. *Nee.* I know ſomewhat:
And can aſſure you, from Doctors mouth,
Shee has a Dropſie; and muſt change the ayre,
Before ſhe can recover. *Pol.* Say you ſo, Sir?
Nee. The Doctor ſaies ſo. *Pol.* Sayes his worſhip ſo?
I warrant 'hem he ſayes true, then; they ſometimes
Are Sooth-ſayers, and alwayes cunning men.
Which Doctor was it? *Nee.* Eeene my Ladies Doctor:
The neat houſe-Doctor: But a true ſtone-Doctor.
Pol. Why? heare you, Nurſe? How comes this geare to paſſe?
This is your fault in truth: It ſhall be your fault,
And muſt be your fault: why is your Miſtris ſicke?
Shee had her health, the while ſhee was with me.
Kee. Alas good Miſtris *Polish*, I am no Saint,
Much leſſe, my Lady, to be urg'd give health,
Or ſickneſſe at my will: but to awaite
The ſtarres good pleaſure, and to doe my duty.
Pol. You muſt doe more then your dutie, fooliſh Nurſe:
You muſt doe all you can; and more then you can,
More then is poſſible: when folkes are ſick,
Eſpecially, a Miſtris; a young Miſtris.
Kee. Here's Mr. Doctor himſelfe, cannot doe that
Pol. Doctor *Doo-all* can doe it. Thence he's call'd ſo.

29 *Shadwell*? [Enter Needle] G 35 Mrs.] Mr. 1692, f
56 [Exit. G Enter lady Loadstone and Rut. G

Act II. Scene III.

Rut. Poliſh. Lady. Keepe. Placentia.

Rut. Whence? what's hee call'd? *Pol.* Doctor, doe all you can,
I pray you, and beſeech you, for my charge, here.
Lad. She's my tendring Goſſip, loves my Neice.
Pol. I know you can doe all things, what you pleaſe, Sir,
For a young Damſel, my good Ladies Neice, here!
You can doe what you liſt. *Rut.* Peace *Tiffany.*
Pol. Eſpecially in this new caſe o' the Dropſie.
The Gentlewoman (I doe feare) is leven'd.
Rut. Leven'd? what's that? *Pol.* Puft, blowne, and't pleaſe your worſhip
Rut. What! Darke, by darker? What is blowne? puff'd, ſpeake
Engliſh—*Pol.* Tainted (and't pleaſe you) ſome doe call it.
She ſwels, and ſwels ſo with it.—*Rut.* Give her vent,
If ſhee doe ſwel. A Gimblet muſt be had:
It is a *Tympanites* ſhe is troubled with;
There are three kinds: The firſt is *Ana-ſarca*
Vnder the Fleſh, a Tumor: that's not hers.
The ſecond is *Aſcites*, or *Aquoſus*,
A watry humour: that's not hers neither.
But *Tympanites* (which we call the Drum)
A wind bombes in her belly, muſt be unbrac'd,
And with a Faucet, or a Peg, let out,
And ſhe'll doe well: get her a husband. *Pol.* Yes,
I ſay ſo Mr. *Doctor*, and betimes too. *Lad.* As
Soone as wee can: let her beare up to day,
Laugh, and keepe company, at Gleeke, or Crimpe.

Act . . . *Placentia.*] om. G 12 ſwels ſo] so swels 1716, f 23, 24 I say so, master doctor, and betimes too. / Lady L. As soon as we can: let her bear up to-day, G

Pol. Your Ladiſhip ſayes right, Crimpe, ſure, will cure her.

Rut. Yes, and Gleeke, too; peace Goſſip *Tittle-Tattle*,
Shee muſt to morrow, downe into the Countrey,
Some twenty mile; A Coach, and ſix brave Horſes:
Take the freſh aire, a moneth there, or five weekes:
And then returne a Bride, up to the Towne,
For any husband i' the *Hemiſphere*,
To chuck at; when ſhe has dropt her *Timpane*.

Pol. Muſt ſhe then drop it? *Rut.* Thence, 'tis call'd a Dropſie.

The *Timpanites* is one ſpice of it;
A toy, a thing of nothing, a meere vapour:
Ile blow't away. *Lad.* *Needle*, get you the Coach
Ready, against to morrow morning. *Nee.* Yes Madam.

Lad. Ile downe with her my ſelfe, and thanke the Doctor.

Pol. Wee all ſhall thanke him. But, deare Madam, thinke,
Reſolve upon a man, this day. *Lad.* I ha' done't.
To tell you true (ſweet Goſſip;) here is none
But Maſter *Doctor*, hee ſhall be o' the Counſell:
The man I have deſign'd her to, indeed,
Is Maſter *Practiſe*: he's a neat young man,
Forward, and growing up, in a profeſſion!
Like to be ſome body, if the Hall ſtand!
And Pleading hold! A prime young Lawyers wife,
Is a right happy fortune. *Rut.* And ſhee bringing
So plentifull a portion, they may live
Like King, and Queene, at common Law together!
Sway Judges; guide the Courts; command the Clarkes;
And fright the Evidence; rule at their pleaſures,
Like petty Soveraignes in all caſes. *Pol.* O, that

29 mile] miles 1692, f

Will be a worke of time; ſhe may be old
Before her husband riſe to a chiefe Judge;
And all her flower be gone: No, no, a Lady
O' the firſt head I'ld have her; and in Court:
The Lady *Silk-worme*, a *Diaphanous* Lady:
And be a Vi-counteſſe to carry all
Before her (as wee ſay) her Gentleman-uſher:
And caſt off Pages, bare, to bid her Aunt
Welcome unto her honour, at her lodgings.
Rut. You ſay well, Ladies Goſſip; if my Lady
Could admit that, to have her Neice precede her.
Lad. For that, I muſt consult mine owne Ambition,
My zealous Goſſip. *Pol.* O, you ſhall precede her:
You ſhall be a Counteſſe! Sir *Diaphanous*,
Shall get you made a Counteſſe! Here he comes;
Has my voice certaine: O fine Courtier!
O bleſſed man! the bravery prick't out,
To make my dainty charge, a Vi-counteſſe!
And my good Lady, her Aunt, Counteſſe at large!

Act II. Scene IIII.

To them. *Diaphanous. Palate.*

Dia. I tell thee *Parſon*, if I get her, reckon
Thou haſt a friend in Court; and ſhalt command
A thouſand pound, to goe on any errand,
For any Church preferment thou haſt a mind too.
Pal. I thanke your worſhip: I will ſo work for you,
As you ſhall ſtudy all the wayes to thanke me:
Ile worke my Lady, and my Ladies friends;
Her Goſſip, and this Doctor; and Squire *Needle*,
And Mr. *Compaſſe*, who is all in all:

70 certaine:] Enter behind sir Diaphanous Silkworm and Palate, in discourse. G Act . . . *Palate.*] om. G 4 too.] to 1692, f

The very Fly ſhee moves by: Hee is one
That went to Sea with her husband, Sir *Iohn Loadſtone*,
And brought home the rich prizes: all that wealth
Is left her; for which ſervice ſhe reſpects him:
A dainty Scholler in the Mathematicks;
And one ſhee wholly imployes. Now *Dominus Practiſe*
Is yet the man (appointed by her Ladiſhip)
But there's a trick to ſet his cap awry:
If I know any thing; hee hath confeſt
To me in private, that hee loves another,
My Ladies woman, Mrs. *Pleaſance*: therefore
Secure you of Rivalſhip. *Dia.* I thanke thee
My noble *Parſon*: There's five hundred pound
Waites on thee more for that. *Pal.* Accoaſt the Neice:
Yonder ſhee walkes alone: Ile move the Aunt:
But here's the Goſſip: ſhee expects a morſell.
Ha' you nere a Ring, or toy to throw away?
Dia. Yes, here's a Diamont of ſome threeſcore pound,
I pray you give her that. *Pal.* If ſhee will take it.
Dia. And there's an Emerauld, for the Doctor too:
Thou *Parſon*, thou ſhalt coine me: I am thine.
Pal. Here Mr. *Compaſſe* comes: Doe you ſee my Lady?
And all the reſt? how they doe flutter about him!
Hee is the Oracle of the houſe, and family!
Now, is your time: goe nick it with the Neice:
I will walke by; and hearken how the Chimes goe.

Act II. Scene V.

Compaſſe. *To them.*

Com. Nay *Parſon*, ſtand not off; you may approach:
This is no ſuch hid point of State, wee handle,

31 comes: Enter Compass. G 34 [Exit Sir Dia. G
35 [Walks aside. G Act . . . *Compaſſe.*] om. G

But you may heare it: for wee are all of Counſell.
The gentle Mr. *Practiſe*, hath dealt clearly,
And nobly with you, Madam. *Lad.* Ha'you talk'd with him?
And made the overture? *Com.* Yes, firſt I mov'd
The buſines truſted to me, by your Ladiſhip,
I' your owne words, almoſt your very Sillabes:
Save where my Memory treſpaſſ'd 'gainſt their elegance:
For which I hope your pardon. Then I inlarg'd
In my owne homely ſtile, the ſpeciall goodneſſe,
And greatneſſe, of your bounty, in your choice,
And free conferring of a benefit,
So without ends, conditions, any tye
But his meere vertue, and the value of it,
To call him to your kindred, to your veines,
Inſert him in your family, and to make him
A Nephew, by the offer of a Neice,
With ſuch a portion; which when hee had heard,
And moſt maturely acknowledg'd (as his calling
Tends all unto maturity) he return'd
A thankes, as ample as the Curteſie,
(In my opinion) ſaid it was a Grace,
Too great to be rejected, or accepted
By him! But as the termes ſtood with his fortune,
Hee was not to prevaricate, with your Ladiſhip,
But rather to require ingenious leave,
He might with the ſame love, that it was offer'd
Refuſe it, ſince he could not with his honeſty,
(Being he was ingag'd before) receive it.

Pal. The ſame he ſaid to me. *Com.* And name the party.

Pal. He did, and he did not. *Com.* Come, leave your Schemes,
And fine *Amphibolies*, *Parſon*. *Pal.* You'll heare more.

31 name] nam'd, W named, G party.] party? 1692, f

Pol. Why, now your Ladiſhip is free to chooſe,
The Courtier Sir *Diaphanous*: he ſhall doe it,
Ile move it to him my ſelfe. *Lad.* What will you move to him?
Pol. The making you a Counteſſe. *Lad.* Stint, fond woman.
Know you the partie Mr. *Practiſe* meanes? *To Compaſſe.*
Com. No, but your *Parſon* ſayes he knowes, Madam.
Lad. I feare he fables; *Parson* doe you know
Where Mr. *Practiſe* is ingag'd? *Pal.* Ile tell you!
But under ſeale, her Mother muſt not know:
'Tis with your Ladiſhips woman, Mrs. *Pleaſance.*
Com. How! *Lad.* Hee is not mad. *Pal.* O hide the hideous ſecret
From her, ſhee'l trouble all elſe. You doe hold
A Cricket by the wing. *Com.* Did he name *Pleaſance*?
Are you ſure *Parſon*? *Lad.* O'tis true, your Mrs!
I find where your ſhooe wrings you, Mr. *Compaſſe*:
But, you'l looke to him there. *Com.* Yes, here's Sir *Moath*,
Your brother, with his *Bias*, and the Partie
Deepe in diſcourſe: 'twill be a bargaine, and ſale;
I ſee by their cloſe working of their heads,
And running them together ſo in Councell.
Lad. Will Mr. *Practiſe* be of Councell against us?
Com. He is a Lawyer, and muſt ſpeake for his Fee,
Againſt his Father, and Mother, all his kindred;
His brothers, or his ſiſters: no exception
Lies at the Common-Law. He muſt not alter
Nature for forme, but goe on in his path——
It may be he will be for us. Doe not you
Offer to meddle, let them take their couſe:

53 Enter at a distance, in discourse, sir Moth Interest, Practice, and Bias. G 44 mad.] mad? 1716, f 60 he will] he'll W, f

Diſpatch, and marry her off to any husband;
Be not you ſcrupulous; let who can have her:
So he lay downe the portion, though he gueld it:
It will maintaine the ſuit againſt him: ſomewhat,
Something in hand is better, then no birds;
He ſhall at laſt accompt, for the utmoſt farthing,
If you can keepe your hand from a diſcharge.
Pol. Sir, doe but make her worſhipfull Aunt a Counteſſe,
And ſhe is yours: her Aunt has worlds to leave you!
The wealth of ſix Eaſt *Indian* Fleets at leaſt!
Her Husband, Sir *John Loadſtone*, was the Governour
O' the Company, ſeven yeares. *Dia.* And came there home,
Six Fleets in ſeven yeares? *Pol.* I cannot tell,
I muſt attend my Goſſip, her good Ladiſhip.
Pla. And will you make me a Vi-counteſſe too? For
How doe they make a Counteſſe? in a Chaire?
Or 'pon a bed? *Dia.* Both wayes, ſweet bird, Ile ſhew you.

Act II. Scene VI.

Intereſt. Practiſe. Bias. Compaſſe. Palate. Rnt. Ironſide.

To them.

Int. The truth is, Mr. *Practiſe*, now we are ſure
That you are off, we dare not come on the bolder:
The portion left, was ſixteene thouſand pound,
I doe confeſſe it, as a juſt man ſhould.
And call here Mr. *Compaſſe*, with theſe Gentlemen,

68 [Exit Lady L. G 69 *Pol.* [to Diaphanous.] G 75 [Exit. G 76 For,] sir? G 78 [Exeunt sir Diaphanous and Placentia. G Act . . . *Ironſide.*] om. G 1 *Int.*] Sir Moth. [coming forward.] G *Rnt.*] Rut. 1692—W

To the relation: I will ſtill be juſt.
Now for the profits every way ariſing,
It was the Donors wiſedome, thoſe ſhould pay
Me for my watch, and breaking of my ſleepes;
It is no petty charge, you know, that ſumme;
To keepe a man awake, for fourteene yeare.
Pra. But (as you knew to uſe it i' that time)
It would reward your waking. *Int.* That's my induſtry;
As it might be your reading, ſtudie, and counſell;
And now your pleading, who denies it you?
I have my calling too. Well, Sir, the *Contract*
Is with this Gentleman, ten thouſand pound.
(An ample portion, for a younger brother,
With a ſoft, tender, delicate rib of mans fleſh,
That he may worke like waxe, and print upon.)
He expects no more, then that ſumme to be tendred,
And hee receive it: Thoſe are the conditions.
Pra. A direct bargaine, and in open ſale market.
Int. And what I have furniſh'd him with all o' the by,
To appeare, or ſo: A matter of foure hundred,
To be deduc'd upo' the payment—. *Bia.* Right.
You deale like a juſt man ſtill. *Int.* Draw up this
Good Mr. *Practiſe*, for us, and be ſpeedy.
Pra. But here's a mighty gaine Sir, you have made
Of this one ſtock! the principall firſt doubled,
In the firſt ſeven yeare; and that redoubled
I' the next ſeven! beſide ſixe thouſand pound,
There's threeſcore thouſand got in fourteene yeare,
After the uſual rate of ten i' the hundred,
And the ten thouſand paid. *Int.* I thinke it be!
Pra. How will you ſcape the clamour, and the envie?

22 Thoſe] these. W, f 23 in open ſale market.] sale in open market. W, f

Int. Let 'hem exclaime, and envie: what care I?
Their murmurs raiſe no bliſters i' my fleſh.
My monies are my blood, my parents, kindred:
And he that loves not thoſe, he is unnatural:
I am perſwaded that the love of monie
Is not a vertue, only in a Subject,
But might befit a Prince. And (were there need)
I find me able make good the Aſſertion.
To any reasonable mans underſtanding.
And make him to confeſſe it. *Com.* Gentlemen,
Doctors, and Schollers, yo'll heare this, and looke for
As much true ſecular wit, and deepe Lay-ſenſe,
As can be ſhowne on ſuch a common place.
Int. Firſt, wee all know the ſoule of man is infinite
In what it covets. Who deſireth knowledge,
Deſires it infinitely. Who covets honour,
Covets it infinitely, It will be then
No hard thing, for a coveting man, to prove
Or to confeſſe, hee aimes at infinite wealth.
Com. His ſoule lying that way. *Int.* Next, every man
Is i' the hope, or poſſibility
Of a whole world: this preſent world being nothing,
But the diſperſed iſſue of firſt one:
And therefore I not ſee, but a juſt man
May with juſt reaſon, and in office ought
Propound unto himselfe. *Com.* An infinite wealth!
Ile beare the burden: Goe you on Sir *Moath.*
Int. Thirdly, if wee conſider man a member,
But of the body politique, we know,
By juſt experience, that the Prince hath need
More of one wealthy, then ten fighting men.
Com. There you went out o' the road, a little from us.

59 of firſt one:] o' th' first one. W of [the] first one. G

Int. And therefore, if the Princes aimes be infinite,
It muſt be in that, which makes us all. *Com.* Infinite wealth.
Int. Fourthly, 'tis naturall to all good ſubjects,
To ſet a price on money; more then fooles
Ought on their Mrs. Picture; every piece
Fro' the penny to the twelve pence, being the *Hieroglyphick*,
And ſacred Sculpture of the Soveraigne.
Com. A manifeſt concluſion, and a ſafe one.
Int. Fiftly, wealth gives a man the leading voice,
At all conventions; and diſplaceth worth,
With generall allowance to all parties:
It makes a trade to take the wall of vertue;
And the mere iſſue of a ſhop, right Honourable.
Sixtly, it doth inable him that hath it
To the performance of all reall actions,
Referring him to himſelfe ſtill: and not binding
His will to any circumſtance; without him;
It gives him preciſe knowledge of himſelfe;
For, be he rich, he ſtraight with evidence knowes
Whether he have any compaſſion,
Or inclination unto vertue, or no;
Where the poore knave erroniouſly beleeves,
If he were rich, he would build Churches, or
Doe ſuch mad things. Seventhly, your wiſe poore men
Have ever beene contented to obſerve
Rich Fooles, and ſo to ſerve their turnes upon them:
Subjecting all their wit to the others wealth.
And become Gentlemen Paraſites, Squire Bauds,
To feed their Patrons honorable humors.
Eightly, 'tis certaine that a man may leave
His wealth, or to his Children, or his friends;
His wit hee cannot ſo diſpoſe, by Legacie,
As they ſhall be a *Harrington* the better for 't.

101 Enter captain Ironside. G

Com. He may intaile a Jeſt upon his houſe, though:
Enter Ironſide. Or leave a tale to his poſteritie,
To be told after him. *Iro.* As you have done here?
T' invite your friend, and brother to a feaſt,
Where all the Gueſts are ſo mere heterogene,
And ſtrangers, no man knows another, or cares
If they be Chriſtians, or Mahumetans!
That here are met. *Com.* Is't any thing to you brother,
To know Religions more then thoſe you fight for?
Iro. Yes, and with whom I eat. I may diſpute,
And how ſhall I hold argument with ſuch,
I neither know their humors, nor their hereſies;
Which are religions now, and ſo receiv'd?
Here's no man among theſe that keepes a ſervant,
To' inquire his Maſter of: yet i' the houſe,
I heare it buzz'd, there are a brace of Doctors;
A Foole, and a Phyſician: with a Courtier,
That feeds on mulbery leaves, like a true *Silkeworme*;
A Lawyer, and a mighty Money-Baud,
Sir *Moath*! has brought his politique *Bias* with him:
A man of a moſt animadverting humor:
Who, to indeare himſelfe unto his his Lord,
Will tell him, you and I, or any of us,
That here are met, are all pernitious ſpirits,
And men of peſtilent purpoſe, meanely affected
Vnto the State wee live in: and beget
Himſelfe a thankes, with the great men o' the time,
By breeding Jealouſes in them of us,
Shall croſſe our fortunes, fruſtrate our endeavours,
Twice ſeven years after: And this trick be call'd
Cutting of throats, with a whiſpering, or a pen-knife.
I muſt cut his throat now: I' am bound in honour,
And by the Law of armes, to ſee it done;

102 though:] om. 1692, f 123 his his] his 1692, f

I dare to doe it; and I dare profeſſe
The doing of it: being to ſuch a Raskall,
Who is the common offence growne of man-kind;
And worthy to be torne up from ſociety.
Com. You ſhall not doe it here, Sir. *Iro.* Why? will you
Intreat your ſelfe, into a beating for him,
My courteous brother? If you will, have at you,
No man deſerves it better (now I thinke on't)
Then you: that will keepe conſort with ſuch Fidlers,
Pragmatick Flies, Fooles, Publicanes, and Moathes:
And leave your honeſt, and adopted brother.
Int. 'Beſt raiſe the houſe upon him, to ſecure us;
Hee'll kill us all! *Pal.* I love no blades in belts.
Rut. Nor I. *Bia.* Would I were at my ſhop againe,
In Court, ſafe ſtow'd up, with my politique bundels.
Com. How they are ſcatter'd! *Iro.* Run away like *Cimici*,
Into the cranies of a rotten bed-ſtead.
Com. I told you ſuch a paſſage would diſperſe 'hem,
Although the houſe were their Fee-ſimple in Law,
And they poſſeſt of all the bleſſings in it.
Iro. Pray heaven they be not frighted from their ſtomacks:
That ſo my Ladies Table be diſfurniſh'd
Of the proviſions! *Com.* No, the *Parſons* calling
By this time, all the covey againe, together.
Here comes good tydings! Dinners o' the boord.

147 all! [Exit. G 147 [Exit. G 148 I. [Exit. G
149 [Exit. G 159 tydings!] Enter Pleasance. G 159 [Exit
Ironside. G

Act II. Scene VII.

Compaſſe. Pleaſance.

Com. Stay Mrs. *Pleaſance,* I muſt aske you a queſtion:
Ha' you any ſuites in Law? *Ple.* I, Mr. *Compaſſe*?
Com. Anſwer me briefly, it is dinner time.
They ſay you have retain'd brisk Mr. *Practiſe*
Here, of your Councell; and are to be joyn'd
A Patentee with him. *Ple.* In what? who ſayes ſo?
You are diſpos'd to jeſt. *Cam.* No, I am in earneſt.
It is given out i' the houſe ſo, I aſſure you;
But keepe your right to your ſelfe, and not acquaint
A common Lawyer with your caſe. If hee
Once find the gap; a thousand will leape after.
Ile tell you more anone. *Ple.* This Riddle ſhewes
A little like a Love-trick, o' one face,
If I could underſtand it. I will ſtudie it.

Chorus.

Dam. But whom doth your Poët meane now by this—Mr. *Bias*? what Lords Secretary, doth hee purpoſe to perſonate, or perſtringe?

Boy. You might as well aske mee, what *Alderman,* or *Aldermans* Mate, hee meant by Sir *Moath Intereſt*? or what eminent Lawyer, by the ridiculous Mr. *Practiſe*? who hath rather his name invented for laughter, then any offence, or injury it can ſtick on the reverend Profeſſors of the Law: And ſo the wiſe ones will thinke.

Pro. It is an inſidious Queſtion, Brother *Damplay*! Iniquity it ſelfe would not have urg'd it. It is picking the Lock of the Scene; not opening it the faire way with

Act . . . *Pleaſance.*] om. G 12 anone. [Exit. G
14 [Exit. G *Chorus.*] om. G

a Key. *A Play*, though it apparell, and preſent vices in generall, flies from all particularities in perſons. Would you aske of *Plautus*, and *Terence*, (if they both liv'd now) who were *Davus*, or *Pſeudolus* in the Scene? who *Pyrgopolinices*, or *Thraſo*? who *Euclio* or *Menedemus*?

Boy. Yes, he would: And inquire of *Martial*, or any other *Epigrammatiſt*, whom he meant by *Titius*, or *Seius* (the common *John à Noke*, or *Iohn à Style*) under whom they note all vices, and errors taxable to the *Times*? As if there could not bee a name for a Folly fitted to the *Stage*, but there muſt be a perſon in nature, found out to owne it.

Dam. Why, I can phant'ſie a perſon to my ſelfe *Boy*, who ſhall hinder me?

Boy. And, in not publiſhing him, you doe no man an injury. But if you will utter your owne ill meaning on that perſon, under the *Authors* words, you make a Libell of his *Comœdy*.

Dam. O, hee told us that in a *Prologue*, long ſince.

Boy. If you doe the ſame reprehenſible ill things, ſtill the ſame reprehenſion will ſerve you, though you heard it afore: They are his owne words. I can invent no better, nor he.

Pro. It is the ſolemne vice of interpretation, that deformes the figure of many a faire *Scene*, by drawing it awry; and indeed is the civill murder of moſt good *Playes*: If I ſee a thing vively preſented on the *Stage*, that the Glaſſe of cuſtome (which is *Comedy*) is ſo held up to me, by the Poet, as I can therein view the daily examples of mens lives, and images of Truth, in their manners, ſo drawne for my delight, or profit, as I may (either way) uſe them: and will I, rather (then make that true uſe) hunt out the *Perſons* to defame, by my malice of miſapplying? and imperill the innocence, and

candor of the *Author*, by his calumnie? It is an unjuſt way of hearing, and beholding *Playes*, this, and moſt unbecomming a *Gentleman* to appeare malignantly witty in anothers *Worke*.

Boy. They are no other but narrow, and ſhrunke natures, ſhriveld up, poore things, that cannot thinke well of themſelves, who dare to detract others. That *Signature* is upon them, and it will laſt. A halfe-witted *Barbariſme*! which no Barbers art, or his bals, will ever expunge or take out.

Dam. Why, *Boy*? This were a ſtrange Empire, or rather a Tyrannie, you would entitle your Poet to, over Gentlemen, that they ſhould come to heare, and ſee *Playes*, and ſay nothing for their money.

Boy. O, yes; ſay what you will: ſo it be to purpoſe, and in place.

Dam. Can any thing be out of purpoſe at a *Play*? I ſee no reaſon, if I come here, and give my eighteene pence, or two ſhillings for my Seat, but I ſhould take it out in cenſure, on the *Stage*.

Boy. Your two ſhilling worth is allow'd you: but you will take your ten ſhilling worth, your twenty ſhilling worth, and more: And teach others (about you) to doe the like, that follow your leading face; as if you were to cry up or downe every *Scene*, by confederacy, be it right or wrong.

Dam. Who ſhould teach us the right, or wrong at a *Play*?

Boy. If your owne ſcience can not doe it, or the love of Modeſty, and Truth; all other intreaties, or attempts —are vaine. You are fitter *Spectators* for the *Beares*, then us, or the Puppets. This is a popular ignorance indeed, ſomewhat better appareld in you, then the

48 his] this W, f

People: but a hard handed, and ſtiffe ignorance, worthy a Trewel, or a Hammer-man; and not onely fit to be ſcorn'd, but to be triumph'd ore. *Dam.* By whom, *Boy*?

Boy. No particular, but the general neglect, and ſilence. Good Maſter *Damplay*, be your ſelfe ſtill, without a ſecond: Few here are of your opinion to day, I hope; to morrow, I am ſure there will bee none, when they have ruminated this.

Pro. Let us mind what you come for, the *Play*, which will draw on to the *Epitaſis* now.

Act III. Scene I.

Item. Needle. Keepe. Pleaſance.

Iem. Here's Mr. Doctor? *Nee.* O Mr. *Tim Item*,
His learned Pothecary! you are welcome:
He is within at dinner. *Ite.* Dinner! Death!
That hee will eat now, having ſuch a buſines,
That ſo concernes him! *Nee.* Why, can any buſines
Concerne a man like his meat? *Ite.* O twenty millions,
To a Phyſician, that's in practiſe: I
Doe bring him newes, from all the points o' the Compaſſe.
(That's all the parts of the ſublunary Globe.)
Of times, and double times. *Nee.* In, in, ſweet *Item*,
And furniſh forth the Table with your newes:
Deſerve your dinner: Sow out your whole bag full:
The Gueſts will heare it. *Item.* I heard they were out.
Nee. But they are piec'd, and put together againe,
You may goe in, you'l find them at high eating:
The *Parſon* has an edifying ſtomack,
And a perſwading Palate (like his name:

S. D. A Room in lady Loadstone's House. Enter Timothy Item, Needle, and Nurse Keep. G *Iem.*] Item. 1692, f

Hee hath begun three draughts of ſack *in Doctrines,*
And fower in Uſes. Ite. And they follow him.
Nee. No, Sir *Diaphanous* is a Recuſant
In ſack. He onely takes it in French wine,
With an allay of water. In, in, *Item,*
And leave your peeping. *Kee.* I have a moneths mind,
To peepe a little too. Sweet Mas' *Needle.*
How are they ſet? *Nee.* At the boords end my Lady—.
Kee. And my young Mrs. by her? *Nee.* Yes, the *Parſon*
On the right hand (as hee'l not loſe his place
For thruſting) and 'gainſt him Mrs. *Poliſh*:
Next, Sir *Diaphanous,* against Sir *Moath*;
Knights, one againe another: Then the Souldier,
The man of warre, and man of peace the Lawyer:
Then the pert Doctor, and the politique *Bias,*
And Mr. *Compaſſe* circumſcribeth all.
Ple. Nurſe *Keepe,* nurſe *Keepe*! *Nee.* What noiſe is that within?
A noiſe within. *Ple.* Come to my Miſtris, all their weapons are out.
Nee. Miſchiefe of men! what day, what houre is this?
Kee. Run for the cellar of ſtrong waters, quickly.

Act III. Scene II.

Compaſſe. Ironſide.

To them after.

Com. Were you a mad man to doe this at table?
And trouble all the Gueſts, to affright the Ladies,
And Gentlewomen? *Iro.* Poxupo' your women,
And your halfe man there, Court-Sir *Amber*-gris:

23 peeping. [Exit Item. G 34 *Ple.* [within.] G 35 *Ple.* [within.] G 37 [Exeunt. G S. D. Another Room in the Same. Enter Ironside, followed by Compass. G

A perfum'd braggart: He muſt drinke his wine
With three parts water; and have Amber in that too.
Com. And you muſt therefore breake his face with a Glaſſe,
And waſh his noſe in wine. *Iro.* Cannot he drinke
In Orthodoxe, but he muſt have his Gums,
And Panym Drugs? *Com.* You ſhould have us'd the Glaſſe
Rather as ballance, then the ſword of Juſtice:
But you have cut his face with it, he bleeds.
Come you ſhall take your Sanctuary with me;
The whole houſe will be up in armes 'gainst you elſe,
Within this halfe houre; this way to my lodging.

Rut. Lady. Poliſh. Keepe, carrying Placentia over the Stage.

Pleaſance. Item.

Rut. A moſt rude action! carry her to her bed;
And uſe the Fricace to her, with thoſe oyles.
Keepe your newes *Item* now, and tend this buſines.
Lad. Good Goſſip looke to her. *Pol.* How doe you ſweet charge?
Kee. She's in a ſweat. *Pol.* I, and a faint ſweat mary.
Rut. Let her alone to *Tim*: he has directions,
Ile heare your newes *Tim Item*, when you ha' done.
Lad. Was ever ſuch a Gueſt brought to my table?
Rut. Theſe boiſtrous Souldiers ha' no better breeding.

15 [Exeunt. G Scene III. Another Room in the Same. Enter Ruth, lady Loadstone, Polish, and Keep, carrying Placentia; Pleasance and Item following. G 22 [Exeunt Item, Polish, Keep and Pleasance, with Placentia. G 25 comes:] Enter Compass. G

Here Mr. *Compaſſe* comes: where's your Captaine,
Rudhudibras de Ironside? *Com.* Gone out of doores.
Lad. Would he had nere come in them, I may wiſh.
He has diſcredited my houſe, and boord,
With his rude ſwaggering manners, and endanger'd
My Neices health (by drawing of his weapon)
God knowes how farre; for Mr. Doctor does not.
Com. The Doctor is an Aſſe then, if hee ſay ſo,
And cannot with his conjuring names, *Hippocrates*;
Galen or *Raſis*, *Avicen.* *Averroes*,
Cure a poore wenches falling in a ſwoune:
Which a poore Farthing chang'd in *Roſa ſolis*,
Or *Cynnamon* water would. *Lad.* How now? how does she?
Kee. Shee's ſomewhat better, Mr. *Item* has brought her
A little about. *Pol.* But there's Sir *Moath* your brother
Is falne into a fit o' the *happyplexe*,
It were a happy place for him, and us,
If he could ſteale to heaven thus: All the houſe
Are calling Mr. Doctor, Mr. Doctor.
The *Parſon* he has gi'n him gone, this halfe houre;
Hee's palè in the mouth already, for the feare
O' the fierce Captaine. *Lad.* Helpe me to my Chamber,
Nurſe *Keepe*: Would I could ſee the day no more,
But night hung over me, like ſome darke cloud;
That, buried with this loſſe of my good name,
I, and my houſe might periſh, thus forgotten—
Com. Her taking it to heart thus, more afflicts me
Then all theſe accidents, for they'll blow over.

25 where's] Where is G. 37 would.] Re-enter Keep and Polish. G 43 [Exit Rut. G 50 [Exeunt Lady L., Keep, and Polish. G

Act III. Scene III.

Practiſe. Silkworme. Compaſſe.

Pra. It was a barbarous Injury, I confeſſe:
But if you will be counſell'd, Sir, by me,
The reverend Law lies open to repaire
Your reputation. That will gi' you damages;
Five thouſand pound for a finger, I have knowne
Given in Court: And let me pack your Jury.
Silk. There's nothing vexes me, but that he has ſtaind
My new white ſattin Doublet; and beſpatter'd
My ſpick and ſpan ſilke Stockings, o' the day
They were drawne on: And here's a ſpot i' my hoſe too.
Com. Shrewd maimes! your Clothes are wounded deſperately,
And that (I thinke) troubles a Courtier more,
An exact Courtier, then a gaſh in his fleſh.
Silk. My fleſh? *I* ſweare had he giv'n me twice ſo much,
I never ſhould ha' reckon'd it. But my clothes
To be de defac'd, and ſtigmatiz'd ſo foulely!
I take it as a contumely done me
Above the wiſedome of our Lawes to right.
Com. Why then you'l challenge him? *Silk.* I will adviſe,
Though Mr. *Practise* here doth urge the Law;
And reputation it will make me of credit,
Beſide great damages (let him pack my Jury.)
Com. He ſpeales like Mr. *Practiſe*, one, that is
The Child of a Profeſſion he's vow'd too,
And ſervant to the ſtudie he hath taken,
A pure Apprentice at Law! But you muſt have

Act ... *Compaſſe.*] Enter Practice and sir Diaphanous Silkworn. G
21 reputation] reparation. W, f

The Counſell o' the Sword; and ſquare your action
Vnto their Cannons, and that brother-hood,
If you doe right. *Pra.* I tell you Mr. *Compaſſe,*
You ſpeake not like a friend unto the Lawes,
Nor ſcarce a ſubject, to perſwade him thus,
Vnto the breach o' the peace: Sir you forget
There is a Court above, o' the *Starre-Chamber,*
To puniſh Routs and Riots. *Com.* No, young Maſter,
Although your name be *Practiſe* there in Terme time,
I doe remember it. But you'l not heare
What I was bound to ſay; but like a wild
Young haggard Justice, fly at breach o' the Peace,
Before you know, whether the amorous Knight
Dares break the peace of conſcience in a Duell.
Silk. Troth Mr. *Compaſſe,* I take you my friend;
You ſhall appoint of me in any matter
That's reaſonable, ſo wee may meet faire,
On even termes. *Com.* I ſhall perſwade no other,
(And take your learned Counſell to adviſe you)
Ile run along with him. You ſay you'l meet him,
On even termes. I doe not ſee indeed
How that can be, 'twixt *Ironſide* and you,
Now I conſider it. Hee is my brother.
I doe confeſſe (wee ha' call'd ſo twenty yeare:)
But you are, Sir, a Knight in Court, allied there,
And ſo befriended, you may eaſily anſwer
The worſt ſucceſſe: He a knowne, noted, bold
Boy o' the Sword, hath all mens eyes upon him;
And there's no *London*-Iury, but are led
In evidence, as farre by common fame,
As they are by preſent depoſition.
Then you have many brethren, and neer kinſmen.
If he kill you, it will be a laſting Quarrell
T'wixt them, and him. Whereas *Rud*: *Ironside*
Although he ha' got his head into a Beaver,

With a huge feather, 's but a Corriers ſonne,
And has not two old Cordov'an skins, to leave
In Leather Caps to mourne him in, if he die.
Againe, you are generally belov'd, he hated
So much, that all the hearts, and votes of men
Goe with you, in the wiſhing all proſperity
Vnto your purpoſe; hee's a fat, corpulent,
Vnweildy fellow: you, a dieted Sparke,
Fit for the Combat. He has kild ſo many;
As it is ten to one his turne is next;
You never fought with any; leſſe, ſlew any:
And therefore have the hopes before you.
I hope theſe things thus ſpecified unto you,
Are faire advantages: you cannot encounter
Him upon equall termes. Beſide, Sir *Silkworme*,
He hath done you wrong in a moſt high degree:
And ſenſe of ſuch an Injury receiv'd,
Should ſo exacuate, and whet your choller,
As you ſhould count your ſelfe an hoſt of men,
Compar'd to him. And therefore you, brave Sir,
Have no more reaſon to provoke, or challenge
Him, then the huge great Porter has to try
His ſtrength upon an Infant. *Silke.* Mr. *Compaſſe*,
You rather ſpur me on, then any way
Abate my courage to the Enterpriſe.
Com. All Counſell's as it's taken. If you ſtand
On point of honour, not t'have any odds,
I have rather then diſſwaded you, then otherwiſe:
If upon termes of humour and revenge,
I have encourag'd you. So that I thinke,
I have done the part of a friend on either ſide:
In furniſhing your feare with matter firſt,

73 the hopes] the [better] hopes W, f

If you have any: Or, if you dare fight,
To heighten, and confirme your reſolution.
Pra. I now doe crave your pardon, Mr. *Compaſſe*:
I did not apprehend your way before,
The true *Perimiter* of it: you have Circles,
And ſuch fine draughts about! *Silke.* Sir I doe thanke you,
I thanke you Mr. *Compaſſe* heartily;
I muſt confeſſe, I never fought before,
And I'll be glad to doe things orderly,
In the right place: I pray you inſtruct me.
Is't beſt I fight ambitiouſly, or malitiouſly?
Com. Sir, if you never fought before, be wary,
Truſt not your ſelfe too much. *Silke.* Why? I aſſure you,
I'am very angry. *Com.* Doe not ſuffer, though,
The flatuous, windy choller of your heart,
To move the clapper of your underſtanding,
Which is the guiding faculty, your reaſon:
You know not, if you'l fight, or no, being brought
Vpo' the place. *Silke.* O yes, I have imagin'd
Him treble arm'd, provok'd too, and as furious
As *Homer* makes *Achilles*; and I find
My ſelfe not frighted with his fame one jot.
Com. Well, yet take heed. Theſe fights imaginary,
Are leſſe then skirmiſhes; the fight of ſhadowes:
For ſhadowes have their figure, motion
And their umbratile action from the reall
Poſture, and motion of the bodies act:
Whereas (imaginarily) many times,
Those men may fight, dare ſcarce eye one another,
And much leſſe meet. But if there be no helpe,
Faith I would wiſh you, ſend him a faire Challenge.

102 I'll] I'd. G 103 inſtruct me.] instruct me, sir: G

Silk. I will goe pen it preſently. *Com.* But word it
In the moſt generous termes. *Silk.* Let me alone.
Pra. And ſilken phraſe: the courtlieſt kind of Quarrell.
Com. *He'l make it a petition for his peace.*
Pra. *O, yes, of right, and hee may doe it by Law.*

Act III. Scene IV.

Rut. *Palate, Bias,* bringing out *Intereſt* in a Chaire.
Item. *Poliſh* following.

Rut. Come, bring him out into the aire a little:
There ſet him downe. Bow him, yet bow him more,
Daſh that ſame Glaſſe of water in his face:
Now tweak him by the noſe. Hard, harder yet:
If it but call the blood up from the heart,
I aske no more. See, what a feare can doe!
Pinch him in the nape of the neck now: nip him, nip him.
Ite. He feeles, there's life in him. *Pal.* He graones, and ſtirres.
Rut. Tell him the Captaine's gone. *Int.* Ha! *Pal.* He's gone Sir.
Rut. Gi' him a box, hard, hard, on his left eare.
Int. O! *Rut.* How doe you feele your ſelfe? *Int.* Sore, ſore.
Rut. But where?
Int. I' my neck. *Rut.* I nipt him there. *Int.* And i' my head.
Rut. I box'd him twice, or thrice, to move thoſe Sinnewes.
Bia. I ſweare you did. *Pol.* What a brave man's a Doctor,

129 [Exeunt. G S. D. Another Room in the Same. Enter Rut—etc. G
8 graones] groans, 1692, f

To beat one into health! I thought his blowes
Would eene ha' kild him: hee did feele no more
Then a great horſe. *Int.* Is the wild Captaine gone?
That man of murther? *Bia.* All is calme and quiet.
Int. Say you ſo, Coſen *Bias*? Then all's well.
Pal. How quickly a man is loſt! *Bia.* And ſoone recover'd!
Pol. Where there are meanes, and Doctors, learned men,
And their Apothecaries, who are not now,
(As *Chawcer* ſayes) their friendſhip to begin.
Well, could they teach each other how to win
I' their ſwath bands—. *Rut.* Leave your Poetry good Goſſip.
Your *Chawcers* clouts, and waſh your diſhes with 'hem,
Wee muſt rub up the roots of his diſeaſe,
And crave your peace awhile, or elſe your abſence.
Pol. Nay, I know when to hold my peace. *Rut.* Then do it.
Gi' me your hand Sir *Moath*. Let's feele your pulſe.
It is a Purſineſſe, a kind of Stoppage,
Or tumor o' the Purſe, for want of exercíſe,
That you are troubled with: ſome ligatures
I'th neck of your *Veſica*, or *Marſupium*,
Are ſo cloſe knit, that you cannot evaporate;
And therefore you muſt uſe relaxatives.
Beſide, they ſay, you are ſo reſtive growne,
You cannot but with trouble put your hand
Into your pocket, to diſcharge a reckoning.
And this we ſonnes of Phyſick doe call *chiragra*,
A kind of Crampe, or Hand-Gout. You ſhall purge for't.
Ite. Indeed your worſhip ſhould doe well to' adviſe him,
To clenſe his body, all the three high wayes;
That is, by *Sweat*, *Purge*, and *Phlebotomy*.

23 now,] new

Rut. You ſay well learned *Tim*, Ile firſt preſcribe him,
To give his purſe a purge once, twice a weeke
At Dice, or Cards: And when the weather is open,
Sweat at a bowling Alley; or be let blood
I' the lending veine, and bleed a matter of fifty,
Or threeſcore ounces at a time. Then put
Your thumbs under your Girdle, and have ſome body
Elſe, pull out your purſe for you, till with more eaſe,
And a good habit, you can doe it your ſelfe.
And then be ſure alwayes to keepe good diet;
And h' your table furniſh'd from one end,
Vnto the tother: It is good for the eyes,
But feed you on one diſh ſtill, ha' your Diet-drinke,
Ever in Bottles ready, which muſt come
From the Kings-head: I will preſcribe you nothing,
But what Ile take before you mine owne ſelfe:
That is my courſe with all my Patients.

Pal. Very methodicall, *Secundùm Artem.*

Bia. And very ſafe *pro captu recipientis.*

Pol. All errant learned men, how they 'ſpute Latine!

Rut. I had it of a Jew, and a great *Rabbi*,
Who every morning caſt his cup of White-wine
With ſugar, and by the reſidence i' the bottome,
Would make report of any Chronick malady,
Such as Sir *Moath's* is, being an oppilation,
In that you call the neck o' the money bladder,
Moſt anatomicall, and by diſſection.

Enter Nurſe.

Kee. O Mr. Doctor, and his Pothecary!
Good Mr. *Item*, and my Miſtris *Poliſh*!

51—53 Or three score ounces at a time: then put your thumbs
Under your girdle, and have somebody else
Pull out your purse for you, till with more ease, G

72 Enter Nurse Keep, hastily. G

Wee need you all above! Shee's falne againe,
In a worſe fit then ever. *Pol.* Who? *Kee.* Your charge.
Pol. Come away Gentlemen. *Int.* This fit with the Doctor,
Hath mended me paſt expectation.

Act III. Scene V.

Compaſſe. Diaphanous. Practiſe. Bias. Ironſide.

Com. O Sir *Diaphanous*, ha' you done? *Dia.* I ha' brought it.
Pra. That's well. *Com.* But who ſhall carry it now? *Dia.* A friend:
Ile find a friend to carry it; Mr. *Bias* here
Will not deny me that. *Bia.* What is't? *Dia.* To carry
A Challenge I have writ unto the Capteine.
Bias. Faith but I will Sir, you ſhall pardon me
For a twi-reaſon of State: Ile beare no Challenges;
I will not hazard my Lords favour ſo;
Or forfeit mine owne Judgement with his honour,
To turne a Ruffian: I have to commend me
Nought but his Lordſhips good opinion—
And to't my *Kallygraphy*, a faire hand,
Fit for a Secretary: Now you know, a mans hand
Being his executing part in fight,
Is more obnoxious to the common perill—
Dia. You ſhall not fight Sir, you ſhall onely ſearch
My *Antagoniſt*; commit us fairely there
Vpo' the ground on equall termes. *Bia.* O Sir!
But if my Lord ſhould heare I ſtood at end

78 [Exeunt all but Bias. G Act . . . *Ironſide.*] Enter Compass, sir Diaphanous Silkworm, and Practice. G

Of any quarrell, 'twere an end of me
In a ſtate courſe! I ha' read the Politiques;
And heard th' opinions of our beſt Divines.
Com. The Gentleman has reaſon! Where was firſt
The birth of your acquaintance? or the Cradle
Of your strickt friendſhip made? *Dia.* We met in *France*, Sir.
Com. In *France*! that Garden of humanity,
The very ſeed-plot of all courteſies:
I wonder that your friendſhip ſuck'd that aliment,
The milke of *France*; and ſee this ſower effect
It doth produce, 'gainst all the ſweets of travell:
There, every Gentleman profeſſing armes,
Thinkes he is bound in honour to imbrace
The bearing of a Challenge for another,
Without or queſtioning the cauſe, or asking
Leaſt colour of a reaſon. There's no Cowardize,
No Poultrounerie, like urging why? wherefore?
But carry a Challenge, die, and doe the thing.
Bia. Why, heare you Mr. *Compaſſe*, I but crave
Your eare in private? I would carry his Challenge,
If I but hop'd your Captaine angry enough
To kill him: For (to tell you truth) this Knight,
Is an impertinent in Court (wee thinke him:)
And troubles my Lords Lodgings, and his Table
With frequent, and unneceſſary viſits,
Which wee (the better ſort of Servants) like not:
Being his Fellowes in all other places,
But at our Maſters boord; and we disdaine
To doe thoſe ſervile offices, oft times,
His fooliſh pride, and Empire will exact,
Againſt the heart, or humour of a Gentleman.
Com. Truth Mr. *Bias*, I'ld not ha' you thinke
I ſpeake to flatter you: but you are one

37 die, and doe the thing.] do the thing, and die. G 39 private? [takes him aside.] G

O' the deepeſt Politiques I ever met,
And the moſt ſubtily rationall. I admire you.
But doe not you conceive in ſuch a caſe,
That you are acceſſary to his death,
From whom you carry a Challenge with ſuch purpoſe.
Bia. Sir the corruption of one thing in nature,
Is held the Generation of another;
And therefore, I had as leive be acceſſory
Vnto his death, as to his life. *Com.* A new
Morall Philoſophy too! you'l carry't then.
Bia. If I were ſure, 't would not incenſe his choller
To beat the Meſſenger. *Com.* O' Ile ſecure you,
You ſhall deliver it in my lodging; ſafely,
And doe your friend a ſervice worthy thankes.
Bia. Ile venture it, upon ſo good Induction,
To rid the Court of an Impediment,
This baggage Knight. *Iro.* Peace to you all Gentlemen,
Enter Ironſide. Save to this Muſhrome; who I heare is menacing
Me with a Challenge: which I come to anticipate,
And ſave the Law a labour: Will you fight Sir?
Dia. Yes, in my ſhirt. *Iro.* O, that's to ſave your doublet;
I know it a Court trick! you had rather have
An Vlcer in your body, then a Pinke
More i' your clothes. *Dia.* Captaine, you are a Coward,
If you not fight i' your ſhirt. *Iro.* Sir I not meane
To put it off for that, nor yet my doublet:
Yo' have cauſe to call me Coward, that more feare
The ſtroke of the common, and life giving aire,
Then all your fury, and the Panoplie.
Pra. (Which is at beſt, but a thin linnen armour.)
I thinke a cup of generous wine were better,

66 Enter Ironside. G
77 you] you'll 1692, f
73 ſhirt.] Throws off his doublet. G
I not meane] I do not mean 1692, f

Then fighting i' your ſhirts. *Dia.* Sir, Sir, my valour,
It is a valour of another nature,
Then to be mended by a cup of wine.
Com. I ſhould be glad to heare of any valours,
Differing in kind; who have knowne hitherto,
Only one vertue, they call *Fortitude*,
Worthy the name of valour. *Iro.* Which, who hath not,
Is juſtly thought a Coward: And he is ſuch.
Dia. O, you ha' read the Play there, the *New Inne*,
Of *Ionſons*, that decries all other valour
But what is for the publike. *Iro.* I doe that too,
But did not learne it there; I thinke no valour
Lies for a private cauſe. *Dia.* Sir, Ile redargue you,
By diſputation. *Com.* O let's heare this!
I long to heare a man diſpute in his ſhirt
Of valour, and his ſword drawne in his hand.
Pra. His valour will take cold; put on your doublet.
Com. His valour will keepe cold, you are deceiv'd;
And reliſh much the ſweter in our eares:
It may be too, i' the ordinance of nature.
Their valours are not yet ſo combatant,
Or truly *antagoniſtick*, as to fight;
But may admit to heare of ſome diviſions,
Of Fortitude, may put 'hem off their Quarrell.
Dia. I would have no man thinke me ſo ungovern'd,
Or ſubject to my paſſion, but I can
Reade him a Lecture 'twixt ~~ma~~ my undertakings,
And executions: I doe know all kinds
Of doing the buſines, which the Towne cals valour.
Com. Yes, he has read the Towne, *Towne-top's* his Author!
Your firſt? *Dia.* Is a raſh head-long unexperience.
Com. Which is in Children, Fooles, or your ſtreet Gallants
O' the firſt head. *Pra.* A pretty kind of valour!

Com. Commend him, he will ſpin it out in 's ſhirt,
Fine, as that thred. *Dia.* The next, an indiſcreet
Preſumption, grounded upon often ſcapes.
Com. Or th' inſufficiencie of Adverſaries,
And this is in your common fighting Brothers.
Your old *Perdu's*, who (after a time) doe thinke,
The one, that they are ſhot free; the other, ſword free.
Your third? *Dia.* Is nought but an exceſſe of choller,
That raignes in teſty old men—. *Com.* Noble mens Porters,
And ſelfe conceited Poëts. *Dia.* And is rather
A peeviſhneſſe, then any part of valour.
Pra. He but reherſes, he concludes no valour.
Com. A hiſtory of hiſtory of diſtempers, as they are practiz'd,
His *Harangue* undertaketh, and no more.
Your next? *Dia.* Is a dull deſperate reſolving.
Com. In caſe of ſome neceſſitous miſery, or
Incumbent miſchiefe. *Pra.* Narrowneſſe of mind,
Or ignorance being the root of it.
Dia. Which ſhou ſhall find in Gameſters, quite blowne up.
Com. Banckrupt Merchants, undiſcovered Traytors.
Pra. Or your exemplified Malefactors,
That have ſurviv'd their infamy, and puniſhment.
Com. One that hath loſt his eares, by a juſt ſentence
O' the *Starre-Chamber*, a right valiant Knave—
And is a *Hiſtrionicall* Contempt,
Of what a man feares moſt; it being a miſchiefe
In his owne apprehenſion unavoidable.
Pra. Which is in Cowards wounded mortally,
Or Theeves adjudg'd to die. *Com.* This is a valour,
I ſhould deſire much to ſee incourag'd:
As being a ſpeciall entertainment
For our rogue People; and make oft good ſport
Vnto 'hem, from the Gallowes to the ground.

Dia. But mine is a Judiciall reſolving,
Or liberall undertaking of a danger—.
Com. That might be avoided. *Dia.* I, and with aſſurance,
That it is found in Noble-men, and Gentlemen,
Of the beſt ſheafe. *Com.* Who having lives to loſe,
Like private men, have yet a world of honour,
And publike reputation to defend—.
Dia. Which in the brave hiſtorified *Greeks*,
And *Romans* you ſhall reade of. *Com.* And (no doubt)
May in our Alder-men meet it, and their Deputies,
The Souldiers of the Citie, valiant blades,
Who (rather then their houſes ſhould be ranſack'd)
Would fight it out, like ſo many wild beaſts;
Not for the fury they are commonly arm'd with:
But the cloſe manner of their fight, and cuſtome,
Of joyning head to head, and foot to foot.
Iro. And which of theſe ſo well-preſt reſolutions
Am I to encounter now? For commonly,
Men that have ſo much choiſe before 'hem, have
Some trouble to reſolve of any one.
Bia. There are three valours yet, which Sir *Diaphanous*,
Hath (with his leave) not touch'd. *Dia.* Yea? which are thoſe?
Pra. He perks at that! *Com.* Nay, he does more, he chatters.
Bia. A Philoſophicall contempt of death,
Is one: Then an infuſed kind of valour,
Wrought in us by our *Genii*, or good ſpirits;
Of which the gallant *Ethnicks* had deepe ſenſe:
Who generally held, that no great Stateſ-man,
Scholler, or Souldier, ere did any thing
Sine divino aliquo afflatu.
Pra. But there's a Chriſtian valour, 'bove theſe too.

Bia. Which is a quiet patient toleration,
Of whatſoever the malitious world
With Injury doth unto you; and conſiſts
In paſſion, more then action, Sir *Diaphanous.*
Dia. Sure, I doe take mine to be Chriſtian valour—.
Com. You may miſtake though. Can you juſtifie
On any cauſe, this ſeeking to deface,
The divine Image in a man? *Bia.* O Sir!
Let 'hem alone: Is not *Diaphanous*
As much a divine Image, as is *Ironſide*?
Let Images fight, if they will fight, a God's name.

Act III. Scene VI.

To them intervening.

Keepe. Needle. Intereſt.

Kee. Where's Mr. *Needle*? Saw you Mr. *Needle*?
Wee are undone. *Com.* What ailes the frantick Nurſe?
Kee. My Miſtris is undone, ſhee's crying out!
Where is this man trow? Mr. *Needle*? *Nee.* Here.
Kee. Run for the party, Mrs. *Chaire* the Mid-wife.
Nay, looke how the man ſtands, as he were gok't!
Shee's loſt, if you not haſte away the party.
Nee. Where is the Doctor? *Kee.* Where a ſcoffing man is.
And his Apothecary, little better;
They laugh, and geere at all: will you diſpatch?
And fetch the party quickly to our Miſtris:
Wee are all undone! The Timpanie will out elſe.
Int. Newes, newes, good newes, better then butter'd newes!
My Neice is found with Child, the Doctor tels me,

Act . . . *Intereſt.*] Enter Nurse Keep hastily. G 4 *Needle*?] Enter Needle. G 4 [Takes her aside. G 12 [Exeunt Needle and Keep. Enter sir Moth Interest. G

And falne in labour. *Com.* How? *Int.* The portion's paid!
The portion—o' the Captaine! Is he here? *Exit.*
Pra. H' has ſpi'd your ſwords out! put 'hem up, put up,
Yo' have driven him hence; and yet your quarrel's ended.
Iro. In a moſt ſtrange diſcovery. *Pra.* Of light gold.
Dia. And crack't within the Ring. I take the *Omen,*
As a good *Omen.* *Pra.* Then put up your Sword,
And on your Doublet. Give the Captaine thankes.
Dia. I had beene ſlur'd elſe. Thanke you noble Captaine:
Your quarrelling caus'd all this. *Iro.* Where's *Compaſſe?* *Pra.* Gone,
Shrunke hence; contracted to his Center, I feare.
Iro. The ſlip is his then. *Dia.* I had like t' have beene
Abus'd i' the buſines, had the ſlip ſlur'd on me,
A Counterfeit. *Bias.* Sir, we are all abus'd:
As many as were brought on to be Suitors;
And we will joyne in thankes, all to the Captaine,
And to his fortune that ſo brought us off.

Chorus.

Dam. This was a pittifull poore ſhift o' your Poët, *Boy*, to make his prime woman with child, and fall in labour, juſt to compoſe a quarrell.

Boy. With whoſe borrowed eares, have you heard, Sir, all this while, that you can miſtake the current of our *Scene* ſo? The ſtreame of the *Argument*, threatned her being with child from the very beginning, for it

15 How? [Exit. G [Exit. G 31 [Exeunt. G
Chorus.] om. G

preſented her in the firſt of the ſecond *Act*, with ſome apparent note of infirmity, or defect: from knowledge of which, the Auditory were rightly to bee ſuſpended by the *Author*, till the quarrell, which was but the accidentall cauſe, haſtned on the diſcovery of it, in occaſioning her affright; which made her fall into her throwes preſently, and within that compaſſe of time allow'd to the *Comedy*, wherein the Poët expreſt his prime Artifice, rather then any errour, that the detection of her being with child, ſhould determine the quarrell, which had produc'd it.

Pro. The *Boy* is too hard for you. Brother *Damplay*, beſt marke the *Play*, and let him alone.

Dam. I care not for marking the *Play*: Ile damne it, talke, and doe that I come for. I will not have *Gentlemen* loſe their priviledge, nor I my ſelfe my prerogative, for neere an overgrowne, or ſuperannuated Poët of 'hem all. Hee ſhall not give me the Law; I will cenſure, and be witty, and take my Tobacco, and enjoy my *Magna Charta* of reprehenſion, as my Predeceſſors have done before me.

Boy. Even to licenſe, and abſurdity.

Pro. Not now, becauſe the *Gentlewoman* is in travell: and the Midwife may come on the ſooner, to put her and us out of our paine.

Dam. Well, looke to your buſines afterward, *Boy*, that all things bee cleare, and come properly forth, ſuited, and ſet together; for I will ſearch what followes ſeverely and to the naile.

Boy. Let your naile run ſmooth then, and not ſcratch: leſt the *Author* be bold to pare it to the quick, and make it ſmart: you'l find him as ſevere as your ſelfe.

Dam. A ſhrewd Boy! and has mee every where. The Mid-wife is come, ſhe has made haſte.

Act IIII. Scene I.

Chaire. Needle. Keepe.

Cha. Stay Mr. *Needle*, you doe prick too faſt
Vpo' the buſines: I muſt take ſome breath:
Lend me my ſtoole, you ha' drawne a ſtitch upon me,
In faith, ſonne *Needle*, with your haſte.
Nee. Good Mother, peice up this breach; Ile gi' you a new Gowne,
A new ſilke-Grogoran Gowne. Ile do't Mother.
Kee. What'll you doe? you ha' done too much already
With your prick-ſeame, and through-ſtitch. Mr. *Needle*,
I pray you ſit not fabling here old tales,
Good Mother *Chaire*, the Mid-wife, but come up.

Act IIII. Scene II.

Compaſſe. Keepe. Practiſe.

Com. How now Nurſe, where's my Lady? *Kee.* In her Chamber
Lock'd up, I thinke: ſhee'll ſpeake with no body.
Com. Knowes ſhee o' this accident? *Kee.* Alas Sir, no;
Would ſhe might never know it. *Pra.* I thinke her Ladiſhip
Too vertuous, and too nobly innocent,
To have a hand in ſo ill-form'd a buſines.

S. D. A room in lady Loadstone's House. Enter mother Chair, and Needle. G 6 Enter Nurse Keep. G 10 [Exeunt Chair and Needle. G Act . . . *Practiſe.*] Enter Compass and Practice. G 4 it. [Exit. G

Com. Youi thought Sir is a brave thought, and a ſafe one,
The child now to be borne is not more free,
From the aſperſion of all ſpot, then ſhe?
She have her hand in plot, 'gainſt Mr. *Practiſe.*
If there were nothing elſe, whom ſhe ſo loves?
Cries up, and values? knowes to be a man
Mark'd out, for a chiefe Justice in his cradle?
Or a Lord Paramount; the head o' the Hall?
The Top, or the Top-gallant of our Law?
Aſſure your ſelfe, ſhe could not ſo deprave,
The rectitude of her Judgement, to wiſh you
Vnto a wife, might prove your Infamy,
Whom ſhe eſteem'd that part o' the Common-wealth,
And had up for honour to her blood.
Pra. I muſt confeſſe a great beholdingneſſe
Vnto her Ladiſhips offer, and good wiſhes.
But the truth is, I never had affection,
Or any liking to this Neice of hers.
Com. You fore-ſaw ſomewhat then? *Pra.* I had my notes,
And my Prognoſticks. *Com.* You read Almanacks,
And ſtudy 'hem to ſome purpoſe, I beleeve?
Pra. I doe confeſſe, I doe beleeve, and pray too:
According to the Planets at ſometimes.
Com. And doe obſerve the ſigne in making Love?
Pra. As in Phlebotomy. *Com.* And chooſe your Miſtris
By the good dayes, and leave her by the bad?
Pra. I doe, and I doe not. *Com.* A little more
Would fetch all his Aſtronomie from *Alleſtree.*
Pra. I tell you Mr. *Compaſſe,* as my friend,
And under ſeale, I caſt mine eye long ſince,

20 had up] had [raised] up G

Vpo' the other wench, my Ladies woman,
Another manner of peice for handſomneſſe,
Then is the Neice (but that is *ſub ſigillo*,
And as I give it you) in hope o' your aid,
And counſell in the buſines. *Com.* You need counſell?
The only famous Counſell, o' the kingdome,
And in all Courts? That is a Jeere in faith,
Worthy your name, and your profeſſion too,
Sharpe Mr. *Practiſe*. *Pra.* No, upo' my Law.
As I am a Bencher, and now double Reader,
I meant in meere ſimplicity of requeſt.
Com. If you meant ſo. Th' affaires are now perplex'd,
And full of trouble, give 'hem breath, and ſetling,
Ile doe my beſt. But in meane time doe you
Prepare the *Parſon*. (I am glad to know
This; for my ſelfe lik'd the young Maid before,
And lov'd her too.) Ha' you a Licence? *Pra.* No;
But I can fetch one ſtraight. *Com.* Doe, doe, and mind
The *Parsons* pint t'ingage him—the buſines;
A knitting Cup there muſt be. *Pra.* I ſhall doe it.

Act IV. Scene III.

Bias. Intereſt. Compaſſe.

Bia. Tis an affront, from you Sir; you here brought me
Vnto my Ladies, and to wooe a wife,
Which ſince is prov'd a crack'd commoditie;
Shee hath broke bulke too ſoone. *Int.* No fault of mine,
If ſhe be crack'd in peeces, or broke round;

46 I am] I'm W 53 too [Aside.] G 55 —the buſines;] in the business. W, f 56 [Exit. G Act . . . *Compaſſe.*] Enter Bias, and sir Moth Interest. G

It was my ſiſters fault, that ownes the houſe,
Where ſhe hath got her clap, makes all this noiſe.
I keepe her portion ſafe, that is not ſcatter'd:
The money's rattle not; nor are they throwne,
To make a Muſſe, yet 'mong the gameſome Suitors.
Com. Can you endure that flout, cloſe Mr. *Bias*,
And have beene ſo bred in the Politiques?
The injury is done you, and by him only;
He lent you impreſt money, and upbraids it:
Furniſh'd you for the wooing, and now waves you.
Bia. That makes me to expoſtulate the wrong
So with him, and reſent it as I doe.
Com. But doe it home then. *Bia.* Sir, my Lord ſhall know it.
Com. And all the Lords o' the Court too. *Bia.* What a Moath
You are Sir *Intereſt*! *Int.* Wherein I intreat you,
Sweet Maſter *Bias*? *Com.* To draw in young Stateſ-men,
And heires of policie into the nooſe
Of an infamous matrimonie. *Bia.* Yes.
Infamous, *quasi in communem famam*:
And Matrimony, *quaſi*, matter of Money.
Com. Learnedly urg'd, my cunning Mr. *Bias*.
Bia. With his lewd, knowne, and proſtituted Neice.
Int. My knowne, and proſtitute: how you miſtake,
And run upon a falſe ground, Mr. *Bias*!
(Your Lords will doe me right.) Now, ſhe is proſtitute,
And that I know it (pleaſe you underſtand me.)
I meane to keepe the portion in my hands:
And pay no monies. *Com.* Marke you that *Don Bias*?
And you ſhall ſtill remaine in bonds to him,
For wooing furniture, and impreſt charges.
Int. Good Mr. *Compaſſe*, for the ſummes he has had
Of me, I doe acquit him: They are his owne.
Here, before you, I doe releaſe him. *Com.* Good!

Bia. O Sir. *Com.* 'Slid take it: I doe witneſſe it:
Hee cannot hurle away his money better.
Int. He ſhall get ſo much Sir, by my acquaintance,
To be my friend: And now report to his Lords
As I deſerve no otherwiſe. *Com.* But well:
And I will witneſſe it, and to the value;
Foure hundred is the price, if I miſtake not,
Of your true friend in Court. Take hands, you ha' bought him,
And bought him cheap. *Bia.* I am his worſhips ſervant.
Com. And you his ſlave, Sir *Moath.* Seal'd, and deliver'd.
Ha' you not ſtudied the Court Complement?
Here are a paire of Humours, reconcil'd now,
That money held at diſtance: or their thoughts,
Baſer then money.

Act IV. Scene IV.

Polish. Keepe. Compaſſe.

Pol. Out thou catife witch!
Baud, Beggar, Gipſey: Anything indeed,
But honeſt woman. *Kee.* What you pleaſe, Dame *Poliſh,*
My Ladies Stroaker. *Com.* What is here to doe?
The Goſſips out! *Pol.* Thou art a Traytor to me,
An *Eve,* the *Apul,* and the Serpent too:
A Viper, that haſt eat a paſſage through me,
Through mine owne bowels, by thy retchleſneſſe.
Com. What frantick fit is this? Ile ſtep aſide
And hearken to it. *Pol.* Did I truſt thee, wretch,

49 [Exeunt Sir Moth and Bias. G Act . . . *Compaſſe.*]
Enter Polish driving in Nurse Keep. G 5 out! [Aside. G
10 it. [Retires. G

With ſuch a ſecret, of that conſequence,
Did ſo concerne me, and my child, our livelihood,
And reputation? And haſt thou undone us?
By thy connivence, nodding in a corner,
And ſuffering her begot with child ſo baſely?
Sleepie unlucky Hag! Thou bird of night,
And all miſchance to me. *Kee.* Good Lady Empreſſe!
Had I the keeping of your Daughters clicket
In charge? was that committed to my truſt?
Com. Her Daughter? *Pol.* Softly Divell, not ſo low'd,
You'ld ha' the houſe heare, and be witneſſe, would you?
Kee. Let all the world be witneſſe. Afore Ile
Endure the Tyrannie of ſuch a tongue—
And ſuch a pride—. *Pol.* What will you doe? *Kee.* Tell truth,
And ſhame the She-man-Divell in puff'd ſleeves;
Run any hazzard, by revealing all
Vnto my Lady: how you chang'd the cradles,
And chang'd the children in 'hem. *Pol.* Not ſo high!
Kee. Calling your Daughter *Pleaſance*, there *Placentia*,
And my true Miſtris by the name of *Pleaſance*.
Com. A horrid ſecret, this! worth the diſcovery;
Pol. And muſt you be thus lowd? *Kee.* I will be lowder:
And cry it through the houſe, through every roome,
And every office of the Lawndry-maids:
Till it be borne hot to my Ladies eares.
Ere I will live in ſuch a ſlavery,
Ile doe away my ſelfe. *Pol.* Didſt thou not ſweare
To keepe it ſecret? and upon what booke?
(I doe remember now) *The Practice of Piety*.

20 Daughter? [Aside. G

Kee. It was a practice of impiety,
Out of your wicked forge, I know it now,
My conſcience tels me. Firſt, againſt the Infants,
To rob them o' their names, and their true parents;
T' abuſe the neighbour-hood, keepe them in errour;
But moſt my Lady: Shee has the maine wrong:
And I wil let her know it inſtantly.
Repentance, (if it be true) nere comes too late.
Pol. What have I done? Conjur'd a ſpirit up
I ſha' not lay againe? drawne on a danger,
And ruine on my ſelfe thus, by provoking
A peeviſh foole, whom nothing will pray of,
Or ſatisfie I feare? Her patience ſtirr'd,
Is turn'd to fury. I have run my Barke,
On a ſweet Rock, by mine owne arts, and truſt:
And muſt get off againe, or daſh in peeces.
Com. This was a buſines, worth the liſtning after.

Act IIII. Scene V.

Pleaſance. Compaſſe.

Ple. O Mr. *Compaſſe*, did you ſee my Mother?
Miſtris *Placentia*, my Ladies Neice;
Is newly brought to bed o' the braveſt boy!
Will you goe ſee it? *Com.* Firſt, Ile know the father,
Ere I approach theſe hazards. *Ple.* Miſtris Midwife
Has promis'd to find out a father for it,
If there be need. *Com.* Shee may the ſafelier do't.
By vertue of her place. But pretty *Pleaſance*,
I have a newes for you, I thinke will pleaſe you.

47 [Exit. G 51 of,] off 1692, f 55 [Exit. G 56 *Com.* [coming forward.] G Act . . . *Compaſſe.*] Enter Pleasance. G

Ple. What is't Mr. *Compaſſe*? *Com.* Stay, you muſt
Deſerve it ere you know it. Where's my Lady?
Ple. Retir'd unto her Chamber, and ſhut up.
Com. She heares o' none o' this yet? well, doe you
Command the Coach; and fit your ſelfe to travell
A little way with me. *Ple.* Whither, for Gods ſake?
Com. Where Ile intreat you not to your loſſe, beleeve it.
If you dare truſt yourſelfe. *Ple.* With you the world ore.
Com. The newes will well requite the paines, I aſſure you.
And i' this tumult you will not be miſt.
Command the Coach, it is an inſtant buſines,
Wu' not be done without you. *Parſon Palate*
Moſt opportunely met, ſtep to my Chamber:
Ile come to you preſently. There is a friend,
Or two, will entertaine you. Mr. *Practiſe*,
Ha' you the Licence?

Act IV. Scene VI.

Practiſe. Compaſſe. Pleaſance. Palate.

Pra. Here it is. *Com.* Let's ſee it:
Your name's not in't. *Pra.* Ile fill that preſently;
It has the Seale, which is the maine: And regiſtred,
The Clarke knowes me, and truſts me. *Com.* Ha' you the *Parſon*?
Pra. They ſay hee's here, he' pointed to come hither.
Com. I would not have him ſeene here for a world,
To breed ſupition. Doe you intercept him,

21 you. [Exit Pleasance. G [Enter Palate. G 24 you. Exit Palate. G Enter Practice. G Act . . . *Palate.*] om. G

And prevent that. But take your Licence with you,
And fill the blanke: or leave it here with me,
Ile doe it for you, ſtay you with us at his Church,
Behind the old Exchange, we'll come i' th Coach,
And meet you there within this Quarter at leaſt.
Pra. I am much bound unto you, Mr. *Compaſſe,*
You have all the Law, and parts of Squire *Practiſe*
For ever at your uſe. Ile tell you newes, too:
Sir, your Reverſion's fall'n: *Thin-wits* dead,
Surveyor of the Projects generall.
Com. When died he? *Pra.* Eene this morning,
I receiv'd it
From a right hand. *Com.* Conceale it Mr. *Practiſe,*
And mind the maine affaire, you are in hand with.
Ple. The Coach is ready Sir. *Com.* 'Tis well faire *Pleaſance,*
Though now wee ſhall not uſe it; bid the Coach-man
Drive to the Pariſh Church, and ſtay about there,
Till Mr. *Practiſe* come to him, and imploy him:
I have a Licence now, which muſt have entry
Before my Lawyers. Noble *Parſon Palate,*
Thou ſhalt be a marke advanc't: here's a peece,
And doe a feat for me. *Pal.* What, Mr. *Compaſſe*?
Com. But run the words of Matrimony, over
My head, and Mrs. *Pleaſances* in my Chamber:
There's Captaine *Ironſide* to be a witneſſe:
And here's a Licence to ſecure thee. *Parſon*!
What doe you ſtick at? *Pal.* It is after-noone Sir,
Directly againſt the Canon of the Church;
You know it Mr. *Compaſſe*: and beſide,
I am ingag'd unto our worſhipfull friend,
The learned Mr. *Practiſe* in that buſines.

10 with] for 1716, f 20 [Exit Practice. G Re-enter Pleasance. G 24 [Exit Pleasance. G 26 Lawyers.] Re-enter Palate. G 27 [Gives him money. G

Com. Come on, ingage your ſelfe: Who ſhall be able
To ſay you married us, but i' the morning,
The moſt canonicall minute o' the day,
If you affirme it? That's a ſpic'd excuſe,
And ſhewes you have ſet the Common Law, before
Any profeſſion elſe, of love, or friendſhip.
Come Mrs. *Pleaſance*, wee cannot prevaile
With th' rigid *Parſon* here; but Sir, Ile keepe you
Lock'd in my lodging, 'till't be done elſewhere,
And under feare of *Ironſide*. *Pal.* Doe you heare, Sir?
Com. No, no, it matters not. *Pal.* Can you thinke Sir
I would deny you anything? not to loſſe
Of both my Livings: I will doe it for you,
Ha' you a wedding Ring? *Com.* I and a Poeſie:
Annulus hic nobis, quod ſcit uterq; dabit. *Pal.* Good!
This Ring will give you what you both deſire.
Ile make the whole houſe chant it, and the Pariſh.
Com. Why, well ſaid *Parſon*. Now to you my newes,
That comprehend my reaſons, Mrs. *Pleaſance*.

Act IIII. Scene VII.

Chaire. Needle. Poliſh. Keepe.

Cha. Goe, get a Nurſe, procure her at what rate
You can: and out o' th' houſe with it, ſonne *Needle*.
It is a bad Commoditie. *Nee.* Good Mother,
I know it, but the beſt would now be made on't.
Cha. And ſhall: you ſhould not fret ſo, Mrs. *Poliſh*,
Nor you Dame *Keepe*; my Daughter ſhall doe well,

42 Common] Canon 1692, f 43 Re-enter Pleasance. G
56 [Exeunt. G Act . . . *Keepe.*] Scene II. Another Room in the Same. Enter Mother Chair with a child, Polish, Keep, and Needle. G 4 [Exit with the child. G

When ſhe has tane my Cawdle. I ha' knowne
Twenty ſuch breaches piec'd up, and made whole,
Without a bum of noiſe. You two fall out?
And teare up one another. *Pol.* Bleſſed woman?
Bleſt be the Peace maker. *Kee.* The Peaſe-dreſſer!
Ile heare no peace from her. I have beene wrong'd
So has my Lady, my good Ladies worſhip,
And I will right her, hoping ſhee'll right me.
Pol. Good gentle *Keepe*, I pray thee Miſtris Nurſe,
Pardon my paſſion, I was miſadvis'd,
Be thou yet better, by this grave ſage woman,
Who is the Mother of Matrons, and great perſons,
And knowes the world. *Kee.* I doe confeſſe, ſhe knowes
Something—and I know ſomething—. *Pol.* Put your ſomethings
Together then. *Cha.* I, here's a chance falne out
You cannot helpe; leſſe can this Gentlewoman;
I can and will, for both. Firſt, I have ſent
By-chop away; the cauſe gone, the fame ceaſeth.
Then by my Cawdle, and my Cullice, I ſet
My Daughter on her feet, about the houſe here:
Shee's young, and muſt ſtirre ſomewhat for neceſſity,
Her youth will beare it out. She ſhall pretend,
T' have a fit o' the Mother: there is all.
If you have but a Secretary Landreſſe,
To blanch the Linnen—Take the former counſels
Into you; keepe them ſafe i' your owne breſts;
And make your Merkat of 'hem at the higheſt.
Will you goe peach, and cry your ſelfe a foole
At Granam's Croſſe? be laugh'd at, and diſpis'd?
Betray a purpoſe, which the Deputie
Of a double Ward, or ſcarce his Alderman,
With twelve of the wiſeſt Queſtmen could find out,
Imployed by the Authority of the Citie?
Come, come, be friends: and keepe theſe women-matters,

Smock-ſecrets to our ſelves, in our owne verge.
We ſhall marre all, if once we ope the myſteries
O' the Tyring-houſe, and tell what's done within:
No Theaters are more cheated with apparances,
Or theſe ſhop-lights, then th' Ages, and folke in them,
That ſeeme moſt curious. *Pol.* Breath of an Oracle!
You ſhall be my deare Mother; wiſeſt woman
That ever tip'd her tongue, with point of reaſons,
To turne her hearers! Miſtris *Keepe*, relent,
I did abuſe thee; I confeſſe to pannance:
And on my knees aske thee forgiveneſſe. *Cha.* Riſe,
She doth begin to melt, I ſee it—. *Kee.* Nothing
Griev'd me ſo much, as when you call'd me Baud:
Witch did not trouble me, nor Gipſie; no
Nor Beggar. But a Baud, was ſuch a name!
Cha. No more rehearſals; Repetitions
Make things the worſe: The more wee ſtirre (you know
The Proverbe, and it ſignifies a) ſtink.
What's done, and dead, let it be buried.
New houres will fit freſh handles, to new thoughts.

Act IV. Scene VIII.

Intereſt, with his Foot-boy. To them *Compaſſe. Ironſide. Silkeworme. Palate. Pleaſance.* To them the *Lady*: and after *Practiſe.*

Int. Run to the Church, Sirrah. Get all the Drunkards
To ring the Bels, and jangle them for joy
My Neice hath brought an Heire unto the houſe.
A luſty boy. Where's my ſiſter *Loadſtone*?

51 forgiveneſſe. [kneels. G 60 Exeunt. G Act . . . *Practiſe.* Scene III. Another Room in the Same. Enter sir Moth Interest, and Servant. G 4 boy. [Exit Servant.] G 4 Enter lady Loadstone. G

Aſleepe at afternoones! It is not wholeſome;
Againſt all rules of Phyſick, Lady ſiſter.
The little Doctor will not like it. Our Neice
Is new deliver'd of a chopping Child,
Can call the Father by the name already,
If it but ope the mouth round. Mr. *Compaſſe*,
He is the man, they ſay, fame gives is out,
Hath done that Act of honour to our houſe,
And friendſhip to pompe out a Sonne, and Heire,
That ſhall inherit nothing, ſurely nothing
From me at leaſt. I come t' invite your Ladiſhip
To be a witneſſe; I will be your Partner,
And give it a horne-ſpoone, and a treene diſh;
Baſtard, and Beggars badges, with a blanket
For Dame the Doxey to march round the Circuit,
With bag, and baggage. *Com.* Thou malitious Knight,
Envious Sir *Moath*, that eates on that which feeds thee,
And frets her goodneſſe, that ſuſtaines the being;
What company of Mankind would owne thy brotherhood,
But as thou haſt a title to her blood,
Whom thy ill nature hath choſe out t' inſult on,
And vexe thus, for an Accident in her houſe,
As if it were her crime! Good innocent Lady,
Thou ſhew'ſt thy ſelfe a true corroding Vermine,
Such as thou art. *Int.* Why, gentle Mr. *Compaſſe*?
Because I wiſh you joy of your young Sonne,
And Heire to the houſe, you ha' ſent us? *Com.* I ha' ſent you?
I know not what I ſhall doe. Come in friends:
Madam, I pray you be pleas'd to truſt your ſelfe
Vnto our company. *Lad.* I did that too late:

13 pompe] pump 1716, f 15 leaſt.] Enter Compass. G
32 Enter Ironside, sir Diaphanous Silkworm, Palate, and Pleasance. G

Which brought on this calamity upon me,
With all the infamy I heare; your Souldier,
That ſwaggering Gueſt. *Com.* Who is return'd here to you,
Your vowed friend, and ſervant; comes to ſup with you,
So wee doe all; and'll prove he hath deſerv'd,
That ſpeciall reſpect, and favour from you,
As not your fortunes, with your ſelfe to boote,
Caſt on a Feather-bed, and ſpread o' th' ſheets
Vnder a brace of your beſt Perſian Carpets,
Were ſcarce a price to thanke his happy merit.
Int. What impudence is this? can you indure
To heare it ſiſter? *Com.* Yes, and you ſhall heare it;
Who will indure it worſe. What deſerves he
In your opinion, Madam, or weigh'd Judgement,
That, things thus hanging (as they doe in doubt)
Suſpended, and ſuſpected, all involv'd,
And wrapt in errour, can reſolve the knot?
Redintigrate the fame, firſt of your houſe?
Reſtore your Ladiſhips quiet? render then
Your Neice a Virgin, and unvitiated?
And make all plaine, and perfect (as it was)
A practiſe to betray you, and your name?
Int. Hee ſpeakes impoſſibilities. *Com.* Here he ſtands,
Whoſe fortune hath done this, and you muſt thanke him:
To what you call his ſwaggering, wee owe all this.
And that it may have credit with you Madam,
Here is your Neice, whom I have married, witneſſe
Theſe Gentlemen, the Knight, Captaine, and *Parson*,
And this grave Politique Tell-troth of the Court.
Lad. What's ſhe that I call Neice then? *Com.* *Poliſhes* Daughter;
Her Mother Goodwy' *Poliſh* hath confeſſ'd it
To Granam *Keepe*, the Nurſe, how they did change
The children in their Cradles. *Lad.* To what purpoſe?

Com. To get the portion, or ſome part of it,
Which you muſt now disburſe intire to me, Sir,
If I but gaine her Ladiſhips conſent.
Lad. I bid God give you joy, if this be true.
Com. As true it is, Lady, Lady, i' th' ſong.
The portion's mine, with intereſt Sir *Moath*;
I will not 'bate you a ſingle *Harrington*,
Of intereſt upon intereſt. In meane time,
I doe commit you to the Guard of *Ironſide*.
My brother here, Captaine *Rudhudibras*:
From whom I will expect you, or your Ranſome.
Int. Sir you muſt prove it, and the poſſibility,
Ere I beleeve it. *Com.* For the poſſibility,
I leave to triall. Truth ſhall ſpeake it ſelfe.
O Mr. *Practiſe*, did you meet the Coach?
Pra. Yes Sir, but empty. *Com.* Why, I ſent it for you.
The buſines is diſpatch'd here, ere you come;
Come in, Ile tell you how: you are a man
Will looke for ſatisfaction, and muſt have it.
All. So doe wee all, and long to heare the right.

Chorus.

Dam. Troth, I am one of thoſe that labour with the ſame longing, for it is almoſt pucker'd, and pull'd into that knot, by your Poët, which I cannot eaſily, with all the ſtrength of my imagination, untie.

Boy. Like enough, nor is it in your office to be troubled or perplexed with it, but to ſit ſtill, and expect. The more your imagination buſies it ſelfe, the more it is intangled, eſpecially if (as I told, in the beginning) you happen on the wrong end.

81 triall.] Enter Practice. G 87 [Exeunt. G *Chorus.*] om. G

Pro. He hath ſaid ſufficient, Brother *Damplay*; our parts that are the Spectators, or ſhould heare a *Comedy*, are to await the proceſſe, and events of things, as the *Poet* preſents them, not as wee would corruptly faſhion them. Wee come here to behold *Playes*, and cenſure them, as they are made, and fitted for us; not to beſlave our owne thoughts, with cenſorious ſpitle tempering the *Poets* clay, as wee were to mould every *Scene* anew: That were a meere Plaſtick, or Potters ambition, moſt unbecomming the name of a *Gentleman*. No, let us marke, and not loſe the buſines on foot, by talking. Follow the right thred, or find it.

Dam. Why, here his *Play* might have ended, if hee would ha' let it: and have ſpar'd us the vexation of a *fift Act* yet to come, which every one here knowes the iſſue of already, or may in part conjecture.

Boy. That conjecture is a kind of Figure-flinging, or throwing the Dice, for a meaning was never in the *Poets* purpoſe perhaps. Stay, and ſee his laſt *Act*, his *Cataſtrophe*, how hee will perplexe that, or ſpring ſome freſh cheat, to entertaine the *Spectators*, with a convenient delight, till ſome unexpected, and new encounter breake out to rectifie all, and make good the *Concluſion*.

Pro. Which, ending here, would have ſhowne dull, flat, and unpointed; without any ſhape, or ſharpeneſſe, Brother *Damplay*.

Dam. Well, let us expect then: And wit be with us, o' the *Poets* part.

Act V. Scene I.

Needle. Item.

Nee. TRoth Mr. *Item*, here's a houſe divided,
And quarter'd into parts, by your Doctors ingine.
H' has caſt out ſuch aſperſions on my Ladies
Neice here, of having had a Child; as hardly
Will be wip'd off, I doubt. *Ite.* Why, is't not true?
Nee. True! did you thinke it? *Ite.* Was ſhee not in labour?
The Mid-wife ſent for? *Nee.* There's your errour now!
Yo' ha' drunke o' the ſame water. *Item.* I beleev'd it,
And gave it out too. *Nee.* More you wrong'd the party;
She had no ſuch thing about her, innocent creature!
Iem. What had ſhe then? only a fit o' the Mother!
They burnt old ſhoes, Gooſe-feathers, *Aſſafœtida*,
A few horne ſhavings, with a bone, or two,
And ſhe is well againe, about the houſe;—
Ite. Is't poſſible? *Nee.* See it, and then report it.
Ite. Our Doctors Vrinall-Judgement is halfe crack'd then.
Nee. Crack't i' the caſe, moſt hugely, with my Lady,
And ſad Sir *Moath*, her brother; who is now
Vnder a cloud a little. *Ite.* Of what? Diſgrace?
Nee. He is committed to *Rud-hudibras*.
The Captaine *Ironſide*, upon diſpleaſure,
From Mr. *Compaſſe*, but it will blow off.
Ite. The Doctor ſhall reverſe his, inſtantly,
And ſet all right againe: of you'll aſſiſt
But in a toy; Squire *Needle*, comes i' my nodle now.

S. D. A Room in lady Loadstone's House. Enter Needle and Item. G 11 then? [Nee.] 1716, f

Nee. Good, *Needle* and Nodle! what may 't be?
I long for't.
Ite. Why, but to goe to bed: faine a diſtemper
Of walking i' your ſleepe, or talking in't
A little idly, but ſo much, as on' it,
The Doctor may have ground, to raiſe a cure
For's reputation. *Nee.* Any thing, to ſerve
The worſhip o' the man I love and honour.

Act V. Scene II.

Poliſh. Pleaſance. Chaire. Placentia. Keepe.

Pol. O! gi' you joy *Madamoiſelle Compaſſe*!
You are his Whirle-poole now: all to be married,
Againſt your Mothers leave, and without counſell!
H' has fiſh'd faire, and caught a Frog, I feare it.
What fortune ha' you to bring him in dower?
You can tell ſtories now: you know a world
Of ſecrets to diſcover. *Ple.* I know nothing
But what is told me; nor can I diſcover
Anything. *Pol.* No, you ſhall not, Ile take order.
Goe, get you in there: It is *Ember*-weeke!
Ile keepe you faſting from his fleſh a while.
Cha. See, who's here? ſhe 'has beene with my Lady;
who kiſt her, all to kiſt her, twice or thrice.
Nee. And call'd her Neice againe, and *view'd her Linnen.*

32 [Exeunt. G Act... *Keepe.*] Scene II. Another Room in the Same. Enter Polish and Pleasance. G 10 there: [Exit Pleasance.] G 11 Enter Chair and Keep with Placentia. G 12, 13 See, who's here? ſhe' has beene with my Lady; / who kiſt her, all to kiſt her, twice or thrice. 1692. who] Who 1716. See who is here? she has been with my lady.

Who kist her, all-to-be-kist her, twice or thrice. W, f

Pol. You ha' done a Miracle, Mother *Chaire*. *Cha.* Not I,
My Cawdle has done it. Thanke my Cawdle heartily.
Pol. It ſhall be thank'd, and you too, wiſeſt Mother;
You ſhall have a new, brave foure-pound Beaver hat,
Set with enamell'd ſtuds, as mine is here:
And a right paire of Criſtall Spectacles,
Criſtall o' th' Rock, thou mighty Mother of Dames,
Hung in an Ivory Caſe, at a gold Belt,
And ſilver Bels to gingle, as you paſſe
Before your fiftie Daughters in proceſſion
To Church, or from the Church. *Cha.* Thankes Mrs. *Poliſh.*
Kee. She does deſerve as many penſions,
As there be peeces in a—Maiden-head;
Were I a Prince to give 'hem. *Pol.* Come ſweet Charge,
You ſhall preſent your ſelfe about the houſe, be confident, and beare up; you ſhall be ſeene.

Act V. Scene III.

Compaſſe. Ironſide. Practiſe.

Com. What? I can make you amends, my learned Counſell,
And ſatisfie a greater Injury
To chafed Mr. *Practiſe*. Who would thinke
That you could be thus teſtie? *Iro.* A grave head!
Gi'n over to the ſtudy of our Lawes.
Com. And the prime honours of the Common-wealth.

28, 29 You shall present your self about the House; Be confident, and bear up; you shall be seen. 1716, f

30 [Exeunt. G Act . . . *Practiſe.*] Scene III. Another Room in the Same. Enter Compass, Ironside, and Practice. G

Iro. And you to mind a wife. *Com.* What ſhould you doe
With ſuch a toy as a wife, that might diſtract you,
Or hinder you i' your Courſe? *Iro.* He ſhall not thinke on't.
Com. I will make over to you my Poſſeſſion,
Of that ſame place is falne (you know) to ſatisfie
Surveyor of the Projects generall.
Iro. And that's an office, you know how to ſtirre in.
Com. And make your profits of. *Iro.* Which are (indeed)
The ends of a gown'd man: Shew your activity,
And how you are built for buſines. *Pra.* I accept it
As a *Poſſeſsion*, be't but a *Reverſion*.
Com. You firſt told me 'twas a Poſſeſſion. *Pra.* I,
I told you that I heard ſo. *Iro.* All is one,
Hee'll make *Reverſion* a *Poſſeſsion* quickly.
Com. But I muſt have a generall Releaſe from you.
Pra. Doe one, Ile doe the other. *Com.* It's a match
Before my brother *Ironſide*. *Pra.* 'Tis done.
Com. Wee two are reconcil'd then. *Iro.* To a Lawyer,
That can make uſe of a place, any halfe title,
Is better then a wife. *Com.* And will ſave charges
Of Coaches, Vellute Gownes, and cut-worke Smocks.
Iro. Hee is to occupie an office wholly.
Com. True, I muſt talke with you neerer, Mr. *Practiſe*,
About recovery o' my wives portion,
What way I were beſt to take. *Pra.* The plaineſt way.
Cow. What's that, for plaineneſſe? *Pra.* Sue him at Common-Law:
Arreſt him on an Action of Choke-baile,
Five hundred thouſand pound; it will affright him,

And all his ſureties. You can prove your marriage?
Com. Yes.
Wee'll talke of it within, and heare my Lady.

Act V. Scene IV.

Intereſt. Lady. Rut. Item.

Int. I' am ſure, the Rogue o' the houſe went all that way;
She was with Child, and Mr. *Compaſſe* got it.
Lad. Why, that you ſee, is manifeſtly falſe,
H' has married the other; our true Neice he ſayes:
He would not wooe 'hem both: hee is not ſuch
A Stallion, to leape all. Againe, no Child
Appeares, that I can find with all my ſearch,
And ſtricteſt way of Inquiry, I have made
Through all my family. A fit o' the Mother,
The women ſay ſhe had, which the Mid-wife cur'd,
With burning bones and feathers: Here's the Doctor. *Enter Doctor.*
Int. O noble Doctor, did not you, and your *Item*,
Tell me our Neice was in labour? *Rut.* If I did,
What followes? *Int.* And that Mother Mid-night
Was ſent for? *Rut.* So ſhe was: and is i' the houſe ſtill.
Int. But here has a noiſe beene ſince, ſhe was deliver'd
Of a brave boy, and Mr. *Compaſſe's* getting.
Rut. I know no rattle of Goſſips, not their noyſes.
I hope you take not me for a Pimpeerrant,
To deale in ſmock Affaires? Where's the Patient?
The infirme man, I was ſent for, Squire *Needle*?

36 [Exeunt. G Act . . . *Item.*] Scene IV. Another Room in the Same. Enter sir Moth Interest, and lady Loadstone. G
1 Rogue] vogue 1716, f Cunningham suggests 'voice.'
11 feathers:] Enter Rut. G

Lad. Is *Needle* ſick? *Rut.* My 'Pothecary tels me
Enter Tim. Hee is in danger; how is't *Tim*? where is he?
Ite. I cannot hold him downe. Hee's up, and walkes,
And talkes in his perfect ſleepe, with his eyes ſhut,
As ſenſibly, as he were broad awake.
Rut. See, here he comes. Hee's faſt aſleepe, obſerve him.
Rut. Hee'll tell us wonders: What doe theſe women here?

Act V. Scene V.

Rut. Needle. Intereſt. Item. Lady. Poliſh. Chaire. Keepe. Placentia.

Hunting a man halfe naked? you are fine beagles!
You'd have his douſets. *Nee.* I ha' linnen breeks on.
Rut. He heares, but hee ſees nothing. *Nee.* Yes, I ſee
Who hides the treaſure yonder. *Int.* Ha? what treaſure?
Rut. If you aske queſtions, he 'wakes preſently:
And then you'l heare no more, till his next fit.
Nee. And whom ſhe hides it for. *Rut.* Doe you marke Sir? liſt.
Nee. A fine ſhe ſpirit it is, an Indian Mag-pie.
She was an Aldermans Widow, and fell in love
With our Sir *Moath*, my Ladies brother. *Rut.* (Heare you?)
Nee. And ſhe has hid an Aldermans eſtate;
Dropt through her bill in little holes, i' the Garden,
And ſcrapes earth over 'hem; where none can ſpy

23 danger;] Enter Item G Polish, Chair, Keep, and Placentia. 27 Enter Needle, followed by Act . . . *Placentia.*] om. G

But I, who ſee all by the Glowormes light,
That creeps before. *Pol.* I knew the Gentlewoman;
Alderman *Parrots* Widow, a fine Speaker,
As any was i' the Clothing, or the Bevy;
She did become her ſcarlet, and black Velvet,
Her greene, and purple—. *Rut.* Save thy colours, Rainebow,
Or ſhe will run thee over, and all thy lights.
Pol. She dwelt in *Doo-little* Lane, a top o' the hill there;
I' the round Cage, was after Sir *Chime Squirrell's*.
Shee would eate nought but Almonds, I aſſure you.
Rut. Would thou had'ſt a doſe of pilles, a double doſe,
O' the beſt purge, to make thee turne tale, tother way.
Pol. You are a foule mouth'd, purging, abſurd Doctor;
I tell you true, and I did long to tell it you.
You ha' ſpread a ſcandall i' my Ladies houſe here,
On her ſweet Neice, you never can take off
With all your purges, or your plaiſter of Oathes;
Though you diſtill your Dam-me, drop by drop,
I' your defence. That ſhe hath had a Child,
Here ſhe doth ſpit upon thee, and defie thee;
Or I do't for her. *Rut.* Madam, pray you bind her
To her behaviour. Tye your Goſſip up,
Or ſend her unto *Bet'lem*. *Pol.* Goe thou thither,
That better haſt deſerv'd it, ſhame of Doctors:
Where could ſhe be deliver'd? by what charme?
Reſtor'd to her ſtrength ſo ſoone? who is the Father?
Or where the Infant? Aske your Oracle,
That walkes, and talkes in his ſleepe. *Rut.* Where is he? gone?
You ha' loſt a fortune liſtning to her, to her Tabour.

15 before. [Exeunt Needle, Chair, Keep, and Placentia. G
42 You ha' lost a fortune, list'ning to her tabor. W, f 42 [Aside to sir Moth. G

Good Madam lock her up. *Lad.* You muſt give looſers
Their leave to ſpeake, good Doctor. *Rut.* Follow his footing
Before he get to his bed: This reſt is loſt elſe.

Act V. Scene VI.

Compaſſe. Practiſe. Ironſide. Poliſh. Lady.

Com. Where is my wife? what ha' you done with my wife,
Goſſip o' the Counſels. *Pol.* I, ſweet Mr. *Compaſſe*?
I honour you, and your wife. *Com.* Well, doe ſo ſtill.
I will not call you Mother tho', but *Poliſh.*
Good Goſſip *Poliſh*, where ha' you hid my wife?
Pol. I hide your wife? *Com.* Or ſhe's run away.
Lad. That would make all ſuſpected, Sir, a freſh.
Come we will find her, if ſhe be i' the houſe.
Pol. Why ſhould I hide your wife, good Mr. *Compaſſe*?
Com. I know no cauſe, but that you are goo'dy *Poliſh,*
That's good at malice; good at miſchiefe; all
That can perplexe, or trouble a buſines, throughly.
Pol. You may ſay what you will: yo' are Mr. *Compaſſe,*
And carry a large ſweep, Sir, i' your Circle.
Lad. Ile ſweep all corners, Goſſip, to ſpring this.
If't be above ground, I will have her cry'd,
By the Common-cryer, through all the Ward,
But I will find her. *Iro.* It will be an Act
Worthy your juſtice, Madam. *Pra.* And become
The integrity, and worſhip of her name.

45 [Exeunt Rut and sir Moth. G
Act . . . *Lady.*] Enter Compass, Practice, and Ironside. G
20 [Exeunt. G

Act V. Scene VII.

Rut. Intereſt. Item. Needle.

Rut. 'Tis ſuch a Fly, this Goſſip, with her buz,
Shee blowes on every thing, in every place!
Int. A buſie woman, is a fearefull grievance!
Will hee not ſleepe againe? *Rut.* Yes inſtantly,
As ſoone as he is warme. It is the nature
Of the diſeaſe, and all theſe cold dry fumes,
That are melancholicke, to worke at firſt,
Slow, and inſenſibly in their aſcent,
Till being got up, and then diſtilling downe
Vpo' the braine; they have a pricking quality
That breeds this reſtleſſe reſt, which we, the ſonnes
Of Phyſick, call a walking in the ſleepe,
And telling myſteries, that muſt be heard.
Softly, with art, as we were ſowing pillowes
Vnder the Patients elbowes, elſe they'd fly
Into a phrenſie, run into the Woods,
Where there are Noiſes, huntings, ſhoutings, hallowings,
Amidſt the brakes, and furzes, over bridges
Fall into waters: Scratch their fleſh: Sometimes
Drop downe a praecipice, and there be loſt.
How now! what does her? *Ite.* He is up againe,
And 'gins to talke. *Int.* O' the former matter, *Item*? *Enter Item.*
Ite. The treaſure, and the Lady: That's his argument.
Int. O mee, happy man! he cannot off it.
I ſhall know all then. *Rut.* With what appetite
Our owne deſires delude us! Heare you *Tim*?
Let no man interrupt us. *Ite.* Sir *Diaphanous*,
And Mr. *Bias*, his Court-friend's, deſire

Act . . . *Needle.*] Scene V. Another Room in the Same. Enter Rut and sir Moth Interest. G 20 Enter Item. G
24 O me [most] happy man! G 26 us! [Aside.] G

To kiſſe his Neices hands, and gratulate
The firme recovery of her good fame,
And honour— *Int.* Good, ſay to 'hem, Mr. *Item*,
My Neice is on my Ladies ſide: they'll find her there.
I pray to be but ſpar'd for halfe an houre:
Ile ſee 'hem preſently. *Rut.* Doe, put 'hem off, *Tim.*
And tell 'hem the importance of the buſines.
Here, he is come! ſooth; and have all out of him.
Nee. How doe you Lady-bird? ſo hard at worke, ſtill?
What's that you ſay? Doe you bid me walke, ſweet Bird?
And tell our Knight? I will. How? walke knave, walke?
I thinke y' are angry with me *Pol.* Fine *Pol*!
Pol's a fine bird! O fine Lady *Pol*!
Almond for Parrat; Parrat's a brave bird:
Three hundred thouſand peeces ha' you ſtuck,
Edge-long into the ground, within the Garden?
O'bounteous Bird! *Int.* And me, moſt happy creature.
Rut. Smother your joy. *Nee.* How? and drop'd twice ſo many—
Int. Ha! where? *Rut.* Containe your ſelfe. *Nee.* I'the old Well?
Int. I cannot, I am a man of fleſh, and blood:
Who can containe himſelfe, to heare the Ghoſt
Of a dead Lady, doe ſuch workes as theſe?
And a Citie Lady too, o' the ſtreight waſte?
Rut. Hee's gone. *Nee.* I will goe try the truth of it.
Rut. Follow him, *Tim*: See what he does; if he bring you
A'ſſay of it now. *Int.* Ile ſay hee's a rare fellow:

36 Enter Needle, talking as in his sleep. G 52 [Exit. G 53 does; [Exit Item.] G

And has a rare diſeaſe. *Rut.* And I will worke
As rare a cure upon him. *Int.* How, good Doctor?
Rut. When he hath utter'd all, that you would know of him;
Ile clenſe him with a pill (as ſmall as a peaſe)
And ſtop his mouth: for there his iſſue lies,
Betweene the Muſcles o' the tongue. *Int.* Hee's come.
Rut. What did he, *Item*? *Ite.* The firſt ſtep he ſtept
Into the Garden, he pull'd theſe five peices
Vp, in a fingers bredth one of another.
The durt ſticks on 'hem ſtill. *Int.* I know enough.
Doctor, proceed with your Cure, Ile make thee famous,
Famous among the ſonnes of the Phyſicians,
Machaon, Podalirius, Eſculapius.
Thou ſhalt have a golden beard, as well as he had;
And thy *Tim Item* here, have one of ſilver:
A livery beard. And all thy 'Pothecaries
Belong to thee. Where's Squire *Needle*? gone?
Ite. Hee's prick'd away, now he has done the worke.
Rut. Prepare his pill, and gi' it him afore Supper.
Int. Ile ſend for a dozen o' labourers to morrow,
To turne the ſurface o' the Garden up.
Rut. In mould? bruiſe every clod? *Int.* And have all ſifted;
For Ile not looſe a peice o' the Birds bounty,
And take an Inventory of all. *Rut.* And then,
I would goe downe into the Well— *Int.* My ſelfe;
No truſting other hands: Sixe hundred thouſand,
To the firſt three; nine hundred thouſand pound—
Rut. 'Twill purchaſe the whole Bench of Aldermanity,
Stript to their ſhirts. *Int.* There never did accrew,
So great a gift to man, and from a Lady,
I never ſaw but once; now I remember,

60 tongue.] Re-enter Item. G 73 [Exit Item. G

Wee met at Merchants-Taylors-hall, at dinner,
In *Thred-needle* ſtreet. *Rut.* Which was a ſigne Squire *Needle*
Should have the thredding of his thred. *Int.* 'Tis true;
I ſhall love Parrots better, while I know him.
Rut. Il'd have her ſtatue cut, now in white marble.
Int. And have it painted in moſt orient colours.
Rut. That's right! all Citie ſtatues muſt be painted:
Elſe, they be worth nought i' their ſubtile Judgements.

Act V. Scene VIII.

Intereſt. Bias. Rut. Palate.

Int. My trueſt friend in Court, deare Mr. *Bias*;
You heare o' the recovery of our Neice
In fame, and credit? *Bia.* Yes, I have beene with her,
And gratulated to her; but I am ſory
To find the Author o' the fowle aſperſion
Here i' your company, this inſolent Doctor.
Int. You doe miſtake him: He is cleare got off on't.
A Goſſips Jealouſie firſt gave the hint.
He drives another way, now, as I would have him.
Hee's a rare man, the Doctor, in his way.
H' has done the nobleſt cure here, i' the houſe.
On a poore Squire, my ſiſters Taylor, *Needle*
That talk'd in's ſleepe; would walke to Saint *Iohn's* wood,
And *Waltham* Forreſt, ſcape by all the ponds,
And pits i' the way; run over two-inch bridges;
With his eyes faſt, and i' the dead of night!
Ile ha' you better acquainted with him. Doctor,
Here is my deare, deareſt friend in Court,

Act . . . *Palate.*] Enter Bias. G

Wife, powerfull Mr. *Bias*; pray you ſalute
Each other, not as ſtrangers, but true friends.
Rut. This is the Gentleman you brought to day,
A Suitor to your Neice? *Int.* Yes. *Rut.* You were
Agreed, I heard; the writings drawne betweene you?
Int. And ſeald. *Rut.* What broke you off? *Int.* This rumour of her?
Was it not Mr. *Bias*? *Bia.* Which I find
Now falſe, and therefore come to make amends
I' the firſt place. I ſtand to the old conditions.
Rut. Faith give 'hem him, Sir *Moath*, what ere they were.
You have a brave occaſion now, to croſſe
The ſlanting Mr. *Compaſſe*, who pretends
Right to the portion, by th' other Intaile.
Int. And claimes it. You doe heare he's married?
Bia. We heare his wife is run away from him,
Within: She is not to be found i' the houſe,
With all the Hue, and Cry is made for her,
Through every roome; the Larders ha' beene ſearch'd,
The Bak-houſes, and Boulting-tub. the Ovens,
Waſh-houſe, and Brew-houſe, nay the very Fornace,
And yet ſhe is not heard of. *Int.* Be ſhe nere heard of,
The ſafety of Great *Brittaine* lyes not on't.
You are content with the ten thouſand pound,
Defalking the foure hundred garniſh money?
That's the condition here, afore the Doctor,
And your demand, friend *Bias*. *Bia.* It is Sir *Moath*. *Enter Palate.*
Rut. Here comes the *Parſon* then, ſhall make all ſure.
Int. Goe you with my friend *Bias*, *Parſon Palate*,
Vnto my Neice; aſſure them wee are agreed.
Pal. And Mrs. *Compasse* too, is found within.

44 Enter Palate. G

Int. Where was ſhe hid? *Pal.* In an old Botle-houſe,
Where they ſcrap'd trenchers; there her mother had thruſt her.
Rut. You ſhall have time, Sir, to triumph on him,
When this fine feate is done, and his *Rud-Ironſide.*

Act V. Scene IX.

Compaſſe. Pleaſance. Lady. Ironſide. Practiſe. Poliſh. Chaire. Keepe. &c.

Com. Was ever any Gentlewoman us'd
So barbarouſly by a malitious Goſſip,
Pretending to be Mother to her too?
Pol. Pretending! Sir, I am her Mother, and challenge
A right, and power for what I have done. *Com.* Out, Hag.
Thou that haſt put all nature off, and woman:
For ſordid gaine, betray'd the truſt committed
Vnto thee by the dead, as from the living:
Chang'd the poore innocent Infants in their Cradles:
Defrauded them o' their parents, chang'd their names,
Calling *Placentia, Pleaſance*; *Pleaſance, Placentia.*
Pol. How knowes he this? *Com.* Abus'd the neighbour-hood;
But moſt this Lady. Did'ſt enforce an oath,
To this poore woman, on a pious booke,
To keepe cloſe thy impiety. *Pol.* Ha' you told this?
Kee. I told it? no, he knowes it, and much more,
As he's a cunning man. *Pol.* A cunning foole,

52 [Exeunt. G Act . . . &c.] Scene VI. Another Room in the Same. Enter Compass, lady Loadstone, Practice, Polish, Chair, and Keep. G 12 this? [Aside. G 15 [Aside to the Nurse. G

If that be all. *Com.* But now to your true daughter,
That had the Child, and is the proper *Pleaſance*,
Wee muſt have an account of that too, Goſſip;
Pol. This's like all the reſt of Mr. *Compaſſe*.

Act V. Scene X.

Enter to them running, *Rut.*

Rut. Helpe, helpe for Charity; Sir *Moath Intereſt*
Is falne into the Well. *Lad.* Where? where? *Rut.* I' the Garden.
A rope to ſave his life. *Com.* How came he there?
Rut. He thought to take poſſeſſion of a fortune,
There newly drop't him, and the old Chaine broke,
And downe fell hee i' the Bucket. *Com.* Is it deepe?
Rut. We cannot tell. A rope: helpe with a rope.
Sil. He is got out againe. The Knight is ſav'd.
Iro. A little ſows'd i' the water: *Needle* ſav'd him.
Ite. The water ſav'd him, 'twas a faire eſcape.
Nee. Ha' you no hurt? *Int.* A little wet. *Nee.* That's nothing.
Rut. I wiſh'd you ſtay Sir till to morrow: And told you,
It was no lucky houre: ſince ſixe a Clock
All ſtarres were retrograde. *Lad.* I' the name
Of fate, or folly how came you i' the Bucket?
Int. That is a *Quere* of another time, ſiſter,
The Doctor will reſolve you—who hath done
The admirable'ſt cure upon your *Needle*!
Gi' me thy hand good *Needle*: thou cam'ſt timely.

Enter Silke-worme. Iron-ſide. Item. Needle, and Intereſt-Rut.

Lady.

Act . . . *Rut.*] Enter Rut running. G 7 Enter sir Diaphanous Silkworm, Ironside, Item, and Needle, leading in sir Moth Interest. G

Take off my hood and coat. And let me ſhake
Bias. My ſelfe a little. I have a world of buſines.
Placentia. Where is my Nephew *Bias*? and his wife?
Palate. Who bids God gi'hem joy? Here they both ſtand
As ſure affianced, as the *Parſon*, or words
Can tie 'hem. *Rut.* Wee all wiſh 'hem joy, and happineſſe.
Silk. I ſaw the Contract, and can witneſſe it.
Int. He ſhall receive ten thouſand pounds to morrow.
You look'd for't, *Compaſſe*, or a greater ſumme,
But 'tis diſpo'sd of, this, another way.
I have but one Neice, verely *Compaſſe*.
Com. Ile find another. *Varlet*, doe your office.
Varlet. *Var.* I doe arreſt your body, Sir Moath *Intereſt*,
In the Kings name: At ſuite of Mr. *Compaſſe*,
And Dame *Placentia* his wife. The Action's entred,
Five hundred thouſand pound. *Int.* Heare you this, ſiſter?
And hath your houſe the eares, to heare it too?
And to reſound the affront? *Lad.* I cannot ſtop
The Lawes, or hinder Juſtice. I can be
Your Baile, if't may be taken. *Com.* With the Captaines,
I aske no better. *Rut.* Here are better men,
Will give their Baile. Com. But yours will not be taken,
Worſhipfull Doctor; you are good ſecurity
For a ſuit of clothes, to th' Taylor, that dares truſt you:
But not for ſuch a ſumme, as is this Action.
Varlet, You know my mind. *Var.* You muſt to priſon, Sir,
Vnleſſe you can find Baile the Creditor likes.
Int. I would faine find it, if you'd ſhew me where.

22 Enter Bias and Placentia. G 30 verely *Compaſſe*. verily [master] Compass. G 30 Enter a Serjeant. G

Silk. It is a terrible Action; more indeed,
Then many a man is worth. And is call'd *Fright-Baile.*
Iro. Faith I will baile him, at mine owne apperill.
Varlet, be gone: Ile once ha' the reputation,
To be ſecurity for ſuch a ſumme.
Beare up Sir *Moath.* *Rut.* He is not worth the Buckles
About his Belt, and yet this *Ironſide* claſhes:
Int. Peace, leſt he heare you Doctor: wee'll make uſe of him.
What doth your brother *Compaſſe,* Captaine *Ironside,*
Demand of us, by way of challenge, thus?
Iro. Your Neices portion; in the right of his wife.
Int. I have aſſur'd one portion, to one Neice,
And have no more t' account for, that I know of:
What I may doe in charity, if my ſiſter,
Will bid an Offring for her maid, and him,
As a Benevolence to 'hem, after Supper,
Ile ſpit into the Baſon, and intreat
My friends to doe the like. *Com.* Spit out thy gall,
And heart, thou Viper: I will now no mercy,
No pitty of thee, thy falſe Neice, and *Needle;*
Bring forth your Child, or I appeale you of murder,
You, and this Goſſip here, and Mother *Chaire.*
Cha. The Gentleman's falne mad! *Ple.* No, Mrs. Midwife.
I ſaw the Child, and you did give it me, *Pleaſance ſteps out.*
And put it i' my armes, by this ill token,
You wiſhi'd me ſuch another; and it cry'd.
Pra. The Law is plaine; if it were heard to cry,
And you produce it not, hee may indict
All that conceale't, of Felony, and Murder.
Com. And I will take the boldneſſe, Sir, to doe it:
Beginning with Sir *Moath* here, and his Doctor.

67 Enter Pleasance. G

Silk. Good faith this ſame is like to turne a buſines.
Pal. And a ſhrewd buſines, marry: they all ſtart at't.
Com. I ha' the right thred now, and I will keepe it.
You good'y *Keepe*, confeſſe the truth to my Lady,
The truth, the whole truth, nothing but the truth.
Pol. I ſcorne to be prevented of my glories.
I plotted the deceit, and I will owne it.
Love to my Child, and lucre of the portion
Provok'd me; wherein though th' event hath fail'd
In part, I will make uſe of the beſt ſide.
This is my Daughter, and ſhe hath had a Child
This day, (unto her ſhame, I now profeſſe it.)
By this meere falſe-ſtick Squire *Needle*, but
Since this wiſe Knight, hath thought it good to change,
The fooliſh Father of it, by aſſuring
Her to his deare friend, Mr. *Bias*; and him
Againe to her, by clapping of him on
With his free promiſe of ten thouſand pound,
Afore ſo many witneſſes. *Silk.* Whereof I
Am one. *Pal.* And I another. *Pol.* I ſhould be unnarurall
To my owne fleſh, and blood, would I not thanke him.
I thanke you Sir: and I have reaſon for it.
For here your true Neice ſtands, fine Mrs. *Compaſſe.*
(Ile tell you truth, you have deſerv'd it from me.)
To whom you are by bond engag'd to pay,
The ſixteene thouſand pound, which is her portion,
Due to her husband, on her marriage-day.
I ſpeake the truth, and nothing but the truth.
Iro. You'll pay it now, Sir *Moath*, with intereſt?
You ſee the truth breaks out on every ſide of you.
Int. Into what nets of cous'nage am I caſt

89 Daughter, [Points to Placentia.] G 98 unnarurall] unnatural 1692, f

On ev'ry ſide? each thred is growne a nooſe:
A very meſh: I have run my ſelfe into
A double breake, of paying twice the money.
Bia. You ſhall be releas'd, of paying me a penny,
With theſe conditions. *Pol.* Will you leave her then?
Bia. Yes, and the ſumme, twice told, ere take a wife,
To pick out Mounſier *Needles* baſting threds.
Com. Goſſip you are paid: though he be a fit nature,
Worthy to have a Whore juſtly put on him;
He is not bad enough to take your Daughter,
On ſuch a cheat. Will you yet pay the portion?
Int. What will you 'bate? *Com.* No penny the Law gives.
Int. Yes, *Bias's* money. *Com.* What? your friend in Court?
I will not rob you of him, nor the purchaſe,
Nor your deare Doctor here, ſtand altogether.
Birds of a nature all, and of a feather.
Lad. Well, wee are all now reconcil'd to truth.
There reſts yet a Gratuitie from me,
To be conferr'd upon this Gentleman;
Who (as my Nephew *Compaſſe* ſayes) was cauſe,
Firſt of th' offence, but ſince of all th' amends,
The Quarrell caus'd th' affright; that fright brought on
The travell, which made peace; the peace drew on
This new diſcovery, which endeth all
In reconcilement. *Com.* When the portion
Is tender'd, and receiv'd. *Int.* Well, you muſt have it,
As good at firſt as laſt. 'Tis well ſaid brother.
And I, if this good Captaine will accept me,
Give him my ſelfe, endow him with my eſtate,

110 nooſe] noofe Y. 1640. noose W, f 136 laſt. [Lad.] 1692, f.

And make him Lord of me, and all my fortunes:
He that hath ſav'd my houre, though by chance,
Ile really ſtudy his, and how to thanke him.
Iro. And I imbrace you, Lady, and your goodneſſe,
And vow to quit all thought of warre hereafter;
Save what is fought under your colours, Madam.
Pal. More worke then for the *Parſon*; I ſhall cap
The *Loadſtone* with an *Ironſide*, I ſee,
Iro. And take in theſe, the forlorne Couple, with us,
Needle, and's *Thred*, whoſe portion I will thinke on;
As being a buſines, waiting on my bounty:
Thus I doe take poſſeſſion of you, Madam,
My true *Magnetick* Miſtris, and my Lady.

THE END.

140 houre,] Honour 1716, f 151 [Exeunt. G

CHORUS

Changed into an Epilogve:

To the KING.

WEll, Gentlemen, I now muſt under ſeale,
And th' Authors *charge, waive you, and make my'appeale.*
To the ſupremeſt power, my Lord, *the* King;
Who beſt can judge of what wee humbly bring.
Hee knowes our weakneſſe, and the Poets *faults;*
Where he doth ſtand upright, goe firme, or halts;
And hee will doome him. To which voice he ſtands,
And prefers that, 'fore all the Peoples hands.

EXPLANATORY NOTES

These notes include whatever has been considered of value in the notes of the preceding editions. Notes signed W are by Whalley, G by Gifford, C by Cunningham. For other abbreviated references and for editions of works cited, the Bibliography should be consulted. Explanations of words and phrases are usually found only in the Glossary, although exceptional cases are treated further in the notes. References to this play are to act, scene, and line of the text; other references to Jonson's works are to the Gifford-Cunningham edition of 1875—to play, volume, and page. The metrical investigation included in the notes is based upon the treatment of prosody in Abbott's *Shakespearian Grammar*.

THE MAGNETIC LADY

Iam lapides suus ardor agit ferrumq ; tenetur,

Illecebris.—Claudian, *Magnes*. 56–57, with *Et* changed to *Iam*.

The Persons that act. In accordance with his custom, Jonson gives to each of his characters a name which suggests the chief trait or humor.

Mrs. Placentia. See Glossary s. v. Mrs. The title *Mrs.* in the 17th and 18th centuries might be prefixed to the name of an unmarried lady or girl. ' Mrs. Elizabeth Carter,' ' Mrs. Hannah More.'

Sir Diaph Silkworm. Cf. *The Staple of News* (*Wks*. 5. 167) :

> O ! though thou art a silkworm,
> And deal'st in satins and velvets, and rich plushes,
> Thou canst not spin all forms out of thyself.

Also, *On Court-worm* (*Wks*. 8. 152) :

> All men are worms : but this no man. In silk.

The term *silkworm* was defined by Steele in *The Spectator*, No. 454 :

> This Chace was now at an End, and the Fellow who drove her came to us, and discovered that he was ordered to come again in an Hour, for that she was a Silk-Worm. I was surprised with this Phrase, but found it was a Cant among the Hackney Fraternity for their best Customers, Women who ramble twice or thrice a Week from Shop to Shop, to turn over all the Goods in Town without buying any thing. The Silk-Worms are, it seems, indulged by the Tradesmen; for tho' they never buy, they are ever talking of new Silks, Laces and Ribbands, and serve the Owners in getting them Customers, as their common Dunners do in making them pay.

In 1609, to promote the manufacture of silk in England, King James had many hundred thousand young mulberry trees imported from France, and sent into the different counties; cf. *Harl. Misc.* 2. 218–23.

Sir Moath Interest, An Usurer, or Money-baud. A usurer was called a bawd, because he was an intermediary between money and those who wanted it. In *The Staple of News* (*Wks.* 5. 216), where money is personified as Pecunia, the figure was more appropriate:

> Old Covetousness, the sordid Pennyboy, the
> Money-bawd, who is a flesh-bawd too.

A usurer was merely a person who lent out money at interest, not, as with us, one who exacts more than the legal rate. The business of money-lending was then held in great disrepute, and much of the opprobrium heaped upon Sir Moth in the course of the play is due to his character of hard-hearted money-lender. Increase by gold and silver was considered unlawful, because against nature. Aristotle is credited with the honor of starting this conceit. Cf. *The Merchant of Venice* 1. 3. 136–7:

> . . . for when did friendship take
> A breede of barraine mettall of his friend?

and the discussion of this passage in the Furness *Variorum* 7. 48. Stubbes' diatribe against usury expresses the feeling of the time; see *The Anatomy of Abuses* (ed. Furnivall,

pp. 123–9). Here he characterizes the usurer as worse than a thief, a Jew, Judas, hell itself, crueler than death, and worse than the Devil. Bacon, in his essay *Of Usury*, treats the subject more rationally. The idea of abolishing usury is one of the idle opinions to be relegated to Utopia; but usury is 'a concession, on account of hardness of heart.' It is curious that this opposition—of idealists at least—to the taking of interest, finds literary expression as late as Tennyson's *The Brook*.

The Persons that act. **Mr. Bias, A Vi-politique.** A substitute or deputy politician, a sub-secretary to a politician. *Vi* is a contraction of *vice*; cf. *vice-chairman*, *vice-president*.

Ind. **Induction.** Shakespeare also used this word in the sense of *introduction*: *1. Henry IV* 3. 1. 2: 'And our induction full of prosperous hope.'

Ind. 1. **What doe you lack?** 'The boy uses the language of the petty traders of the time, and the others continue the allusion.'—G.

Ind. 9. **Poet'accios, Poetasters, Poetito's.** For the meaning of these terms, see the Glossary. The Elizabethan drama was now on the decline: the giants, Shakespeare, Beaumont, Fletcher, and Chapman, had left the stage; and their places were ill supplied by a host of lesser lights—Massinger, Rowley, Heywood, Ford, Field, Shirley, Brome, Davenant, Cartwright, Randolph, Mayne, and others.

Ind. 12. **Sir, hee is not here.** 'Jonson always attended the first presentation of his pieces, when it was in his power. He was now bed-ridden: his last appearance in the theatre seems to have been in 1625, when *The Staple of News* was brought forward.'—G.

Ind. 16. **tye us two, to you.** Place us two under obligations to you; see the Glossary, s. v. *tye*. Also cf. Shakespeare's *Cymbeline* 1. 6. 23: 'He is one of the Noblest note, to whose kindnesses I am most infinitely tied.'

Ind. 20. **No man leaps into a busines of state, without fourding first the state of the busines.** The figure is of a man wading slowly and carefully across a stream, and then leaping forward rapidly. *NED.* cites examples of the figurative use

of the term: e. g. Bp. Mountague, *Acts & Mon.* (1642) 299; 'The truth at last he foorded.' For the use of *leap* as here employed, cf. Beaumont and Fletcher, *The Woman Hater* 1. 22: '*Val.* I pray you, sir, leap into the matter; what would you have me do for you?' Plays upon word's or jingles such as *business of state . . . state of the business*, were common in Jonson's time.

Ind. 24. **The Venison side.** An evident pun: the side on which the h(e)art is situated. Sallies of this sort are partly attributable to the irregularity of spelling in Jonson's time.

Ind. 28. **your sinfull sixe-penny Mechanicks.** In various places in Jonson's works he shows contempt for the laboring classes. Cf. *The New Inn* (*Wks.* 5. 327):

> *Lady F.* Pox o' this errant tailor,
> He angers me beyond all mark of patience!
> These base mechanics never keep their word,
> In anything they promise.
> *Pru.* 'Tis their trade, madam,
> To swear and break; they all grow rich by breaking
> More than their words; their honesties, and credits,
> Are still the first commodity they put off.

Jonson's attitude-toward the common people was largely shared by his fellow-dramatists. See the paper on *The Shaksperian Mob* by Frederick Tupper, Jr., *Pub. of Mod. Lang. Assoc.*, Vol. 27, No. 4, Dec., 1912. It may be, too, that Jonson is casting a slur at the Globe Theatre, which was patronized largely by a poorer class than the Blackfriars; cf. *The Poetaster* (*Wks.* 2. 430):

> *Tuc.* And what new matters have you now afoot, sirrah, ha? I would fain come with my cockatrice one day, and see a play, if I knew where there were a good bawdy one; but they say you have nothing but Humours, Revels, and Satires, that gird and f-t at the time, you slave.
> *Hist.* No, I assure you, captain, not we. They are on the other side of Tyber: we have as much ribaldry in our plays as can be, as you would wish, captain: all the sinners in the suburbs come and applaud our action daily.

Ind 31. **like so many eminences.** Cf. Dekker's *The Gul's Hornbook* (ed. McKerrow, chap. 6, p. 50): 'For do but cast up a reckoning, what large comings-in are pursed up by sitting on the stage. First, a conspicuous eminence is gotten; by which means, the best and most essential parts of a gallant, good clothes, a proportionable leg, white hand, the Persian lock, and a tolerable beard, are perfectly revealed.'

Ind. 32. **Of clothes, not understandings?** Throughout his works Jonson satirized the class of people who came to plays to see and be seen, but not to listen intelligently. Fitzdottrell, in *The Devil is an Ass* (*Wks.* 5. 27–8), is a good example of the type:

> Here is a cloke cost fifty pound, wife,
> Which I can sell for thirty, when I have seen
> All London in't, and London has seen me.
> To-day I go to the Blackfriars play house,
> Sit in the view, salute all my acquaintance,
> Rise up between the acts, let fall my cloke,
> Publish a handsome man, and a rich suit,
> As that's a special end why we go thither.

For other examples, see *To Mr. John Fletcher, upon his Faithful Shepherdess*: *Underwoods* (*Wks.* 8. 324); *Jonson's Ode to Himself* (Tennant's ed. of *The New Inn*, p. 118); *The Magnetic Lady*, 1. Ch. 41–49.

Ind. 38. **Populo ut placerent.** Prologue to Terence's *Andria*, line 3.

Ind. 49. **and will have the conscience, and ingenuity beside, to confesse it.** Cf. Induction to *Bartholomew Fair* (*Wks.* 4. 347): 'The author promiseth to present them by us, with a new sufficient play, called Bartholomew Fair, merry, and as full of noise, as sport: made to delight all and offend none; provided they have either the wit or the honesty to think well of themselves.'

Ind. 61. **Every Poet writes Squire now.** This apparently refers to the growing claim on the part of playwrights and poets to be enrolled among the gentry; see the note to 1. 5. 39, and cf. the title-page to *The Two Noble Kinsmen*: 'Written by the memorable Worthies of their time;

{ Mr. John Fletcher, and / Mr. William Shakespeare. } Gent.'

Cf. also the title-page to the second edition of *Cupid's Revenge*:

'Written by { Fran. Beaumont / & / Jo. Fletcher } Gentlemen.'

Ind. 70. **Of his portall, or entry to the worke, according to Vitruvius.** A discussion *Of the Proportions of the Doors of Temples* is found in chap. 6. p. 115, of Joseph Gwilt's translation of the *De Architectura*.

Ind. 72. **without a Portall—or Vitruvius.** The boy, who knows nothing of Vitruvius, merely repeats the terms of the preceding speech.—G.

Marcus Vitruvius Pollio was a Roman architect and engineer. From information gathered from his writings, he is supposed to have lived during the age of Julius Cæsar and the reign of Augustus. He was the author of a celebrated work on architecture, *De Architectura*; see *Encyl. Brit.*, 11th ed., Vol. 28: 'From the early Renaissance down to a comparatively recent time the influence of this treatise has been remarkably great. Throughout the period of the classical revival Vitruvius was the chief authority studied by architects, and in every point his precepts were accepted as final. . . . Bramante, Michelangelo, Palladio, Vignola and earlier architects were careful students of the work of Vitruvius, which through them has largely influenced the architecture of almost all European countries.' Jonson satirized the architect, Inigo Jones, under the title, Vitruvius Hoop (*A Tale of A Tub*), and as Coronal Vitruvius (*Entertainment at Bolsover*).

Ind. 73. **In Foro.** *In court*; *in the open*. Jonson used this phrase in *The New Inn* (*Wks.* 5. 349):

Lord L. I am not jealous.
Host. Of so short a time
Your lordship needs not, and being done *in foro*.

Ind. 73. **And what is conceald within, is brought out, and made present by report.** That part of the plot or action of

the play which is not represented dramatically is represented by narrative. Jonson insists that a play should be presented to an audience as a comprehensible unity. See Schelling's edition of *Timber* (XXXV, and pp. 85–7). In this respect Jonson's practice differs from that of Beaumont and Fletcher, in whose plays the leading personages often change character off the stage. See Thorndike, *The Influence of Beaumont and Fletcher upon Shakespeare*, pp. 119–21. The relation between action and narrative in plays is discussed in Horace, *De Arte Poetica*. See Jonson's translation *Of the Art of Poetry* (*Wks.* 9. 93):

> The business either on the stage is done,
> Or acted told. But ever things that run
> In at the ear, do stir the mind more slow
> Than those the faithful eyes take in by show,
> And the beholder to himself doth render.
> Yet to the stage at all thou may'st not tender
> Things worthy to be done within, but take
> Much from the sight, which fair report will make
> Present anon.

The same point is discussed in Sidney's *Defense of Poesy* (see Cook's edition, p. 49): 'Again, many things may be told which cannot be showed,—if they know the difference betwixt reporting and representing. As for example I may speak, though I am here, of Peru, and in speech digrees from that to the description of Calicut . . . And so was the manner the ancients took, by some Nuntius to recount things done in former time or other place.'

Ind. 78. **The most of those your people call Authors, never dreamt of any Decorum.** See Glossary, s. v. *Decorum*. In the Induction to *Bartholomew Fair* (*Wks.* 4. 353–4), Jonson employs this term: 'And though the Fair be not kept in the same region that some here, perhaps, would have it; yet think, that therein the author hath observed a special decorum, the place being as dirty as Smithfield, and as stinking every whit.' The term *decorum* is probably the one which most nearly sums up the doctrine of the classical school of criticism—Aristotle, Horace, the Italians, Sidney, etc. For Jonson's criticism,

and his relation to Sidney and the Italians, see Spingarn, *Critical Essays of the Seventeenth Century*, Vol. I, Introduction, pp. IX–XXI, and pp. 10–64.

Ind. 86–90. **The—last.** *The Magnetic Lady* appears as the last of a list of humor-plays: *Every Man In* (1598); *Every Man Out* (1599); *Cynthia's Revels* (1600); *The Poetaster* (1601); *The Fox* (1605); *The Silent Woman* (1609); *The Alchemist* (1610); *Bartholomew Fair* (1614); *The Devil is an Ass* (1616); *The Staple of News* (1626); *The New Inn* (1629).

Ind. 95. **hee makes that his Center attractive.** Lady Loadstone is but slightly characterized. Her function in the play is to bring together the interesting characters. Her attractive qualities are her hospitality and her guardianship over her wealthy and marriageable niece. The name *Loadstone* suggests the use of the term in *The Alchemist* (*Wks.* 4. 40):

> Beneath your threshold, bury me a load-stone
> To draw in gallants that wear spurs.

Later, in John Earle's *Microcosmography* (pub. 1628), the character of *A Handsome Hostess* is very similar to Jonson's *Magnetic Lady*: 'A handsome hostess is the fairer commendation of an inn, above the fair sign, or fair lodgings. She is the loadstone that attracts men of iron, gallants and roarers, where they cleave sometimes long, and are easily got off.'

Ind. 106. **Hee will not woo the gentile ignorance so much.** Gifford notes that this passage resembles one of Aristophanes in *The Clouds* (560–2):

> Ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω·
> Ἢν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνησθ' εὑρήμασιν,
> Ἐς τὰς ὥρας τὰς ἑτέρας εν φρονεῖν δοκήσετε.

Ind. 108. **it shall super-please judicious Spectators.** Reflections of this nature abound in Jonson's prologues and epilogues; and explain why he had 'lost too much that way.' Cf. *The Poetaster, Apologetical Dialogue* (*Wks.* 2. 250):

> . . . If I prove the pleasure but of one,
> So he judicious be, he shall be alone
> A theatre unto me.

Cf. also *Hamlet* (3. 2) : ' Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve ; the censure of the which one, must, in your allowance, o'er-weigh a whole theatre of others.' For similar passages in Jonson's works, see *Every Man In* (*Wks.* 2. 14—20) ; *Underwoods* XXII (*Wks.* 8. 336) ; *The Magnetic Lady*, Act I, Chorus ; *Explorata* LXIX (*Wks.* 9. 153) ; *The Staple of News* (*Wks.* 5. 158).

Ind. 115. **Fly everything (you see) to the marke.** This is an expression borrowed from the language of hawking. It means : Attack everything you see as quarry. See Glossary, and cf. *Bartholomew Fair* (*Wks.* 4. 395) :

> *Edg.* And in your singing, you must use your hawk's eye nimbly, and fly the purse to a mark still,—

Ind. 118. **Dictamen.** See Glossary. Jonson used this term in *The New Inn* (*Wks.* 5. 355) :

> . . . use his own
> Dictamen, and his genius ; I would have him
> Fly high, and strike at all.

Ind. 119. **A good Play, is like a skeene of silke.** Jonson used this figure before, comparing a skein of silk to something excellent ; see *The New Inn* (*Wks.* 5. 385) :

> *Lov.* It was a beauty that I saw
> . . . A skein of silk without a knot,

1. 1. 4. **Lady Loadstones (one will bid us welcome).** The relative pronoun is frequently omitted, often where the antecedent immediately precedes the verb to which the relative would be the subject (see Abbott, *Shakespearian Grammar*, § 244). For other examples of the construction in this play, see 1. 3. 26 ; 1. 6. 16 ; 2. 3. 20 ; 2. 3. 70 ; 2. 6. 130 ; 3. 3. 122 ; 3. 5. 49 ; 3. 5. 107 ; 4. 3. 7 ; 4. 5. 21 ; 4. 8. 9 ; 4. 8. 12 ; 4. 8. 86 ; 5. 10. 41.

1. 1. 19. **Why Ironside, you know I am a Scholler.** ' Here Jonson, as is not unfrequently his custom, speaks of himself through the mouth of Compass.'—C.

1. 1. 28. The line may be scanned as follows :

And hánd | e líng | of mé | which háth | been fáire | too

R and *l* after a consonant introduce an additional syllable. An extra syllable is frequently added before a pause, especially at the end of a line. In Jonson this extra syllable is often a monosyllable; cf. Abbott, *Shakespearian Grammar*, § 477 and 455.

1. 1. 40. **But (being away)**
You' are sure to have lesse-wit-worke, gentle brother.

Since my humor is as stubborn and unmanageable as the rest, if I stay away you will have less occasion for exerting your wits to draw the guests to a sufferance of themselves till the dissolution of the dinner.

1. 1. 43. **You doe mistake**
My Caract of your friendship.

See the Glossary, s. v. *Caract.* Cf. Shaks. *2 Hen. IV* 4. 5. 162: 'Thou best of Gold, art worst of Gold, Other, lesse fine of Charract, is more precious'; also Jonson, *Every Man In* 3. 3. 22: 'No beautie, no; you are of too good caract, To be left so, without a guard.'—*NED.*

1. 1. 47. **your Foxe, there,**
Unkenneld with a Cholerick, ghastly aspect.

Your sword there, unsheathed with an angry, fear-inspiring aspect.

1. 1. 61. 'In some words the accent is nearer the beginning than with us' (Abbott, § 492).

But, Bró | ther, could | I ó | ver ín | treat yóu

1. 1. 64. **A sliding reprehension.** A brief reprehension, as in passing.

1. 1. 67. **o' the by.** Incidentally, without much effort on my part.

1. 1. 69–72. **universall-acts.** This is Aristotelian philosophy. In opposition to Plato, who held that ideas or universals exist by themselves, above and apart from individual beings, Aristotle taught that reality subsists in individuals, and that universals exist only as real predicates of individual substances. This doctrine is found in the *Categories*, and

especially in the *Metaphysics*. See Aristotle, *Wks.*, tr. Smith and Ross; Vol. 8. *Metaphysica*: and article on Aristotle in *Encycl. Brit.*

1. 1. 80. It is difficult to scan this line execpt as an Alexandrine.

1. 1. 81. I unaccented in a polysyllable may be dropped (Abbott, § 467).

They have | now pow | er save | with dull | Grammar(i) | ans

1. 1. 87. **I dare assure you, hee's our Parish Pope!** Cf. Chaucer (ed. Skeat 4. 8. 261–2):

> But he was lyk a maister or a pope,
> Of double worsted was his semi-cope.

By accenting the first syllable of *betimes*, the verse may be made regular (Abbott, § 492).

That wee | may goe | to din | ner be | times Par | son:

1. 2. 11. **a strange put-off!** This is a strange way of putting off or dismissing the doctor.

1. 2. 12. **You use him most surreverently.** *Surreverence* is an abbreviated form of *save-reverence*, which became *sa'-reverence*, *sirreverence*, or *sur-reverence*. *Nares* defines it as 'a kind of apologetical apostrophe, when anything is said that might be thought filthy or indecent.' The examples cited in Nares and *NED.* show that the expression implies only a mock reverence or respect for the person of rank spoken of or to: the connotation is generally contemptuous or disrespectful. See Massinger's *A Very Woman* 2. 3: 'The beastliest man— . . . (Sir-reverence of the company)— a rank whore-master'; G. Harvey's *Pierce's Super. Wks.*, Grosart, 2. 270: 'They neither feare Goodman Sathan, . . . nor Sir Reverence, nor milord Governement himselfe.'—*NED.*

1. 2. 22. **hee hath first his blacks.** The parson saw to it that the kindred should all be properly supplied with clothing that was worn as a sign of mourning. The antiquity of the

custom of wearing black in mourning at funerals is discussed in Brand's *Popular Antiquities* 2. 281–4.

1. 2. 23. **Thus holds hee weddings up, and burials, As his maine tithing.** Thus he maintains weddings and burials as his chief source of income. A tithe or tenth of the parishioner's income he was considered to owe to the maintenance of the church.

1. 2. 27–8. **In . . . can.** Cf. Chaucer, *Prologue* (ed. Skeat 371–2):

> Everich, for the wisdom that he can,
> Was shaply for to been an alderman.

1. 2. 28. **of the Ward-mote Quest, he better can, The mysterie, then the Levitick Law.**

He better understands the workings of the court which was held in each ward of the city than he does the collections of ritual laws found in the book of Leviticus. *Quest*, according to Nares, is a popular abbreviation of *inquest*. He quotes *Mir. for Mag.*, p. 390:

> And covertly within the Tower they calde
> *A quest*, to give such verdit as they should.

That the expression *Ward-mote Quest* means, the court that was held in the wards of the city is shown a passage in the play of *Wisdom* (E.E.T. 1904, p. 59) in which Wrong, Slight, Doubleness, Falsehood, Ravine, and Deceit make up the Holborn Quest. Also in Bullen's edition of *Arden of Feversham*, Introduction, p. 5, he refers to the *Faversham Wardmote Book*. For *can*, see Glossary. This comes from the OE. preterite-present verb, *cunnan*, 'to know': its use as here employed, was common in ME.; see Chaucer's *Friar*, *Prologue* 210–11:

> In all the ordres foure is noon that can
> So much of daliaunce and fair langage.

See also note on 1. 2. 27.

1. 2. 30. **That peece of Clark-ship.** That individual who partakes to some extent of the character of a scholar. *NED.* cites Sidney *Apol. Poetrie* (Arb.) 19: 'If I had not beene a peece of a Logician before I came to him.'

1. 2. 31. **a fine**
Well furnish'd, and apparaled Divine.

Ballman has noted the resemblance between Parson Palate and Chaucer's Friar; see his *Chaucer's Einfluss auf das Englische Drama* 2. 24–6. The prevalence of worldly pastors is accounted for by Stubbes in *The Anatomy of Abuses* (2. 2. 73) as due to the failure of the best men to get preferment: 'But alas those that are learned indeed, they are not sought for nor promoted, but the unlearned for the most part, somtimes by friendship, somtime by mony (for they pay wel their orders, I heare say) and somtimes by gifts (I dare not say bribes) are intruded. This maketh many a good schoolar to languish, and discourageth not a fewe from goyng to their bookes.' In Burton's *Anatomy of Melancholy* (1. 373), the same conditions are described: 'Rich men keep these Lectures, and fawning Parasites, like so many dogs, at their tables. . . . These are those Clerks which serve the turn, whom they commonly entertain, and present to Church Livings, whilst in the mean time we that are University men, like so many hidebound calves in a pasture, tarry out our time.' This condition had existed as far back as the time of Chaucer. See the character of the Clerk in the *Prologue* 291–2:

> For he had geten him yet no benefyce,
> Ne was so worldly for to have offyce.

1. 2. 32. *Ed* final may be sonant (Abbott § 474).

Well fúr | nish'd, and | appár | aléd | Divíne

1. 2. 33. For metre, see note on 1. 1. 81.

Who máde | this Épi | gramme, yóu? | No, á | great Clárke

1. 2. 33. **a great Clarke**
As any' is of his bulke. (Ben: Ionson.)

'Jonson's corpulence was in some measure the effect of disease; for he was of a dropsical habit of body. In the Chorus to the third act of this play, he is called "an overgrown and superannuated poet."'—G. 'Jonson had been thin enough at one time. In the *Satiromastix* (1602) one of the

reproaches against him is, " Horace was a goodly corpulent gentleman, and not so leane a hollow-cheekt Scrag as thou art." '—C.

For other of Jonson's references to his corpulence, see *My Picture left in Scotland* (*Wks.* 8. 312), and *The Poet to the Painter* (*Wks.* 8. 425).

The humor of the passage is reenforced by the pun suggested by the term *bulke*, which has, in addition to its present meaning, the obsolete one, ' the belly.'

1. 2. 38. **Rut is a young Physician.** Ballman has noted the resemblance between Rut and Chaucer's Physician. See *Chaucer's Einfluss* 2. 25.

1. 2. 39. **That, letting God alone, ascribes to nature**
More then her share.

Cf. Chaucer, *Prologue* 438 :

His studie was but litel on the Bible.

1. 2. 42. **The slave of money.** Cf. Chaucer, *Prologue* 441–44 :

And yet he was but esy of dispence ;
He kepte that he wan in pestilence.
For gold in phisik is a cordial,
Therefore he lovede gold in special.

1. 2. 42. **a Buffon in manners.** *Buffon* is an obsolete form of *buffoon*. It means ' a man whose profession is to make sport by low jests and antic postures ; a comic actor, or clown.' Jonson had already used the Italian form of the wood (*buffone*) as a proper name : see Carlo Buffone, in *Every Man Out*.

1. 2. 45. **Is any thing but civill, or a man.** Cf. Stubbes, *Anatomy of Abuses* 2. 52–5. Here we are informed that physicians would work only for money, that there were many ill taught doctors, and that any ignorant could set up as a surgeon or physician. Many of these were unprincipled in the treatment of their patients. In Sir Thomas Overbury's *Characters*, pub. 1614 (Morley's *Character Writing of the Seventeenth Century*, p. 83), the character of *A Quack-Salver* is similar in many respects to that of Dr. Rut, as described here and represented in the rest of the play.

1. 2. 47. The termination *ion* is frequently pronounced as two syllables at the end of a line (Abbott, § 479).

In cón | sultá | tión | afóre | the dóore.

1. 3. 1. ' Lines with four accents where there is a change of thought are not uncommon ' (Abbott, § 507).

1. 3. 5. **Hinc illae lachrymae.** Horace. *Epodes* 1. 19. 41.

1. 3. 9. *Madam* may have the French accent (cf. Abbott, § 490).

He shóuld | be fórc'd, | Madám, | to láy | it dówn.

1. 3. 11. The verse is metrically irregular.

Márry her | márry her | Mádam. | Gét her | márried.

1. 3. 13. **Pursue your project reall.** Pursue your project which is concerned with real property or money. *Reall* or *real* is a legal term meaning ' opposed to personal ' ; see *Act. 27 Hen. VIII*, c. 26. 4 : ' All actions realles, hereafter shalbe conueied, perpetrated, or sued for any landes ' ; also tr. *Littleton's Tenures* 41 : ' If the villaine be demaundant in an accion reall, or plaintife in an action personal.'—*NED.*

1. 3. 16. The metre requires contraction in pronunciation (cf. Abbott, § 462). For the extra syllable, see note to 1. 1. 28.

Ís a | fine wít | ty mán ; | I sáw him | goe ín, | now.

1. 3. 17. **a Fether.** This may refer by way of synechdoche to the ' bravest ' article of Ironside's attire ; cf. 3. 3. 60 :

Whereas Rud: Ironside,
Although he ha' got his head into a Beaver,
With a huge feather, 's but a Carriers sonne.

The term is also used derogatively to signify a nobody, a mere nothing. Cf. *The New Inn* (*Wks.* 5. 337) :

What antiquated feather's that that talks ?

The connection between these two meanings is illustrated by a passage in Middleton's *Father Hubbard's Tales* (ed. Dyce, 5. 566) : ' His head was dressed up in white feathers

like a shuttle-cock, which agreed so well with his brain, being nothing but cork, that two of the biggest of the guard might very easily have tossed him with battledores, and made good sport with him in his majesty's great hall.' See also Pope's *Essay on Man* 4. 247–8:

> A wit's a feather, and a chief a rod;
> An honest man's the noblest work of God.

1. 3. 28. For the rule governing the metre, see note on 1. 2. 32.

> He ís | by mé | assígn | ed fór | my Neíce.

1. 3. 41. Any vowel unaccented in a polysyllable may be dropped (Abbott, § 468).

Her tálk | ing, sóoth | ing, sóme | time govérn | ing Gós sip.

1. 4. 5. **As Doctor Ridley writ, and Doctor Barlow?**
They both have wrote of you, and Mr. Compasse.

Dr. Mark Ridley (1560–1624) was a noted physician. He published in 1613 *A Short Treatise of Magneticall Bodies and Motions*. In 1617 he published *Animadversions on a late Work entitled Magnetical Advertisement*, a work written by Dr. Barlow.—*DNB*.

William Barlow (d. 1625) was archdeacon of Salisbury, and a writer on scientific subjects. He discovered many uses of the magnet or loadstone, and invented the compass-box. In 1616 he published a book called *Magnetical Advertisement*, which was soon attacked by Dr. Ridley. Barlow rejoined in *A Brief Discovery of the Idle Animadversions of Mark Ridley*.—*W*. and *DNB*.

1. 4. 11. This line is exceptional, since it contains but four accents.

1. 4. 13. **shoot at Buts.** A *butt* was a mark or target for archery practice. There were usually two butts, one at each extremity of the range; hence the use of the plural. *NED*. cites the following from Earl Rivers (Caxton) *Dictes* 89: 'An archier to faile of a butte is no wonder, but to hytte the pryke is a great maistrie.'

1. 4. 14. **but she can cranch**
A sack of small coale!

No wonder the doctor exaggerated, when greater marvels could be found in the writings of 'worthy Philosophers and Physicians . . . and religious Professors in famous Universities, who are able to patronize that which they have said, and vindicate themselves from all cavillers and ignorant persons.' Burton, in *The Anatomy of Melancholy* (1. 2. 229–30) recites a story of demonic possession out of 'most approved Physicians': 'Cornelius Gemma . . . relates of a young maid . . . that had such strange passions and convulsions, three men could not sometimes hold her; she purged a live eel, which he saw, a foot and a half long, and touched himself, but the eel afterwards vanished; she vomited some 24 pounds of fulsome stuff of all colours twice a day for 14 days; and after that she voided great balls of hair, pieces of wood, pigeons' dung, parchment, goose dung, coals; and after them two pounds of pure blood, and then again coals and stones, of which some had inscriptions, bigger than a walnut, some of them pieces of glass, brass, &c., besides paroxysms of laughing, weeping and ecstasies.' The doctor diagnoses the case as the green sickness, but it is discovered later to be a well advanced case of pregnancy. The symptoms of both conditions are, however, similar, as the appetite is at these times very capricious. *NED.* cites R. James, Introd. Moufet's *Health's Improv.* 21: 'The Mischief that young Girls do themselves, who are inclined to . . . the green Sickness, by taking great Quantities of Chalk, Lime, and other Absorbents.' The fact that pregnant women have strange appetites was well known. In *Bartholomew Fair*, Win. Littlewit's desire to eat roast pig in the fair induced Dame Purecraft and Zeal-of-the-land Busy to enter, and become involved in the day's escapades.

1. 4. 16. **a dainty spice**
O' the greene sicknesse!

A rare specimen of the green sickness; for separate words, see the Glossary.

1. 4. 17. **'Od sheild!** 'God forbid, or God protect.'

1. 4. 41. **she had the sweat**
Both of my browes and brains.

Alluding to Gen. 3. 19.

1. 4. 48. **I sure thought**
She had a Lease of talking, for nine lives.

A lease or grant was sometimes made for one, two, three or more lives. Cf. Milton, *Ch. Govt,* 2. Introd. *Wks.* (1847) 43. 1: 'As men buy Leases, for three lives and downward.' —*NED.*

1. 4. 50. The line may be scanned as follows:

It may | be sh(e) has. | Sir six | teene thou | sand pound.

1. 4. 58. The line is irregular, the last foot being a trochee.

With that | vaine world, | till, as | 'twas prov'd, | aft : er,

1. 4. 59. **to good uses.** A Latinism: *in pios usus.*

1. 5. 11. **the Spitle Preachers!** *Spitle* is an obsolete contraction of *hospital.* Wright mentions a place called Spittal Hill, 'near the site of the ancient hospital or infirmary.' Halliwell defines *Spittle-sermons*: 'Sermons preached formerly at the Spittle, in a pulpit erected for the purpose, and afterwards at Christchurch, City, on Easter Monday and Tuesday.' Nares cites Cleveland, 1651: 'I look upon your letter as a spittle sermon, where I perceive your ambition how you would prove yourself a clean beast, because you know how to chew the cud.'

1. 5. 12. **The Arminians?** Believers in the doctrines of James Arminius (Jacobus Harmensen), a Protestant divine of Leyden, (1560—1609). They separated from the Calvinists, objecting to their doctrine of predestination.—*C.D.* The Calvinistic controversy became general in England soon after the synod of Dort in 1618; see J. B. Marsden, *The History of the Early Puritans,* pp. 335—375. Calvinism was soon banished from the High Church party, but retained its place among the Puritans. 'The growth of Arminianism was another cause of anxiety to the Puritans (Marsden, p. 359). They were now

rigid Calvinists; many of their leaders insisted with peremptory dogmatism upon points on which the reformers had spoken, if not with reserve, with caution and humility. A reaction of necessity took place. . . . We begin to find Arminianism, in the fears of the Puritans, curiously entwined with Popery; and in fact the house of commons, a few years afterwards, vehemently denounced the two, as the growing evil which threatened to overwhelm both liberty and religion.'

1. 5. 18. **And then the Persians, were our Puritanes.** This seems to be a pun or jingle on *Persians* and *piercing* (*persing*) wits in the next line. *Pierce* was pronounced *perse* or *purse*; cf. Nashe's *Pierce Pennilesse*.

1. 5. 22. **Their branching sleeves, brancht cassocks, and brancht doctrine.** The *branching sleeves* and *brancht cassocks* refer to the surplice and the cassock worn by the Anglican clergy. *Brancht doctrine* perhaps refers to Polish's view that the doctrines of the Anglican Church were divided from, or *beside*, their texts.

1. 5. 24. **I respect no Persons.** *Persons* was changed to *parsons* in 1692 and subsequent editions. The form *parson*, however, was in use when this play was written, as Jonson employs it in the same line, as well as in other places. I suspect that his use of the archaic form was intentional, as the phrase, 'to respect no persons,' has an element of Biblical connotation highly ludicrous under the circumstances, a connotation which is lost by the change of form. Cf. Rom. 2. 11; Eph. 6. 9; Col. 3. 25; Jas. 2. 1. *NED.* gives *parson* at an obs. form of *person*; and there must have been much confusion in the pronunciation of these words.

1. 5. 25. The scansion of these two lines may be made regular by altering the divisions of the lines:

Chaplins | or Doc | tors I | will speak. | Yes, so't
be reas | on let | her Death, | she cannot | speake reas | on.

Or the verse may be scanned thus:

Let her. | Death, she | cannot | speake reas | on.

1. 5. 36. For the rule governing the metre, see note on 1. 2. 32.

She was | too learn | 'd to | live long | with us!

1. 5. 38. **pricks.** See the Glossary.

1. 5. 38. **had all her Masoreth.** The term *Masoreth*, or *Masorah*, designates 'the system of critical notes on the external form of the Biblical text. This system of notes represents the literary labors of which the beginning falls probably in pre-Maccabean times and the end reaches to they ear 1425.' For further information, see the *Jewish Encyclopedia*, Vol. 8.

1. 5. 39. **Knew Burton, and his Bull; and scribe Prin-Gent! Praesto-be-gon: and all the Pharisees.**

Henry Burton (1578–1648) was a Puritan divine. He graduated M.A. at Cambridge in 1602. He early became involved in theological controversy, and in 1627 published *The Baiting of the Pope's Bull*. His attack upon the bishops continued, and in 1636 he was condemned to be deprived of his benefice, degraded from the ministry and his degrees, to be fined, have his ears cut off, and suffer perpetual imprisonment. After the rise of the Puritans to power his sentence was reversed, and he returned to public life.

William Prynne (1600–69) was a Puritan pamphleteer. He graduated B.A. at Oxford in 1621, studied at Lincoln's Inn, and was called to the bar in 1628. In his theological writings he first attacked Arminianism. About 1624 he commenced a book against stage-plays, which was published in 1632 under the title, *Histriomastix*. As one passage reflecting on the character of female actors was construed as an aspersion on the queen, Prynne was imprisoned, fined, deprived of his degrees, and condemned to lose his ears in the pillory. He continued to write against the bishops during his imprisonment, and in 1636 was once more fined, and sentenced to imprisonment for life, and to lose the rest of his ears. After the assembling of the Long Parliament, his sentences were declared illegal, and he was restored to public life. For further information about Burton and Prynne, see Traill's *Social England* 4. 165–6, and *DNB*. An account of the

trial of Burton and Prynne is found in *Harl. Misc.* 4. 12. Whalley suggests that the term, Praesto-be-gon, may refer to Dr. Preston. John Preston, D.D. (1587–1628), was a Puritan divine. He is said to have influenced Prynne, and confirmed him in his militant Puritanism. 'A reflection on Prynne seems to be intended by the introduction of the word *gent.* I am not much acquainted with the title-pages of his multifarious works; but some exception appears to have been taken at his designation of his quality, since the same circumstance is ridiculed by Cowley:

> Written by William Prynne, Esquire, the
> Yeare of our Lord, sixteen hundred, thirty three.—G.

Below are extracts from title-pages to several of Prynne's works:

> *A Fresh Discovery of some Prodigious New Wandring-Blasing-Stars, & Firebrands, Stiling themselves New-Lights.* . . . Published for the Common good by William Prynne of Lincolns Inne, *Esquire.*
>
> *A Breviate of the Life of William Laud.* . . . By William Prynne of Lincolnes Inne, *Esquire.*
>
> *The Church of Englands Old Antithesis to New Arminiasme.* . . . By William Prynne *Gent* Hospitii Lincolniensis.

1. 5. 40. For rules governing metre, see notes on 1. 1. 81 and 1. 3. 41.

Praesto | -be-gon: | and all | the Pharisees. | Deare Gossip.

1. 5. 45. **But when she is impertinent, growes earnest.** *Impertinent* here means 'out of place, in the society of superiors.' A similar use of the term is found in 3. 5. 42:

> For (to tell you truth) this Knight,
> Is an impertinent in Court, (wee thinke him:)
> And troubles my Lords Lodgings, and his Table
> With frequent, and unnecessary visits.

1. 5. 49. **after her long grace.** This is probably a thrust at the Puritans, whose habit of saying long graces Jonson had satirized before. Polish, as I have pointed out (Introduction,

p. xvii) has decided affinities with the Puritans. See *Bartholomew Fair* (*Wks.* 4. 363):

> Dost thou ever think to bring thine ears or stomach to the patience of a dry grace, as long as thy table-cloth; and droned out by the son here . . . till all the meat on thy board has forgot it was that day in the kitchen?

1. 5. 60. Sometimes an unemphatic monosyllable is allowed to stand in an emphatic place, and to receive an accent (Abbott, § 457).

For ál | his múrth | ers, ís | in ás | good cáse

1. 6. 2. **the Artick! And th' Antartick!**
Jonson applies these terms to the courtier and the lawyer, because they are the favorites of Lady Loadstone among the suitors for the hand of her niece; thinking of her as a magnet, he conceives them figuratively as the north and south magnetic poles.

1. 6. 4. **A Courtier extraordinary.** For a similar portrayal, see the character of *A Courtier* in Morley's *Character Writing of the Seventeenth Century*, p. 31: 'A courtier, to all men's thinking, is a man, and to most men the finest; all things else are defined by the understanding, but this by the senses; but his surest mark is, that he is to be found only about princes. He smells, and putteth away much of his judgment about the situation of his clothes.' See also Morley (p. 179), the character of *An Idle Gallant*: 'An idle gallant is one that was born and shaped for his cloaths; and, if Adam had not fallen, had lived to no purpose. . . . His first care is his dress, the next his body, and in the uniting of these two lies his soul and its faculties.' Satire of the fashionable gallant is found throughout Jonson's comedies. Of the courtier, particularly, he has drawn satiric portraits in Fastidious Brisk in *Every Man Out*, and Hedon in *Cynthia's Revels*. For Jonson's characterizations in *Cynthia's Revels*, see *Wks.* 2. 238–49; 242–4; and the *Palinode* 357–59.

1. 6. 14. **Or man of Law: (for that's the true writing).** Ballman suggests that Jonson calls Practice a man of law

instead of a lawyer because this is the designation that Chaucer used.

1. 6. 17. **an invasion, Another eighty eight.** The attack of the Spaniards, and the defeat of the Armada, occurred in 1588.

1. 5. 20. **Then Syracusa's Sack, on Archimede.** An account of the death of Archimedes is found in Livy, Bk. 25, cap. 31. Cicero mentions it briefly in *De Finibus Bonorum et Malorum* 5. 50: Quem enim ardorem studii censetis fuisse in Archimede, qui dum in pulvere quædam describet attentius, ne patriam quidem captam esse senserit?

1. 6. 22. **Guard.** See the Glossary, and cf. Beaumont and Fletcher, *The Woman-Hater* 1. 50:

> We shall be call'd to be examiners,
> Wear politic gowns garded with copper-lace,

1. 6. 31. **to their inches.** According to their capacity. The expression is unintelligible from the context, but the meaning is made clear by reference to a passage in *Bartholomew Fair* (*Wks.* 4. 362–3): 'I'll be sworn, sone of them that thou art, or hast been a suitor to, are so old, as no chaste or married pleasure can ever become them; the honest instrument of procreation has forty years since left to belong to them; thou must visit them as thou would a tomb, with a torch or three handfuls of link, flaming hot, and so thou mayst hap to make them feel thee and after come to inherit according to thy inches.' Whalley traces this expression to Juvenal, *Sat.* 1. 1. 41: 'Partes quisque suas, ad mensuram inguinis hæres.'

1. 6. 35. **by Logorythmes.** A logarithm is 'one of a particular class of arithmetical functions, invented by John Napier of Merchiston (died 1617), and tabulated for use as a means of abridging calculation.' *NED.*

1. 6. 39. **no paralaxe at all,**
In his pecuniary observations!

Paralaxe, a form of *Parallax*, is a term borrowed from astronomy; *NED.* defines it as 'apparent displacement, or difference in the apparent position of an object, caused by actual change (or difference) of position of the point of

observation.' The term is used in a general sense as 'change' or 'alteration.'

1. 7. 8. For the rule governing the metre, see note on 1. 2. 32.

And bé | prescríb | ed bý | hím, in | affaíres

1. 7. 26. **you may weare him.** Cf. *Hamlet* 3. 2. 66–9:

Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee.

1. 7. 27. **or hang him in your eare!** Stubbes notes the custom of wearing jewels in the ear (*Anat. of Abuses*, p. 70): 'Another sorte of dissolute minions & wanton Sempronians (for I can term them no better) are so far bewitched, as they are not ashamed to make holes in their eares, wherat they hang rings, and other Iewels of gold and precious stones. . . . But because this is not so much frequented amongest Women as Men, I will say noe more thereof, untill further occasion be offred.' The custom of men's wearing rings and jewels in the ears is frequently alluded to in the dramatists; see *Every Man Out* (*Wks.* 2. 20):

. . . and hang my richest words
As polish'd jewels in their bounteous ears:

and *Every Man In* (*Wks.* 1. 127): 'I'll pawn this jewel in my ear.'—Whalley. For other instances, see Whalley's notes to these passages.

1. 7. 30. **cut from the Quar of Macchiavel.** In Edward Meyer's *Machiavelli and the Elizabethan Drama* (*Litterarhistorische Forschungen* 1. 147), he gives the following brief discussion of Bias: 'In his Magnetic Lady Jonson again sneered at, and undertook to ridicule the Machiavellian counsellor so long the demon of the stage. In the Dramatis Personae Bias is called "a vi-politic, or sub-secretary." Compass says of him:

"A vi-politic
Or a sub-aiding instrument of state."

and Sir Moth introduces him to Lady Loadstone thus:

" I have brought you here the very man, the jewel
. . . The brooch to any true state cap in Europe!"

But he proves, of course, a caricature, being a mere puppet in Sir Moth's hands. Like Ateukin, he is dismayed immediately his position becomes a little dangerous.'

1. 7. 31. **a true Cornelian, As Tacitus himselfe!** Punning upon Tacitus' gentile name, Cornelius. The spelling *cornelian*, is preferable; *carnelian* is due to a false etymology.

1. 7. 33. **The brooch to any true State-cap in Europe!** Cf. *The Poetaster* (*Wks.* 2. 383–4): 'Honour's a good brooch to wear in a man's hat at all times.' Gifford, in a note to this passage, observes that the wearing of ornaments in the front of the hat was in fashion during the 15th and 16th centuries. This fashion extended to all ranks of society, so that brooches were often made of the base metals, or even of leather. The brooch to a state-cap was, of course, set with the costliest gems.

1. 7. 36. **'Ware your true jests.** Bohn, *Polyglot*: 'True jokes never please.' 'Bourdes vrayes ne plaisent jamais.' 'Scherze nicht mit Ernst (motto of the Margrave of Brandenburg).' 'There is no worse joke than a true one.' 'Non ci e la peggior burla che la vera.' 'No hay peor burla que la verdadera.'

1. 7. 38. **Carract.** See note on 1. 1. 43.

1. 7. 39. **unvaluable.** We should say *invaluable*.

1. 7. 41. **Corrant's, Avises, Correspondences.** For the meaning of these terms, see the Glossary: they are all now obsolete in meaning. *NED.* gives the following illustrations of the meaning:

> Habington *Castara* (Arb.) 102, 'This vault shall furnish thee With more aviso's, then thy costly spyes.'
> *Strangling Gt. Turk* in *Harl. Misc.* (Malh. V. 190: 'Shameless reports of strange men, and weak certificates by courants from foreign parts.'
> Massinger *Unnat. Combat* 1. 1:
>
> If your father . . .
> Held not or correspondence, or connived
> At his proceedings.

1. 7. 45. *Int.* **And lock it in the Cabinet of his memory—.**
Com. **Till't turne a politique insect.**

The point of Compass' remark lies in the two meanings of the word *cabinet*, 1, 'a case for the safe custody of letters or other valuables, 2, the council chamber.'

1. 7. 63. **Which by the truer stile,**
Some call a formall, flat servility.

Burton, discussing the evils of ambition (*Anat.* of *Mel.* 1. 326–7), expresses the same thought: 'For commonly they that, like Sisyphus, roll this restless stone of ambition, are in a perpetual agony, still perplexed, . . . doubtful, timorous, suspicious, loth to offend in word or deed, still cogging and colloguing, embracing, capping, cringing, applauding, flattering, fleering, visiting, waiting at men's doors, with all affability, counterfeit honesty and humility. . . . It is a wonder to see how slavishly these kind of men subject themselves, when they are about a suit, to every inferior person; what pains they will take, run, ride, cast, plot, countermine, protest and swear, vow, promise, what labours undergo, early up, down late; how obsequious and affable they are, how popular and courteous, how they grin and fleer upon every man they meet.'

1. 7. 68. For the rule governing the metre, see note on 1. 1. 81.

The wéar | ing thé | callótt; | the polít | ique hóod:

1. 7. 70. **You Seculars understand not.** An analogous satire upon young statesmen is found in Jonson's *The New Cry* (*Wks.* 8. 194):

Ripe statesmen, ripe! they grow in every street;
At six and twenty, ripe. You shall them meet,
And have them yield no savour, but of state.
Ripe are their ruffs, their cuffs, their beards, their gait,
And grave as ripe, like mellow as their faces.
They know the states of Christendom, not the places;
Yet they have seen the maps, and bought 'em too,
And understand them, as most chapmen do.
The councils, projects, practices they know,
And what each prince doth for intelligence owe,

And unto whom; they are the almanacks,
For twelve years yet to come, what each state lacks.
They carry in their pockets Tacitus,
And the Gazette, or Gallo-Belgicus;
And talk reserv'd, lock'd up, and full of fear,
Nay, ask you, how the day goes, in your ear;
Keep a Star-chamber sentence close twelve days,
And whisper what a Proclamation says.
. . . and . . . do not only shun
Others more modest, but contemn us too,
That know not so much state, wrong, as they do.

1. 7. 76. **A Nemo scit.** A no one knows.

1. Ch. 11. **The Clock should strike five, at once, with the Acts.** You would have the conclusion presented at once, without waiting for the formal exposition, complication, and resolution, of the classical five-act comedy.

1. Ch. 15. **So, if a Child.** Jonson is defending the rule of unity of time: see Schelling's ed. of *Timber*, p. 85: 'So it behoves the action in tragedy or comedy to be let grow till the necessity ask a conclusion; wherin two things are to be considered: first, that it exceed not the compass of one day.' In Sidney's *Defense of Poesy* (ed. Cook, p. 49), he takes the same exception to the violation of this rule that Jonson does: 'Now of time they are much more liberal. For ordinary it is that two young princes fall in love; after many traverses she is got with child, delivered of a fair boy, he is lost, groweth a man, falleth in love, and is ready to get another child—and all this in two hours' space'; Beaumont and Fletcher's *The Knight of the Burning Pestle* was written in ridicule of the extravagances of this class of romances and chivalric dramas; see Murch's edition, Introduction, pp. LXV–XCV. Jonson also condemns the 'miracles' and unreality of the romances in *The Silent Woman* (*Wks.* 3. 409): '*True.* Yes, but you must leave to live in your chamber, then, a month together upon Amadis de Gaul, or Don Quixote, as you are wont; and come abroad where the matter is frequent, to court, to tiltings, public shows and feasts, to plays, and church sometimes: . . . In these places a man shall find whom

to love, whom to play with, whom to touch once, whom to hold ever. The variety arrests his judgment.'

1. Ch. 19. **kill Paynims.** The killing of pagans was a regular occupation in the romance; these pagan foes were readily accessible in Christian countries. See the adventures of the Redcross Knight, Spenser's *Faerie Queene*, Book I.

1. Ch. 19. **wild Boores, dun Cowes, and other Monsters.** Jonson is alluding to the well known romance, *The History of Guy, Earl of Warwick*. In chap. 11 of Morley's *Early Prose Romances*, there is an account of how Guy killed a monstrous boar, and a dreadful dragon; in chap. 6 is the account of his destruction of a monstrous dun cow upon Dunsmore Heath; and in chap. 9, the story of his slaying a dragon.

1. Ch. 21. **all to be laden with miracles.** *All-to-be* means *very much, entirely*. See Tennant's discussion (ed. of *The New Inn*, p. 279); *Bartholomew Fair* (*Wks.* 4. 486): 'They do so all-to-be madam me'; *Cynthia's Revels* (*Wks.* 2. 283): 'how he does all-to-be qualify her!'; *Magnetic Lady*, 5. 2. 2, all-to-be married'; ibid. 5. 2. 12; 'all-to-be kist.'

1. Ch. 23. **These miracles would please, I assure you: and take the People.** See the Glossary, s. v. *miracle*. The English theatre-going classes had shown a penchant for the romantic drama; and probably much of Jonson's quarrel with them arose from the fact that he was a realist and a classicist. From 1590 to about 1600 romantic comedy, notably Shakespeare's, was the popular form. From about 1601 or 1602 until the success of *Philaster* in 1608, tragedy and realistic and satiric comedy held the stage; see Thorndike, *The Influence of Beaumont and Fletcher on Shakespeare*. With the success of *Philaster*, Beaumont and Fletcher led the vogue of romantic drama, or plays emphasizing plot, dealing with motives of love and adventure in a foreign setting, and utilizing every device which made for theatrical variety and surprise. From the composition of *The Devil is an Ass* (acted 1616) until he wrote *The Staple of News* (acted 1626), Jonson was chiefly busy in writing masques; and when he returned to the drama after 1625, he found he could not get the hold

upon the people which he had had when he wrote his greatest plays, and when tragedy and satire were in vogue.

1. Ch. 26. **Hokos-pokos.** 'Appears early in 17th c., as the appelation of a juggler (and, apparently, as the assumed name of a particular conjuror) derived from the sham Latin formula employed by him.' *NED.*

NED. cites Tillotson, *Serm.* XXVI (1742) II. 237: 'In all probability those common juggling words of *hocus pocus* are nothing else but a corruption of *hoc est corpus*, by way of ridiculous imitation of the priests of the Church of Rome in their trick of Transubstantiation.' Brand says (*Antiquities* 3. 61): 'Ady, in his *Candle in the Dark*, p. 29, speaking of common jugglers, that go up and down to play their tricks in fayrs and markets, says: "I will speak of one man more excelling in that craft than others, that went about in King James his time, and long since, who called himself the *King's Majesties most excellent Hocus Pocus*, and so was he called, because that at the playing of every trick he used to say: '*Hocus pocus*, tontus, talontus, vade celeriter jubeo,' a darke composure of words to blinde the eyes of beholders."' Jonson used this term in *The Staple of News* (*Wks.* 5. 216): 'That was the old way, gossip, when Iniquity came in like Hokos Pokos, in a jugler's jerkin, with false skirts, like the knave of clubs'; and in *The Masque of Augurs* (*Wks.* 7. 420): 'Hocos Pocos! paucos palabros!'

1. Ch. 27. **Travitanto Tudesko.** 'This Italian juggler is mentioned in the Epig. He was in London in the early part of the reign of James.'—G.

In Epigram CXV, Jonson, writing about the town vice, says:

> 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.

But, as Cunningham notes, it is not at all clear that Travitanto Tudesco is identical with the Italian here mentioned.

1. Ch. 30. **expect no more hereafter, than they understand.** Jonson used this expression in the Induction to *The Staple of News* (*Wks.* 5. 152):

Pro. We ask no favour from you; only we would entreat of Madam Expectation—

Expect. What, master Prologue?

Pro. That your ladyship would expect no more than you understand.

The same expression is found in the Induction to *Bartholomew Fair* (*Wks.* 4. 348): 'It is further covenanted, concluded, and agreed, That how great soever the expectation be, no person here is to expect more than he knows.' For another instance, see *Neptune's Triumph* (*Wks.* 8. 24).

1. Ch. 32. **my peremptory Jack?** See the Glossary, s. v. *Jack*; and cf. *The Staple of News* (*Wks.* 5. 210):

P. sen. Hold your peace, You are a Jack.
P. jun. Uncle, he shall be a John,
An you go to that; as good a man as you are

NED. says *John* was 'used as a representative proper name for a footman, butler, waiter, messenger, or the like.' The distinction between a *John* and a *Jack* seems to be that between an honest fellow or servant and a knave.

1. Ch. 33. **who expect what is impossible, or beyond nature, defraud themselves.** In *Every Man Out* (*Wks.* 2. 109), Jonson defends his own practice by Cicero's definition of comedy: 'imitatio vitæ, speculum consuetudinis, imago veritatis.'

1. Ch. 39. **Mrs. Madam Expectation.** This personification is another of Jonson's reminiscenses from his usage in earlier plays; it is found in *The Staple of News* (*Wks.* 5. 152); also in *Neptune's Triumph* (*Wks.* 8. 24). See note on 1. Ch. 30.

1. Ch. 44. **velvet Lethargy.** See note on the Induction, 32.

1. Ch. 48–9. **if . . . all.** King Charles had proved an appreciative and fairly liberal patron to Jonson. An epilogue which Jonson wrote for *The New Inn*, in which he lamented his broken health, caused Charles to send the poet a gift of a hundred pounds. The king increased the allowance of 100 marks which his father had made to Jonson to 100 pounds, and added also a tierce of Canary wine: Gifford, *Memoirs of Ben Jonson* (*Wks.* 1. CXXVII–CXXVIII). The epilogue to this play re-emphasizes this attidude of deference and gratitude. As early as the composition of *Cynthia's Revels*,

Jonson was flattering Queen Elizabeth. This flattery of nobles and monarchs by literary men was almost unavoidable, as the reading public at that time was small. The case of Dryden will be recalled as a parallel. Milton, however, preferred independence and poverty. Alexander Pope was one of the earliest of English literary men to attain a competence by the use of his pen, and independently of patronage.

1. Ch. 49. **But his clothes shall never be the best thing about him.** Jonson expressed very forcibly, in *De mollibus et effoeminatis* (*Explorata*: *Wks.* 9. 181–2), his contempt for those whose clothes are the best thing about them. Stubbes (*The Anatomy of Abuses*, pp. 41–2) expresses the same sentiment: 'If any be so foolish to ymagin that he shalbe worshipped, reuerenced, or accepted the rather for his apparell, he is not so wyse as I pray God make me. For surely, for my part, I will rather worshippe & accept of a pore man (in the clowtes & pore raggs) having the gifts and ornaments of the mind, than I will do him that roisteth & flaunteth daylie & howrely in his silks, velvets, satens, damasks, gold or silver, what soeuer, without the induments of vertue, wherto only al reuerence is due.'

1. C. 52. **shall speak him a man.** This use of *speak* with a direct personal object is found in *The Silent Woman* (*Wks.* 3. 380): 'Nay, he has a thousand things as good, that will speak him all day.' Aurelia Henry, in her edition of this play, calls it 'a Jonsonian invention.' *Speak* with a direct object is found in the dictionaries only as a nautical term, e.g. (*CD.*) Dana, *Two Years Before the Mast*: 'About six bells, that is three o'clock p. m., we saw a sail on our larboard bow. I was very desirous, like every new sailor, to speak her.'

1. Ch. 54. **Himselfe hath done that, already, against Envy.** Jonson refers here, of course, to *The Poetaster*. In the Induction to this play (*Wks.* 2. 369), a personification of envy appears upon the stage, but has to withdraw, baffled. See Mallory's edition of *The Poetaster*, p. XXXVIII, and Small's *The Stage-Quarrel between Ben Jonson and the Socalled Poetasters*.

1. Ch. 59. **Or rather sawcy.** The pun, of course, is on the two meanings of sauce—as impertinence, and as a condiment.

1. Ch. 60. **we doe call a Spade, a Spade, in Cornewall.** ' *To call a spade a spade,* to call things by their proper names, even though these may seem homely or coarse; speak plainly and without mincing matters.' *CD.*

1. Ch. 62. **Good Boy.** *Good* may not be an adjective modifying *Boy,* but an adverb; and *Boy* may be a vocative. For the use of the vocative not preceded by a comma, see Percy Simpson's *Shakespearian Punctuation,* p. 20.

2. 1. 3. **Store is no sore.** Bohn, *Polyglot*: ' Store is no sore.' ' Vorrath nimmer schadet.' John Claypoole's *Moral Satire,* 1608, in Hazlitt's *English Proverbs*:

> O wretched man, that doth in want abound
> Amidst thy wealth. Thy store a sore is found.

2. 1. 6. For rules governing metre, see notes on 1. 1. 28 and 1. 5. 60.

Fíxe up | on óne, | good Mís | tris. Át | this cáll, | too,

2. 1. 8. **Of purpose.** We would say *on purpose.* Cf. *I Henry VI* 5. 4. 22: ' Of purpose to obscure my noble birth '; also *The Poetaster* (*Wks.* 2. 477):

> See then this chair, of purpose set for thee
> To read thy poem in;

See Abbott's *Shakespearian Grammar,* § 168.

2. 1. 9. **'Tis thought to be the man.** *It* could formerly be used where *he* would now be preferred. Cf. F. *c'est,* Ger. *es ist.* Shaks. *Merch. of Ven.* 3. 3. 18: ' It is the most impenetrable curre That ever kept with men '; *Macb.* 1. 4. 58: ' It is a peerelesse Kinsman.'—*NED.*

2. 1. 13. **I not like that.** In early English the auxiliary *do* was often omitted before *not.* Cf. *The Tempest* (2. 1. 121): ' I not doubt.' *Idem.* 5. 1. 38. ' Whereof the ewe not bites.'

2 Henry IV (4. 1. 98). ' It not belongs to me.' Abbott, § 305.

2. 1. 17. **Lady Diaphanous sounds most delicate!** See the Glossary, s. v. *delicate*. I find from *NED.* that the term *diaphanous* often had a pleasing or complimentary connotation: 'With this was worn a diaphanous white picture hat caught up with . . . white ribbons.' E. Hooker, Pref. Epist. Portage's *Mystic Div.*: 'Most Diaphanously, perspicously, no less clearly . . . than the Sun Beams upon a Wall of Crystall.'

2. 1. 18. **Cannot tell.** '*I cannot tell* was a common phrase in old plays: it meant *I know not what to say or think of it*'—Halliwell, *Arch.* and *Prov. Dict.* Cf. *Bartholomew Fair* (*Wks.* 4. 360):

> '*Quar.* I pray thee what ailest thou, thou canst not sleep? hast thou thorns in thy eyelids, or thistles in the bed?
> *Winw.* I cannot tell: it seems you had neither in your feet that took this pain to find me.'

2. 2. 2. **chanting on?** '*On* is frequently used where we use *of* in the sense of *about*' (Abbott's *Shakesperian Grammar*, § 181):

> 1 *Henry IV* (5. 2. 71): 'Enamour'd on his follies.'
> *Hamlet* (1. 1. 55): 'What think you on't?'

2. 2. 5. The *v* in *have* may be softened in pronunciation (Abbott, § 466).

Shee shall | have a man | good Nurse | and must | have a man.

2. 2. 6. **A man, and a halfe.** Punning on the meaning of *half* as *a husband*. The term is still in use as applied to 'a wife,' i. e., 'better half.'

2. 2. 9. **Who's wiser then all us.** The grammatically correct form would be *all we*, or *all of us*; but the inflections of personal pronouns were frequently neglected or misused by Elizabethan writers (Abbott, § 205). In the present case, grammar yields to euphony.

2. 2. 10. **to prick out the man?** Punning on the name, Needle, and the meaning of *prick*, 'to choose, pick.'

2. 2. 27. **Dame Keepe of Katernes?** *Katernes* is a contraction of *Katherines*. Katherine's Street runs from the Tower to the London Docks.—Wheatley & Cunningham, *London Past and Present*, Vol. 2. See the reference to Shadwell two lines below, and the note.

2. 2. 27. **have you an oare I' the Cockboat.** The phrase 'to have an oar in every man's boat,' means 'to have a hand in every one's business.'—*NED*.

2. 2. 28. **a Saylors wife? And come from Shadwell?** 'Shadwell, on the left bank of the Thames, between Wapping and Limehouse, formerly a hamlet of Stepney, but created a distinct parish in 1670. London docks are partly within this parish. The occupations are chiefly maritime.'—Wheatley and Cunningham, *London Past and Present*, 3. 236–7.

2. 2. 29. **I say a remora:**
For it will stay a Ship, that's under Saile!

See the Glossary, s. v. *remora*. This was a curoius superstition. In Brand's *Popular Antiquities* (3. 381) he mentions that a writer in *The Gentleman's Magazine* for June, 1771, 41 251, refuted the popular error that a remora has 'such power as to retard the sailing of a ship by sticking itself to its bottom.' Jonson alluded to this belief in *The Poetaster* (*Wks*. 2. 418):

> *Hor*. Death, I am seized on here
> By a land remora; I cannot stir,
> Nor move, but as he pleases.

2. 2. 31. **And staies are long, and tedious things to Maids!**

2. 2. 34. **The stay is dangerous.** These sound like variations of proverbs: see Bohn's *Polyglot*: 'Delays are dangerous.' 'L'indugiare e pericoloso'; and Hazlitt's *Eng. Prov.*: 'Delay hath oft wrought scathe.'

2. 2. 32. **And maidens are young ships, that would be sailing,**
When they be rigg'd: wherefore is all their trim else?

The comparison of a woman to a ship is a common Elizabethan metaphor. Nares cites B. and Fl., *Women Pleased* 2. 6:

> This pinck, this painted foist, this cockle-boat.

The following examples are from Dekker: *Match me in London* (*Wks.* 4. 172):

> There's a Pinnace
> (Was mann'd out first by th' City), is come to th' Court,
> New rigg'd.

Also, *Wks.* 4. 162; 3. 67, 77, 78. Jonson uses the figure in various places. Cf. *The Staple* 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.

The Devil is an Ass (*Wks.* 5. 28):

> Here my sail bears for you:
> Tack toward him, sweet pinnace.
>
> *Idem.* I will contrive it so, that you shall go
> To plays, to masques, to meetings, and to feasts:
> For, why is all this rigging and fine tackle, mistress,
> If your neat handsome vessels, of good sail,
> Put not forth ever and anon with your nets
> Abroad into the world?

W. S. Johnson considers this a borrowing from classical usage, and cites *Menæchmi* 2. 3. 442 (ed. *The Devil is an Ass*, p. 152):

> Ducit lembum dierectum nauis praedatoria.

Also *Miles Gloriosus* 4. 1. 986: 'Haec celox (a swift sailing vessel) illius est quae hic egreditur internuntia.'

Part of the force of Jonson's expression as used here comes from the opportunity for punning offered by the double meaning of the adjectives: *rigged* has the colloquial meaning *dressed*, and, as applied to a ship, means *fitted with necessary tackle*. *Trim* has the meaning, *fashionable dress*, and, as applied to a ship, means *the state of being fully prepared for sailing*.

2. 2. 40. **they sometimes**
Are Sooth-sayers, and alwayes cunning men.

Here are ambiguous terms: *sooth-sayer* may mean (1) *a truthful person*, (2) *a diviner, a pretender to prophetic powers*. *Cunning* may mean: (1) *clever, practical*, (2) *learned, possessing skill or knowledge*, (3) *possessing magical skill or knowledge*. Cf. *Bartholomew Fair* (*Wks.* 4. 358–9): 'Sir, my mother has had her nativity-water cast lately by the cunning men in Cow-lane, and they have told her her fortune.'

2. 2. 43. **The neat house-Doctor: But a true stone-Doctor.** The expression *stone doctor* I have not found anywhere else. The editors before Cunningham ignored this passage; and he remarked that it was beyond his ingenuity. Can it be that Needle is making an insinuation against the doctor's character, so that, in case Placentia's pregnancy is discovered, suspicion will be directed away from himself and against the doctor? 'Stone horse' is an obsolete or provincial term for stallion; and in *Bartholomew Fair* (*Wks.* 4. 416), Knockum calls Busy a 'stone-Puritan.' A similar use of the term is found in *Sir John Oldcastle* 2. 1:

> *Wrotham* Ah, sirra, dost thou not know, that a good fellow parson may haue a chappel of ease, where his parish Church is farre off? *Harp.* You whooreson ston'd Vicar!

The doctor's name is Rut, which is a term signifying the annually recurring sexual excitement of male deer; and in Jonson's characterization of the doctor (1. 2. 38–45) he is called a 'profest voluptary.' Otherwise, the term may be an oblique allusion to the philosopher's stone.

2. 2. 48. **I am no Saint,**
Much lesse, my Lady, to be urged give health,
Or sicknesse at my will.

Many diseases have been named after saints that are supposed to ward them off or relieve them: erysipelas is called St. Anthony's fire, or St. Francis' fire; chorea, St. Vitus' dance. *NED.* refers to Dunglison's *Dict. Med. Sci.* and to *Syd. Soc. Sex.*, for a long list of these diseases. In Brewer's *Dictionary of Miracles*, pp. 105–7, there are recounted instances of cures effected by Christian saints. Also in *The Book of Days* 2. 389 the medicating saints are enumerated in a passage from a

whimsical satire of the sixteenth century. Below is a short selection from this passage:

St. Apolin the rotten teeth doth help when sore they ache;
Otilia from the bleared eyes the cause and grief doth take;
Rooke healeth scabs and mangins, with pocks, and scurf, and scall,
And cooleth raging carbuncles, and boils, and botches all.
St. Valentine, beside, to such as do his power despise
Thel falling-sickness sends, and helps the man that to him cries.
The raging mind of furious folk doth Vitus pacify,
And doth restore them to their wit, being called on speedily.
Erasmus heals the colic and the griping of the guts,
And Lawrence from the back and from the shoulder sickness puts.

My Lady refers to the Virgin.

2. 2. 50. **but to awaite.** Absolute infinitive: 'I am to (must) await.'

2. 2. 50. **but to awaite The starres good pleasure.** The belief that the stars and planets exerted an influence upon human affairs was one of the prominent mediæval and Elizabethan superstitions. Burton, in his *Anat. of Mel.* 1. 456–7, admits that 'some men have peculiar symptoms, according to their temperament and crisis, which they had from the Stars and other Celestial influences'; and supports his statement by the authority of great scholars. Shakespeare satirized this belief in *Lear* 1. 2. 112–26, and Butler exposed the astrologer, Sidrophel, in *Hudibras*, canto 3.

2. 2. 57. **Doctor Doo-all can doe it.** Ballman suggests that in calling Rut Doctor *Doo-all*, Jonson has in mind Chaucer's Doctor (*Prol.* 419–422):

> He knew the cause of everich maladye,
> Were it of hoot or cold, or moiste, or drye,
> And where engendred, and of what humour;
> He was a verrey parfit practisour.

This inference is favored by Jonson's allusion to Chaucer, *Prol.* 425 ff., which Ballman notes:

Where there are means and doctors, learned men,
And their Apothecaries, who are not new,
(As Chaucer sayes) their friendship to begin.

2. 3. 1. The accent after a pause is frequently on the first syllable (Abbott, § 453):

Wence? what's | hee call'd? | Doctor, | doe all | you can,

2. 3. 6. **Tiffany.** Tiffany was a kind of thin, transparent silk. From uses cited in *NED.*, it apparently symbolized sanctimony or sophistry: 1624 Bp. M. Smith *Serm.* (1632) 132: 'Put on the silke of honesty, the tiffiny (as it were) of sanctimony, and the purple of chastity'; 1650 B. *Discolliminium* 36: 'As a wel-wrought piece of tiffany or sophistry, but not as a sound Logicall or Theologicall Webbe.' The sanctimoniousness of Polish makes this an appropriate term.

2. 3. 9. This may be scanned as follows:

Leven'd? | what's that? | Puft, blowne, | and 't
please | your wor ship.

2. 3. 10. **Darke, by darker?** A Latinism: 'Obscurum per obscurius, (To explain) a thing that is obscure, by something still more so.' King, *Classical and Foreign Quotations.*

2. 3. 10. For rule governing metre, see note on 1. 3. 16.

What! Darke, | by dark | er? What is | blowne?
puff'd, | speake Eng lish

Or What! Darke, | by dark | er? | What is | blowne?
puff | 'd speak.

2. 3. 11. For rule governing metre, see note on 2. 3. 1.

English. | Tainted | and't please | you some | doe call it

2. 3. 25. **Laugh, and keepe company, at Gleeke, or Crimpe.** For these obsolete games at cards, see the Glossary.

2. 3. 27. **peace Gossip Tittle-Tattle.** *Tittle* means *to tattle*; *to talk idly*; *to prate.*—Wright, *Eng. Dial. Dict.*

2. 3. 29. **Some twenty mile.** This use of *mile* instead of *miles* is still colloquial in some places. It has probably

survived through analogy with such Old English neuters of the strong form as were not distinguished in the nominative and accusative of the plural from the like cases of the singular: e. g., *year, deer, sheep,* &c.; see Mätzner's *English Grammar* 1. 229.

2. 3. 33. **To chuck at.** See Glossary, s. v. *chuck.* Nares says this was corrupted from *chick,* and was used as a fondling expression. Cf. *Twelfth Night* 3. 4:

> Why how now, my bawcock? how dost thou, chuck?
> *Mal.* Sir!
> *Sir To.* Ay, biddy, come with me.

Shakespeare also used it in tragic style, *Macb.* 3. 2:

> Be ignorant of the knowledge, dearest chuck,
> Till thou applaud the deed.

Jonson used the term as a verb in *The New Inn* (*Wks.* 5. 316):

> . . . and if I have got
> A seat to sit at ease here, in mine inn,
> To see the comedy; and laugh, and chuck
> At the variety and throng of humours.

2. 3. 38. For rule governing metre, see note on 1. 1. 28.

Ready, | against | to mor | row morning. | Yes Mad am.

2. 3. 41. For rule governing metre, see note on 2. 2. 5.

Resolve | upon | a man, | this day. | I ha' done't.

2. 3. 47. **the Hall.** See Glossary.

2. 3. 54. For rules governing metre, see notes on 1. 1. 81; 1. 1. 28.

Like pet | ty Sove | raignes in | all cas | es. O, that

2. 3. 57.

> **a Lady**
> **O' the first head I'ld have her.**

See Glossary, s. v. *head.* The phrase means, 'one newly ennobled or raised in rank.' *NED.* cites the following: Goldsm. *Nat. Hist.* 2. 5. (1862) I. 329: 'The buck is called . . . the fifth year, a buck of the first head'; Holland, *Plutarch's Mor.* 439: 'Reproaching him . . . that he was a new upstart, and a gentleman of the first head.' Cf. also *Every Man Out* (*Wks.* 2. 93):

'If this city, ot the suburbs of the same, do afford any young gentleman, of the first, second, or third head, more or less, . . . that is affected to entertain the most gentlemanlike use of tobacco.' See also *The Alchemist* (*Wks.* 4. 28), *The New Inn* (*Wks.* 5. 378). These uses show that the phrase was properly applied to persons who showed pride in newly acquired dignities.

2. 3. 61. **her Gentleman-usher.** '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, *Glossary*.

2. 3. 62. **And cast off Pages, bare, to bid her Aunt**
Welcome unto her honour, at her lodgings.

'It was a piece of state, that the servants of the nobility, particularly the gentleman usher, should attend bare headed: for which *bare* was often used,'—Nares, *Gloss.* For passages illustrating the practice, see the quotations in Nares; Ford, *The Lover's Melancholy* (*Wks.* 1. 19); Chapman, *The Gentleman Usher* (*Wks.* 1. 263). Jonson often refers to this practice: see *The Devil is an Ass* (*Wks.* 5. 55); *The Staple of News* (*Wks.* 5. 232); *The New Inn* (*Wks.* 5. 374); *A Tale of a Tub* (*Wks.* 6. 217, 222).

2. 4. 2. **and shalt command**
A thousand pound, to goe on any errand,
For any Church preferment thou hast a mind too.

For the corrupt state of many of the clergy, and the custom of securing preferment by giving bribes, see note on 1. 2. 31.

2. 4. 15. For rules governing metre, see notes on 1. 1. 28; 1. 1. 81.

And one | she wholly | imployes. | Now Dom | inus
Prac | tise

2. 4. 16. For rule governing metre, see note on 1. 1. 81. *NED.* gives the 16th century form, *Lashíp.*

Is yét | the mán | appóint | ed bý | her Ládi ⁞ ship

2. 4. 21. '*Er* final seems to have been sometimes pronounced with a kind of " burr," which produced the effect of an additional syllable.'—Abbott, § 478.

Secúr | e yóu | of Rív | alship. | I thánke ⁞ thee

2. 4. 35. **hearken how the Chimes goe.** Listen to find out how the various persons concerned will agree or harmonize.

2. 5. 5. See note to 1. 3. 16, and Abbott, § 454.

And nó | bly wíth | you, Mádam. | Ha'you tálk'd | with hím ?

2. 5. 7. For metre, see notes on 1. 1. 81 and 2. 4. 16.

The bús | ines trúst | ed tó | me, bý | your Ládi ⁞ ship,

2. 5. 27. **But rather to require ingenious leave.** The 'maturity' of Practice's acknowledgment is reflected in the choiceness of his language: see Glossary, s. v. *require* and *ingenious*. The line means, 'But rather to request as a favor frank permission.'

2. 5. 39. For metre, see note on 1. 3. 9.

No, bút | your Pár | son sáyes | he knówes, | Madám.

2. 5. 44. 'Syllables ending in vowels are . . . frequently elided before vowels in reading, though not in writing.'—Abbott, § 462.

Hów ! hee is | not mád. | O híde | the híd | eous séc ⁞ ret.

2. 5. 45. **You doe hold A Cricket by the wing.** 'You increase the clamour which you wish to silence.'—G. Cf. *The Poetaster* (*Wks.* 2. 515):

> And, like so many screaming grasshoppers
> Held by the wings, fill every ear with noise.

Also *The Fox* (*Wks.* 3. 233):

Volp. Ah me, I have ta'en a grass-hopper by the wing!

2. 5. 48. **I find where your shoee wrings you, Mr. Compasse.** This is an allusion to the proverb: 'I know best where the shoe wringeth me (Hazlitt, *Eng. Prov.*); 'But I wot best wher wryngith me my sho' (Chaucer, *Merchant's Tale* 309).

2. 5. 58. **He must not alter Nature for forme.** He must not alter the grasping, selfish nature he has developed as a lawyer, in order to conform to the mode of behavior and manners which satisfies the ideals of society.

2. 5. 66. **Something in hand is better, than no birds.** Hazlitt gives: 'A bird in the hand is worth two in the wood' = 'Something is better than nothing.' Bohn, *Polyglot*: 'A bird in the cage is worth a hundred at large.'

2. 5. 67. For metre, see note on 2. 5. 44.

He shall | at last | accompt, | for the ut | most farth ing,

2. 5. 74. **I cannot tell.** See note on 2. 1. 18.

2. 5. 75. For metre, see note on 2. 4. 16.

I must | attend | my Gos | sip, her | good Ladi ship.

2. 6. 8. **those should pay**
Me for my watch, and breaking of my sleepes.
Watch now means *a keeping awake for the purpose of guarding*: its obsolete sense is *wakefulness, the state of being awake*. The term as used here seems to partake of both these meanings. Cf. *The New Inn* (*Wks.* 5. 324):

> *Lov.* I was the laziest creature,
> The most unprofitable sign of nothing,
> The veriest drone, and slept away my life
> Beyond the dormouse, till I was in love!
> And now, I can outwake the nightingale,
> Out-watch an usurer, and out-walk him too;

2. 6. 13. For metre, see note on 1. 3. 41.

It would | reward | your wak | ing. That's | my indus try;

2. 6. 19. **rib of mans flesh.** Alluding to Gen. 2. 21.

2. 6. 23. **in open sale market.** This was amended by Whalley to *sale in open market*: this latter is a common expression; see *NED.*; '*Market overt* (in Law): open market;

the exposal of vendible goods in an open place so that any one who passes by may see them.' Cf. *Every Man Out* (*Wks.* 1. 136):

> *Down.* Why how now, signior gull! are you turn'd filcher of late? Come, deliver my cloak.
> *Step.* Your cloak, sir! I bought it even now, in open market.

2. 6. 34. **After the usual rate of ten i' the hundred.** During the reign of Elizabeth, the legal rate of interest was 10 per cent. In 1624 the rate was reduced to 8 per cent, which was, then, the legal rate when this play was written; but fourteen years before, when Sir Moth took charge of the money, the rate was 10 per cent. See Palgrave, *Dict. Pol. Econ.* 2. 429–36.

2. 6. 37. **Let'hem exclaime, and envie: what care I?** The speech of Sir Moth recalls a similar speech of the avaricious Sordido in *Every Man Out* (*Wks.* 2. 43):

> *Hind.* They will exclaim against you.
> *Sord.* Ay, their exclaims
>
> Move me as much, as thy breath moves a mountain.

2. 6. 45. For metre, see note on 1. 3. 41.

To án | y reás | onablé | mans ún | derstánd ing.

2. 6. 54. **a roveting man, . . . aimes at infinite wealth.** The idea of avarice as a master-passion on a grand scale was worked out in Marlowe's *The Jew of Malta*.

2. 6. 58. **this present world being nothing,**
But the dispersed issue of first one.

This sounds like the more recent nebular hypothesis. The Copernican system in Jonson's time was fast supplanting the older Ptolemaic system in the view of intelligent people. Jonson himself was a contemporary of Kepler, Galileo, and Descartes; and one may infer that he accepted the new views. For a cosmology which represents the planets as the dispersed issue of original matter, see the exposition of the doctrine of Descartes in Arrhenius, *The Life of the Universe* 1. 103–8.

2. 6. 60. **I not see.** See note on 2. 1. 13.

2. 6. 66. **the Prince hath need**
More of one wealthy, then ten fighting men.

The force of this statement is evident on consideration of the difficulties which James and Charles encountered in their efforts to secure means to finance their continental wars. Charles' demand for unlimited supplies was one of the causes of the conflict between the Crown and the House of Commons. See Gardiner's *History of England*, Vol. 5.

2. 6. 47. *Being* may be pronounced as a monosyllable (Abbott, § 470). See also note on 1. 3. 41. Of the two extra syllables, the last is slurred (see Abbott, § 494).

Fro' the pén | ny tó | the twélve | pence, béing | the Hiéro : glyphick,

Or the verse might be scanned thus:

Fro' the pénny | to the twélve | pence, béing | the Hiéro : glýphick,

2. 6. 77. **wealth . . . displaceth worth.** This was one of the complaints of Burton (*Anat. of Mel.* 1. 372): 'Many mortal men came to see fair Psyche, the glory of her age; they did admire her, commend, desire her for her divine beauty, and gaze upon her, but as on a picture; none would marry her, quod indotata; fair Psyche had no money. So they do by learning: . . . "a proper man, and 'tis a pity he has no preferment," all good wishes, but inexorable, indurate as he is, he will not prefer him, though it be in his power, because he is indotatus, he hath no money.' So, in the speech of Macilente in *Every Man Out* (*Wks.* 2. 42):

> Peace, fool get hence, and tell thy vexed spirit,
> Wealth in this age will scarcely look on merit.

Also *Underwoods* (*Wks.* 8. 412):

> I may no longer on these pictures stay,
> These carcases of honour; tailors' blocks
> Cover'd with tissue, whose prosperity mocks
> The fate of things; whilst tatter'd virtue holds
> Her broken arms up to their empty moulds!

For a spirited eulogy of wealth, dramatic of course, see *The Fox* (*Wks.* 3. 167):

> Thou art virtue, fame,
> Honour and all things else. Who can get thee,
> He shall be noble, valiant, honest, wise—
> *Mos.* And what you will, sir. Riches are in fortune
> A greater good than wisdom is in nature.

2. 6. 80. **It makes a trade to take the wall of vertue.** '*To take the wall of*, the right or privilege of passing next the wall when encountering another person or persons on the street: a right valued in old-fashioned streets with narrow sidewalks, or no footpath, as giving a safer or more cleanly passage.' —C.D. See Massinger, *The Maid of Honour* (*Wks.* 3. 10):

> I remember you,
> When you came first to the court, and talk'd of nothing
> But your rents and your entradas, ever chiming
> The golden bells in your pockets; you believed
> The taking of the wall as a tribute due to
> Your gaudy clothes.

2. 6. 88. For metre, see note on 1. 2. 47.

> Whether | he have | any | compass | ion,

2. 6. 100. **His wit hee cannot so dispose, by Legacie.** Cf. *Scitum Hispanicum*: *Explorata* (*Wks.* 9. 141): 'It is a quick saying with the Spaniards, *Artes inter hæredes non dividi.*'

2. 6. 109. For metre, see note on 1. 2. 9.

> That here | are met. | Is't a | ny thing | to you | brother,

2. 6. 122–8. **A man . . . time.** Ward discusses the class of 'state decipherers' in the *Cambridge History of English Literature*, Vol. 5, chap. 14: 'As in the days of the early Roman empire, a class of informers rose into being, called, in Elizabethan parlance, "moralizers" or "state decipherers," whose business it was to discover and denounce passages, situations and even single words which seemed to betray a dangerous meaning. The spirit of Jacobean government did not fail to carry further a system congenial to its mode of working. Such, in this age, were a few of the troubles of authors—troubles in which dramatists had more than their share.'

2. 6. 132. **Cutting of throats, with a whispering, or a penknife.** Gifford gives the reference to Juvenal:

> . . . sævior illo
> Pompeius tenui jugulos aperire susurro.
> —*Sat.* 4. 109–10.

2. 6. 144. **Pragmatick Flies.** Parasites who are officiously busy in other people's affairs. For the use of *fly* to denote a parasite, Nares cites Massinger, *Virg. Mart.* 2. 2:

> Courtiers have flies
> That buzz all news unto them.

Also, the name of the parasite in *The Fox*, Mosca, is the Italian word for *fly*. In a note to 2. 6. 73 of his edition of *The New Inn*, Tennant observes that the application of the characteristics of a fly to inquisitive, prying persons is to be found in Plautus (*Merc.* 2. 3. 26): 'muscast meus pater, nil potest clam illum haberi, nec sacrum nec tam profanum quicquam est, quin ibi ilico adsit.'

See also *The Magnetic Lady* 5. 7. 1:

> 'Tis such a Fly, this Gossip, with her buz,
> Shee blowes on every thing, in every place!

2. 6. 158. **covey.** The term *covey* was first applied to a brood or hatch of partridges, and then figurative and by transference to a family, party of, or set of persons.—A passage in *The Staple of News* (*Wks.* 5. 289) shows the connection between these meanings:

> *Fit.* He is a flame.
> *Shun.* A furnace.
> *Alm.* A consumption,
> Kills where he goes.
> (*Cym. Fit. Mad. Alm.* and *Shun.* run off.)
> *Lick.* See! the whole covey is scatter'd;
> 'Ware, 'ware the hawks! I love to see them fly.

2. 7. 9. **and not acquaint.** See note on 2. 1. 13.

2. Ch. 4. **or what eminent Lawyer, by the ridiculous Mr. Practise? who hath rather his name invented for laughter, then any ofence, or injury it can stick on the reverend Professors of the Law.**

This passage seems to be something of an evasion by Jonson, to avoid the unpleasant consequences of what he is doing. He is, indeed, satirizing a type, not individuals; but his purpose is evidently a moral one, and not merely to produce laughter. The corrupt and grasping lawyer was one of his favorite subjects of satire: see Voltore, in *The Fox*; Sir Paul Eitherside, in *The Devil is an Ass*; and Picklock, in *The Staple of News*. For this practice Jonson was attacked in *Satiromastix*, p. 244:

> *Tuc.* Ile tell thee why, because th' ast entred Actions of assault and battery, against a companie of honurable and worshipfull Fathers of the law: you wrangling rascell, law is one of the pillers ath land.

For passages where Jonson made sweeping and general charges against lawyers, see *The Poetatser* (*Wks.* 2. 382); *The Fox* (*Wks.* 3. 181); and *The Magnetic Lady* 2. 5. 55–9. Jonson's defense was that he was satirizing the corrupt, not the worthy, members of the profession: see *Every Man Out* (*Wks.* 2. 85–6); *The Poetaster* (*Wks.* 2. 514); and *Underwoods* (*Wks.* 8. 382–3).

2. Ch. 8. **Iniquity itselfe would not have urg'd it.** *Iniquity* was one name of the *Vice*, or established buffoon in the morality plays. The term came later to be applied to any particular vice or sin personified. For further information and quotations, see Nares.

2. Ch. 9. **It is picking the Lock of the Scene.** Cf. *Bartholomew Fair*, Induction (*Wks.* 4. 351): 'In consideration of which, it is finally agreed, by the aforesaid hearers and spectators, That they neither in themselves conceal, nor suffer by them to be concealed, any state-decypherer, or politic picklock of the scene, so solemnly ridiculous, as to search out, who was meant by the gingerbread-woman, who by the hobby-horse man, who by the costard-monger, nay, who by their wares.'

2. Ch. 10. **A Play, though it apparell, and present vices in generall, flies from all particularities in persons.** This is one of Jonson's oft reiterated principles. Cf. *The Poetaster* (*Wks.* 2. 514):

> My books have still been taught
> To spare the persons, and to speak the vices;

Idem. (510): . . . sharp, yet modest rhimes,
That spare men's persons, and but tax their crimes;

Bartholomew Fair, Induction; *Epigrams* (*Wks.* 8. 160):

Guilty, be wise; and though thou know'st the crimes
Be thine, I tax, yet do not own my rhymes:
'Twere madness in thee, to betray thy fame,
And person to the world, ere I thy name.

This is one of the tenets of classical criticism: Cf. Horace, *Sat.* 2. 1. 83:

Esto, si quis mala; sed bona si quis
Iudice condiderit laudatus Caesare? Si quis
Opprobriis dignum latraverit, integer ipse?

Martial 10. 33. 10:

Hunc servare modum nostri novere libelli;
Parcere personis, dicere de vitiis.

Such is Jonson's theory of the general nature of dramatic character-portrayal, but he did not himself always conform to it. He fell into personal invective in *Cynthia's Revels* and *The Poetaster*, and probably in some parts of many other of his plays. He, however, defended himself from the charge, and recognized it as a fault. For a discussion of this point, see Woodbridge's *Studies in Jonson's Comedy*, pp. 33–4.

2. Ch. 13. **Davus.** A name given to a servant in Terence's *Andria* and *Phormio*. 'A conventional name for a slave in Latin comedies.'—*C.D.*

2. Ch. 13. **Pseudolus.** A servant and the principal character in Plautus' play, *Pseudolus*.

2. Ch. 14. **Pyrgopolinices.** The braggart captain in Plautus' *Miles Gloriosus*.

2. Ch. 14. **Thraso.** A soldier in Terence's *Eunuchus*.

2. Ch. 14. **Euclio.** The miser in Plautus' *Aulularia*.

2. Ch. 14. **Menedemus.** An old man in Terence's *Heautontimorumenos*.

2. Ch. 16. **Titius, or Seius.** For the following note I am indebted to Professor C. P. Sherman of the Yale Law School: 'Titius and Seius are stock expressions in Roman law, corresponding to the John Doe and Richard Roe of English law.

They have no technical significance, being simply imaginary persons used to illustrate a legal rule or doctrine.'

2. Ch. 23. **But if you will utter your owne ill meaning on that person, under the Authors words, you make a Libell of his Comoedy.**

Dam. **O, hee told us that in a Prologue, long since.** *The Silent Woman* (*Wks.* 3. 332):

> If any yet will, with particular sleight
> Of application, wrest what he doth write;
> And that he meant, or him, or her, will say:
> They make a libel, which he made a play.

2. Ch. 30. **It is the solemne vice of interpretation.**

2. Ch. 39. **It is an unjust way of hearing, and beholding Playes, this, and most unbecomming a Gentleman to appeare malignantly witty in anothers Worke.** Cf. *The Staple of News* (*Wks.* 5. 217):

> *Cen.* Ay, therein they abuse an honourable princess, it is thought.
> *Mirth.* By whom is it thought? . . . Take heed it lie not in the vice of your interpretation.

The Poetaster (*Wks.* 2. 485):

> 'Tis not the wholesome sharp morality,
> Or modest anger of a satiric spirit,
> That hurts or wounds the body of the state;
> But the sinister application
> Of the malicious, ignorant, and base
> Interpreter; who will distort, and strain
> The general scope and purpose of an author
> To his particular and private spleen.
>
> *Cæs.* We know it, our dear Virgil, and esteem it
> A most dishonest practice in that man,
> Will seem too witty in another's work.

2. Ch. 33. **the Glasse of custome . . . is so held up to me, by the Poet, as I can therein view the daily examples of mens lives, and images of Truth, in their manners.** For a similar theory of the function of the drama, see *Hamlet* 3. 2. 27: 'for

any thing so overdone is from the purpose of playing, whose end, both at first and now, was and is, to hold, as ' twere, the mirror up to nature ; to show virtue her own feature, scorn her own mage, and the very age and body of the time his form and pressure.' Cf. Sidney, *Def. Poesy*, ed. Cook, note on 28. 24.

2. Ch. 36. **drawne for my delight, or profit.** This is another classical canon of criticism which Jonson emphasizes: Cf. *Every Man Out* (*Wks.* 2. 20):

> *Asp.* Why, therein I commend your careful thoughts,
> And I will mix with you in industry
> To please: but whom? attentive auditors,
> Such as will join their profit with their pleasure.

The Fox (*Wks.* 3. 163–4):

> This we were bid to credit from our poet,
> Whose true scope, if you would know it,
> In all his poems still hath been this measure,
> To mix profit with your pleasure.

The Silent Woman (*Wks.* 3. 332):

> The ends of all, who for the scene do write,
> Are, or should be, to profit and delight.

The Alchemist (*Wks.* 4. 10):

> Though this pen
> Did never aim to grieve, but better men:
> Howe'er the age he lives in doth endure
> The vices that she breeds, above their cure.
> But when the wholesome remedies are sweet,
> And in their working gain and profit meet,
> He hopes to find no spirit so much diseased,
> But will with such fair correctives be pleased.

The Staple of News (*Wks.* 5. 291):

> Thus have you seen the maker's double scope,
> To profit and delight.

Horace, *De Arte Poetica* 326–7:

> Aut prodesse volunt, aut delectare poetae,
> Aut simul et jucunda, et idonea dicere vitae.

Jonson's translation (*Wks.* 9. 105):

> Poets would either profit or delight;
> Or mixing sweet and fit, teach life the right.

De Arte Poetica 343–4:

> Omne tulit punctum qui miscuit utile dulci,
> Lectorem delectando, pariterque monendo.

Jonson's translation (*Wks.* 9. 107):

> But he hath every suffrage, can apply
> Sweet mixt with sour to his reader, so
> As doctrine and delight together go.

2. Ch. 45. **no Barbers art, or his bals.** Soap at this time was molded into this shape; see *The Gipsies Metamorphosed* (*Wks.* 7. 406):

> An ointment . . . yet without spells,
> By a mere barber, and no magic else,
> It was fetch'd off with water and a ball.

Marston, *The Dutch Courtezan* 3. 3: 'A ball to scour—a scouring ball——a ball to be shaved!' Dekker, *The Seven Deadly Sinnes* (*Wks.* 1. 62): 'O you that bandie away none but sweete washing Balles, and cast none other then Rose-waters for any mans pleasure.'

2. Ch. 53. **my eighteene pence, or two shillings for my Seat.** This gives some idea of the prices of seats in Jonson's time; but a more complete enumeration of prices is found in the induction to *Bartholomew Fair* (*Wks.* 4. 347): 'It shall be lawful for any man to judge his sixpen' worth, his twelve-pen' worth, so to his eighteenpence, two shillings, half a crown, to the value of his place.' Traill (*Social England* 3. 569) says: 'In Elizabeth's reign prices varied from a penny to a shilling; in the next reign they rose. Two penny rooms or boxes and the twopenny gallery are often mentioned, but sixpence seems to have been the most usual fee. The St. Paul's private theatre had no seats at less than fourpence, and its audience was more select.' In Rye's *England, as seen by Foreigners in the Days of Elizabeth and James the First*, p. 88, Samuel Kiechel

observed, 1585: 'It may indeed happen . . . that the players take from fifty to sixty dollars [£10 to £12] at a time, particularly if they act anything new, when people have to pay double. And . . . they perform nearly every day in the week; notwithstanding plays are forbidden on Friday and Saturday, this prohibition is not observed.'

2. Ch. 57. **And teach others (about you) to doe the like, that follow your leading face.** Cf. *Bartholomew Fair* (*Wks.* 4. 347): 'It is also agreed, that every man here exercise his own judgment, and not censure by contagion, or upon trust, from another's voice or face, that sits by him, be he never so first in the commission of wit.' See also *Every Man Out* (*Wks.* 2. 19); *The Staple of News* (*Wks.* 5. 257); and *The Case is Altered* (*Wks.* 6. 339–40).

2. Ch. 63. **the Beares.** 'Bear-baiting was, it is said, introduced into England in the reign of King John by a band of Italians. . . . It was in great vogue under the Tudors. Bear-wards, in the days of Elizabeth, were the appanages of great nobles, and the bears themselves were public characters. . . . The Queen herself was a great connoisseur in the sport; so much so, that she deprecated the competition of the play-houses, and issued orders from the Privy Council forbidding the acting of plays on Thursdays, the chosen day for the bear-baitings at Bankside. . . . These were the palmy days of the sport; under the Stuarts it suffered a distinct loss of caste, and by the time Anne came to the throne both bear and bull baiting had declined into low forms of entertainment, much loved by butchers and draymen, but still patronized more or less furtively at Hockley by persons of high station. . . . Bull and bear baiting had a legal status until 1835, when a career of the sport during nearly seven centuries of English life was closed by an Act of Parliament.'—Boulton, *The Amusements of Old London* 1. 5, 33.

For further information, see Boulton 1. 5–34; Strutt, *Sports and Pastimes*, pp. 257–8; Wheatley and Cunningham, *London Past and Present* 1. 137–9.

2. Ch. 63. **the Puppets.** The puppet-shows, or 'motions,' existed as far back as 1517, for they were mentioned in

Gammer Gurton's Needle. They usually made their appearance at great fairs; a characteristic 'motion' in its coarseness of speech and acting, its horse-play and beating, is found in Jonson's *Bartholomew Fair*; see Introduction to Alden's ed., pp. XVI–XVIII, for analysis of this, and discussion of parallels. For further information, see Boulton, *The Amusements of Old London* 2. 224–7; Strutt, *Sports and Pastimes* 165–8; and Charles Magnin, *Histoire des Marionnettes en Europe*. Considering Jonson's high and uncompromising ideals of art, one can understand his repugnance to bear-baiting and the puppet-shows.

3. 1. 1. The accent may be on the second syllable of *Mister* (see Abbott, § 490).

Here's Mís | ter Dóc | tor? Ó | Mistér | Tim Ít: em.

3. 1. 3. **Death!** This is an imprecation. The original expression was *God's death*, which became abbreviated to *'Sdeath*, later to *death*.

3. 1. 11. **furnish forth the Table with your newes.** It must have been something of a custom for hungry adventurers to earn a meal by relating sensational news, for Jonson satirized the practice elsewhere: see *To Captain Hungry, Epigrams* (*Wks.* 8. 209); and *Underwoods* LXV (*Wks.* 8. 417).

3. 1. 14. **But they are piec'd.** For another example of *piece*, to re-unite a broken friendship, see *The Devil is an Ass* (*Wks.* 5. 96): 'Now, I protest; and I will have all pieced, and friends again.'

3. 1. 18. **Hee hath begun three draughts of sack in Doctrines,**
And fower in Uses.

'Needle adopts the language of the puritans in this place. In preaching, they divided their discourses into *doctrine* and *use*, meaning by the former the subject under explanation, and by the latter the practical inference to be derived from it. Hudibras has the words frequently in his mouth:

> Thou canst, in conscience, not refuse,
> From thy own *doctrine* to raise *use*.

Again:

> . . . in a town
> There lived a cobler, and but one,
> Who out of *doctrine* could cut *use*,
> And mend men's lives as well as shoes.'—G.

3. 1. 23. **a moneths mind.** This expression has two widely different meanings. 1. '*Eccl.* In England before the Reformation, and still in Ireland among Roman Catholics: The commemoration of a deceased person by the celebration of masses, etc., on a day one month from the date of his death.' 2. An inclination, a fancy, a liking. *To be in a month's mind*, 'to have a strong expectation.' *NED.*

Nares gives as the more common use, an eager desire or longing, and refers in explanation to the conjecture of John Croft, who published a few detached remarks upon Shakespeare. 'He explains it to allude to "a woman's longing; which" he says "usually takes place (or commences, at least) in the first month of pregnancy." *Rem.*, p. 2. Unfortunately he gives no authority for it, and I have endeavored in vain to find it, in that mode of application. Yet it accords so perfectly with this second sense, that I have no doubt of its being the true explanation. It is in this latter sense it is used by Shakespeare in the Two Gentlemen of Verona:

I see you have a *month's mind* to them. Act 1, sc. 2. . . . So also in Hall:

And sets a *month's mind* upon smiling May. *Satires*, B. IV, s. 4. Fuller also has it:

> The king (Henry VII) had more than a *moneth's mind*, (keeping 7 yeares in that humour) to procure the pope to canonize Henry VI for a saint. *Church Hist.*, B. IV, 23.

And Hudibras:

> For if a trumpet sound, or drum beat,
> Who hath not a *month's mind* to combat. P. 1. Cant, ii,

Now what possible connection can any of these have with the celebration of the dead? To give a ludicrous sense to a combination common on more solemn occasions, might have been one inducement to adopt the latter phrase; but it must

have been founded on something, that made it proper in the lighter sense, and something also that authorized the speaker to say you have such a mind. And what more probable origin can be imagined, than the longing of a woman in the first month of pregnancy, a subject of such common remark? "You long for it like a woman with child." '—Nares, *Glos.*

3. 2. 4. **Court-Sir Amber-gris.** Ambergris was used in perfumery and in cookery; it was also believed to be an aphrodisiac. Stubbes (*Anat. Abus.*, pp. 77–8) inveighs against the use of costly perfumes and musk; but the custom is easily understood, when one considers the unsanitary condition of houses at that time. For the use of ambergris in wines, see Beaumont and Fletcher, *The Custom of the Country* 3. 2:

> 'Tis well, be sure,
> The wines are lusty, high and full of spirit, and ambered all.

3. 2. 11. **Rather as ballance, then the sword of Justice.** Justice was often personified, and represented in art as a goddess holding balanced scales or a sword; cf. Shakespeare, 2 *Hen. VI* 5. 2. 102:

> You are right Justice, and you weigh this well:
> Therefore still beare the Ballance, and the Sword.—*NED.*

3. 2. 26. **Rudhudibras de Ironside?** Jonson used this name in *The New Inn* (*Wks.* 5. 338–9):

> He has the father of swords within, a long sword;
> Blade Cornish styled of sir Rud Hughdebras.

"Rud Hughdebras was, as Milton tells us, the son of Leil, who built Caerliel, and I know not how many more cities. He seems to have been a peaceful monarch, so that his *blade Cornish* was not, perhaps, much the worse for use."—G. Milton wrote: "Rudhuddibras, or *Hudibras* appeasing the commotions which his father could not, founded *Caerkeynt* or *Canterbury*, *Caerguent*, or *Winchester*, and *Mount Paladur*, now *Septonia* or *Shaftsbury*; but this by others is contradicted."——*Hist.* of *Britain*, 1677, p. 23. 'Milton's authority is Geoffrey of Monmouth, Bk. 2, chap. 9. The statement is of course mythical.'——Tennant. The name, Hudibras, is

found also in the *Faerie Queene*, Bk. 2, canto 2, and was immortalized later by Butler.

3. 2. 26. For metre, see note on 2. 5. 44.

Rudhúd | ibrás | de Ironsíde ? | Gone oút | of doóres.

3. 2. 33. **his conjuring names, Hippocrates; Galen or Rasis, Avicen. Averroes.** Hippocrates Greek philosopher and writer, termed the ' Father of Medicine,' was born, according to Soranus, in Cos, in the first year of the 80th Olympiad, i. e., 460 B.C. He was believed to be descended from Aesculapius. He was the first to cast superstition aside, and to base the practice of medicine on the principles of inductive philosophy. He is said to have exerted great influence over the Athenian thinkers. His name is especially famous in mediæval stories. In modern times his works on medicine have been highly valued.

Galen (or Galenus) Claudius, the most celebrated of ancient medical writers, was born at Pergamus, in Mysia, about A.D. 130. He spent a considerable part of his life at Rome. He is said to have written nearly hundred treatises on various subjects, including logic, ethics, and grammar. He was regarded as an oracle by the Arabs and Europeans until the fifteenth century.

Rasis, or Rhasis, Latin forms of the surname Razee, a celebrated Arabian physician. He was born about the middle of the ninth century. He wrote treatises on smallpox and the measles. He is said to have been the first who described the smallpox accurately.

'Avicenna, the Latin form of Ibn-Sina, the most illustrious of Arabian physicians, was born at Afshena, a village in Bokhara, 980 A.D. . . . No man, except Aristotle and Galen, exercised so absolute an authority in science during the middle ages, as Avicenna. For five centuries his " Canon " was regarded as the authority in the schools of Erope.'

Averroes, ' the common form of the name Ibn-Roshd, one of the most famous of all the Arabian philosophers and physicians, was born at Cordova, in Spain, probably in the

first quarter of the twelfth century. . . . His celebrity as a writer rests chiefly on his Commentary on Aristotle. . . . He wrote on medicine, theology, law, logic, etc. . . . In the fifteenth and sixteenth centuries the disciples of Aristotle in Italy were divided into two sects, the Averroists and the Alexandrists.' Lippincott's *Pron. Biog. Dict.*, *Encycl. Brit.* and *Dict. Gr. and Rom. Biog. and Myth.*

Burton is constantly quoting these men as authorities in *The Anatomy of Melancholy*. Chaucer's doctor, who probably influenced Jonson's characterization of Rut, also knew them well; cf. *Prologue* 429–434;

> Wel knew he the olde Esculapius,
> And Deiscorides, and eek Rufus,
> Old Ypocras, Haly, and Galien,
> Serapion, Razis, and Avicen;
> Averrois, Damascien, and Constanryn;
> Bernard, and Gatesden, and Gilbertyn.

The fact that Compass refers to Rut's using these as conjuring names is, of course, a thrust at the doctor, as the ignorant practitioner would use the names of authorities without understanding their doctrines; see the character of *A Mere Dull Physician* in Morley's *Character Writing*, p. 162. For the relation of medicine to alchemy, astrology, magic, etc., see Hathaway's edition of *The Alchemist*, Introduction, p. 49.

3. 2. 36. **a poore Farthing chang'd in Rosa solis.** A farthing's worth of the cordial called rosa-solis. For the use of *in* for *into*, see Abbott, *Shakespearian Grammar*, § 159. For rosa-solis as a cure for swooning, see *Every Man Out* (*Wks.* 2. 156):

> *Fung.* Another suit! (*Swoons.*
> *Sog.* How now, nephew?
> *Fast.* Would you speak with me, sir?
> *Car.* Ay, when he has recovered himself, poor Poll!
> *Punt.* Some rosa-solis.

3. 3. 8. **sattin Doublet: . . . silke Stockings.** See the characterization of Silkworm, 1. 6. 4–9.

'This passion for silk stockings is glanced at by other dramatic writers. So, in the *Miseries of Inforced Marriage*:

" This town craves maintenance, silk stockings must be had." And, in *The Hog hath lost his Pearl*, 1614: " Good parts without habiliments of gallantry, are no more set by in these times, than a good leg in a woolen stocking." '—W.

' Bobadill, who is the mirror of fashion in this play [*Every Man In*], is furnished with silk stockings; and it is not one of the least evils, with which the humorous malice of the poet has pursued his disgrace, to make him pawn this favourite article of gallantry, to procure a warrant for binding over the turbulent Downright to keep the peace.'—G.

3. 3. 21. **reputation.** Amended to *reparation*; see variant.

3. 3. 26. **A pure Apprentice at Law!** ' An ancient term for a barrister at law, as distinguished from a serjeant.'—G.

3. 3. 33. **a Court . . . o' the Starre-Chamber.** ' The name given in the 15th, 16th, and 17th centuries to an English high court of justice, consisting of the members of the ordinary council, or of the privy council only, with the addition of certain judges, and exercising jurisdiction, mainly criminal, in certain cases. . . . In practice its jurisdiction was almost unlimited. I took notice of maintenance and liveries, bribery or partiality of jurors, falsification of panels or of verdicts, routs and riots, murder, felony, forgery, perjury, fraud, libel and slander, offences against proclamations, duels, acts tending to treason, as well as of a few civil matters,—disputes as to land between English and foreign merchants, testamentary cases, etc.,—in fact " all offences may be here examined and punished if the king will." It was abolished by the Long Parliament in 1641, and never afterward revived.'—Hudson, *Treatise of the Court of Star-Chamber* (*Collectanea Juridicia*, Vol. 2).

3. 3. 37. **but like a wild**
Young haggard Justice, fly at breach o' the Peace.

More of the language of hawking. ' A *haggard* was a falcon that had preyed for herself before she was caught, and therefore more difficult to train than one take from the nest.'—C.

3. 3. 43. ' In some words the accent is nearer the end than with us ' (Abbott, § 490).

That rea | sona | ble, so | we may | meet faire,

3. 3. 44–84 and 87–95. These monologues are of the kind that characterize the persons addressed rather than the speaker. The specious but illogical arguments of Compass, which are so admired by Silkworm and Practice, reveal in a striking way their dulness and formality. The satire in Compass's speeches is, of course, directed against a certain condition brought about by the vogue of dueling. ' A law of honour having annexed the imputation of cowardice to patience under an affront, challenges are given and accepted, with no other design than to prevent and wipe off this suspicion, without malice against the adversary—without a wish to destroy him; and, generally, with no other concern than to preserve the duellists' own reputation and reception in the world.'—Steinmetz, *The Romance of Duelling* 1. 12.

The humor of the situation, aside from Compass' speeches, consists in the conflict between the cowardice of Silkworm and his desire to conform to the code of honor. For well-known parallels, see the clown's account of his quarrel in *As You Like It* 5. 4. 51–104, and the annotation in the Furness *Variorum*; also the dueling scenes in Sheridan's *The Rivals* (1775). Many of the plays of Beaumont and Fletcher utilize dramatic material afforded by the code of honor, and this code motivates the action to a large extent in the heroic plays of Davenant and Dryden. Of *The Little French Lawyer* (c. 1616) Ward writes: ' The humour of the play lies in its satirical reference to the mania for quarrels of honour which had risen to its height—or perhaps . . . had just passed it—in the age in which the comedy appeared.' For other parallels in Jonson's works, see the scenes in which Master Stephen and Bobadill appear in *Every Man In*; Shift, in *Every Man Out*; Tucca, in *The Poetaster*; Sir John Daw and Sir Amorous La-Foole, in *The Silent Woman*; and Sir Glorious Tipto, in *The New Inn*. For a discussion of Jonson's satire of the elaborate rules of fencing and dueling in *Cynthia's Revels*, see Judson's edition,

pp. 209–11. For a satisfactory discussion of the duello in general, see W. S. Johnson's edition of *The Devil is an Ass*, Introduction, pp. liv–lxiii.

3. 3. 54. **Boy o' the Sword.** According the *NED.*, *boy* was used in various connections, indicating a member of a fraternity or band ; *Roaring Boys* were riotous fellows of the time of Elizabeth and James I.

3. 3. 57. The first foot is monosyllabic.

Ás | they áre | by prés | ent dé | posí : tion

3. 3. 61. **a Beaver.** Beaver hats were very costly and were worn by women as well as men ; cf. *The Magnetic Lady* 5. 2. 18:

> You shall have a new, brave, foure-pound Beaver hat,
> Set with enamell'd studs, as mire is here.

Pepys (*Diary* 2. 56) says : ' This day Mr. Holden sent me a bever, which cost me £4 5s.'—*NED.*

3. 3. 83. **the huge great Porter.** ' William Evans, the porter to James I ; he was seven feet and a half in height ; . . . but he was what the Latines call *compernis*, knocking his knees together, and going out squalling with his feet, but also halted a little, yet made a shift to dance in an Antimasque at court, where he drew little Jeffry (Hudson) out of his pocket, first to the wonder, and then to the laughter of the beholders.'—G. The same person is probably alluded to in *A Tale of A Tub* (*Wks.* 6. 179) :

> I had crack'd all their costards,
> As nimbly as a squirrel will crack nuts.
> And flourished like to Hercules the porter
> Among the pages.

3. 3. 93. **In furnishing your feare with matter first,**
If you have any.

In furnishing you honorable grounds for avoiding a fight if you fear to enter it.

3. 3. 118. For metre, see note on 1. 2. 47.

For shá | dowes háve | their fíg | ure, mó | tion

3. 3. 127. **silken phrase.** For the use of *silken* as 'soft, flattering,' see *Loves Labors Lost* 5. 2. 406: 'Taffeta phrases, silken terms precise.'—*NED.*

3. 3. 128–9. **He'l . . . Law.** 'Jonson alludes to the famous *Petition of Right*, which was long in agitation, and which, after being eagerly debated in both houses of parliament, received the royal assent in June 1628.'—G.

3. 4. 2. **There set him downe. Bow him, yet bow him more.** 'In Jonson's time there was great faith placed in this mode of treatment. In Richard Brome's *Sparagus Garden* (vol. iii, p. 127) we find:

> *Fris.* Oh me! why, mistris, look up, look up, I say.
> *Reb.* Clap her cheek, rub her nose!
> *Fris.* Sprinkle cold water on her face!
> *Reb.* Cut her lace! cut her lace! And bow her forward, so, so, so!

And Beaumont and Fletcher in the *Maid's Tragedy*:

> I've heard if there be any life, but bow
> The body thus, and it will shew itself.

Soo, too, Massinger, in the *Duke of Milan* (vol. i, p. 277), when Marcelia swoons, makes Francisco say:

> What have I done?
> Madam! for heaven's sake, Madam! O my fate,
> I'll bend her body.'—C.

3. 4. 7. The verse is metrically irregular.

Pínch him | in the nápe | of the néck now: | níp him, | níp him.

3. 4. 9. The monosyllable, *gone*, because of emphatic meaning, may be pronounced as a disyllable (Abbott, § 481).

Téll him | the Cáp | taines gó | en. Há! | He's góne Sir.

3. 4. 11. The interjection and short interrogative sentence make metrical arrangement difficult; the following one-verse scansion may be admissible:

O! Hów | doe you féele | your sélfe? | Sore, sóre. | But whére?

3. 4. 17. **hee did feele no more Then a great horse.** ' Horse, fig. Applied contemptuously or playfully to a man, with reference to various qualities of the quadruped.' Cf. 1606. Shaks. *Troilus and Cressida* 3. 3. 126 : ' The unknowne Aiax ; Heavens what a man is there ? a very Horse, That has he knowes not what.'—*NED.*

3. 4. 22–5. **Doctors . . . win.** Cf. Chaucer, *Prologue* 425–8 :

> Ful redy hadde he his apothecaries,
> To sende him drogges and his letuaries,
> For ech of hem made other for to winne ;
> Hir frendschipe nas nat newe to beginne.

As Professor Cook observes, *now* in line 23 should read *new*, since Jonson is quoting Chaucer. As the folio edition of Chaucer (1602) has the form *new*, the mistake must have been made by the printers of the first edition of this play.

3. 4. 23–6. **who . . . bands.** Whose friendship is of long standing. They could teach each other how to get gain when they were babies in swaddling clothes.

3. 4. 27. **Your Chawcers clouts, and wash your dishes with 'hem.** The term *clout* is suggested by *swath bands* of the line before. The doctor contrives to dismiss Polish, wittily using terms her quotation suggests.

3. 4. 32. **a Pursinesse, . . . or tumor o' the Purse.** Cf. Earle's *Microcosmography* (pub. 1628), *A Mere Dull Physician*, in Morley's *Character Writing*, p. 162 : ' If he have leisure to be idle (that is to study), he has a smatch at alchemy, and is sick of the philosopher's stone ; a disease uncurable, but by an abundant phlebotomy of the purse.'

3. 4. 41. **chiragra, A kind of Crampe, or Hand-Gout.** Jonson used this expression in *The Devil is an Ass* (*Wks.* 5. 78) :

> But now, sir,
> My learned counsel, they must have a feeling,
> They'll part, sir, with no books, without the hand-gout
> Be oil'd : and I must furnish.

Cf. also Overbury's *Characters* (ed. Morley, p. 63) : ' His liberality can never be said to be gouty-handed.'

3. 4. 45. **Sweat, Purge, and Phlebotomy.** These were the chief methods used in the cure of sickness or indisposition. Burton, *Anat. of Mel.* 1. 271–2, enumerates the conditions which are benefited by these means. For a humorous satire on the excess to which the practise of phlebotomy was carried at one time by physicians, see Le Sage's *Gil Blas*, Bk. 2, chaps. 3–5.

3. 4. 57. **the tother.** This is a survival of the early ME. form; the *t* of the first word being added to the second; *thet other* becomes *the tother*.

3. 4. 60. **From the King's-head.** 'The reader will be pleased to learn that this tavern stood in New-Fish street: it was, as our old writers affirm, "haunted by roysters," so that the wine drank there was unquestionably of the very first quality.'—G. 'Kings' Head Court, Fish Street Hill, to Pudding Lane, marks the site of the famous old King's Head Tavern, "where Roysters did range."'—Wheatley and Cunningham, *London Past and Present* 2. 344.

3. 4. 62. *E* mute may be pronounced (Abbott, § 487).

That is | my course | with all | my Pa | tients.

3. 4. 63. **Secundum Artem.** According to the rules of art.

3. 4. 64. **pro captu recipientis.** For the pleasing of the recipient.

3. 4. 64. *R* often softens a preceding unaccented vowel (Abbott, § 464).

And ve | ry safe | pro captu | recip | ien : tis

3. 4. 66–9. **I...malady.** The rabbi was no more serious, apparently, than Dr. Rut; his main concern, we may infer, was to drink the sweetened white wine.

3. 4. 68. For metre, see notes on 3. 4. 64; 1. 1. 81.

With sugar | and by | the resi | dence i' | the bot : tome,

3. 5. 21. **the Politiques.** See Glossary. 'In 1602, the combined remonstrances of the church and the magistrates

extorted from the king of France an edict condemning to death whoever should give or accept a challenge or act as second. But public opinion was revolted by such rigour, and the statute remained a dead letter. During the reign of James I duels appear to have been frequent, and were resorted to, not only by the upper classes, but amongst the lower orders. This appears from a speech of Bacon, when attorney-general, in the case of a challenge brought before the Star Chamber Court. Bacon therein attributes the frequency of the practice to the rooted prejudice of the times, and hopes that the great would think it time to leave off the custom, when they find it adopted by barber-surgeons and butchers. . . . " I will prosecute," he says, " if any man appoint the field, though no fight takes place; if any man send a challenge in writing or verbally; if any man accept a challenge, or consent to be a second; if any man depart the realm in order to fight; if any man revive a quarrel after the late proclamation." '—Millingen, *History of Duelling*, 2. 9.

3. 5. 26–37. **In . . . thing.** The duel of honor flourished in France. 'Duelling is a special development of chivalry, and chivalry is one of the phases of the protective spirit which was predominant in France up to the time of the Revolution. Add to this the keen sense of personal honour, the susceptibility and the pugnacity which distinguish the French race. Montaigne, when touching on this subject in his essays, says, " Put three Frenchmen together on the plains of Libya, and they will not be a month in company without scratching one another's eyes out." The third chapter of d'Audiguier's *Ancien usage des duels* is headed, " Pourquoi les seuls Français se battent en duel." English literature abounds with allusions to this characteristic of the French nation. Lord Herbert of Cherbury, who was ambassador at the court of Louis XIII., says, " There is scarce a Frenchman worth looking on who has not killed his man in a duel." '—*Encycl. Brit.*, For full information about the vogue of dueling in France, see Millingen, *The History of Duelling*, Vol. 1.

3. 5. 36. For metre, see notes on 3. 4. 64; 3. 3. 43.

No Poúl | trounerie, | like úrg | ing why? | wherefore?

3. 5. 52. **you are one**
O' the deepest Politiques I ever met.

Compass' language is intentionally ambiguous: a *politique* may be 1. 'a sagacious, prudent person; a skilled politician': or 2. 'a shrewd schemer.'

3. 5. 56. For metre, see note on 1. 1. 61.

That you | are ác | cessár | y tó | his déath,

3. 5. 58. **the corruption of one thing in nature,**
Is held the Generation of another.

The terms *corruption* and *generation* were frequently employed in mediæval philosophy to denote contrary processes. Their use originated from Aristotle's treatise, *De Generatione et Corruptione*. Cf. Middleton and Dekker, *The Roaring Girl* 3. 4: 'Would you know a catchpoole rightly deriu'd, the corruption of a Cittizen is the generation of a serieant.'—*NED.*

3. 5. 69. For metre, see note on 1. 2. 9.

This bág | gage Knight. | Peace tó | you all | Gentlemén,

3. 5. 70. **Mushrome.** The use of this term to signify 'an upstart, a worthless fellow,' is found in several passages of Jonson's works. In *Every Man Out* (*Wks.* 2. 36), Macilente rails against

Such bulrushes; these mushroom gentlemen,
That shoot up in a night to place and worship.

See also *Catiline* (*Wks.* 4. 221):

And we must glorify
A mushroom! one of yesterday!

The Silent Woman (*Wks.* 3. 370): 'A mere talking mole, hang him! no mushroom was ever so fresh.'

Upton refers this last quotation to Plautus' *Bacch.* 4. 7. 23:

Iam nihil sapit,
Nec sentit; tanti'st, quanti est fungus putidus.

The term is also used in a derogatory sense in Plautus' *Trinummus* 4. 2. 12:

Pol hic quidem fungino generest.

3. 5. 71. For metre, see notes on 1. 1. 28; 1. 1. 81.

Me with | a Chal | lenge: | which I | come to | antici : pate.

3. 5. 76. **Captaine, you are a Coward,**
If you not fight i' your shirt.

In his desire to save his clothes, the courtier avails himself of the opinion that it is a mark of valor to fight without any sort of protection; cf. Massinger, *The Maid of Honour* (*Wks.* 3. 8):

> *Gasp.* I will raise me a company of foot;
> And, when at push of pike I am to enter
> A breach, to show my valour I have bought me
> An armour cannon-proof.
> *Bert.* You will not leap, then
> O'er an outwork, in your shirt?
> *Gasp.* I do not like
> Activity that way.

3. 5. 77. **Sir I not meane.** For the omission of *do*, see note on 2. 1. 13.

3. 5. 92. **you ha' read the Play there, the New Inne.** For a discussion of the relation of this play to *The New Inn*, and of Jonson's debt to Greek philosophy for his ideas of valor, see Introduction, p. xxv.

3. 5. 96. For metre, see note on 2. 5. 44.

Lies for | a pri | vate cause. | Sir, Ile | redargue : you,

3. 5. 98. For metre, see note on 1. 3. 16.

I long | to heare | a man | dispute | in his shirt

3. 5. 100. **His valour will take cold.** His valour will cool; it will lose the support of passion.

3. 5. 113. **Towne-top's his Author!** According to Nares, the town-top or parish-top was one bought for public exercise in a parish. Stevens says: 'This is one of the customs now laid aside. A large top was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief while they could not work.'—Nares, *Glos.* The implication of Compass' remark is, possibly, that Silkworm has not read the treatises

on fencing and dueling (such as Saviola's *Of Honour and Honorable Quarrels*), but has picked up his information by listening to the gossip about the town-top.

3. 5. 116. **o' the first head.** See note on 2. 3. 57.

3. 5. 122. **Perdu's.** See the Glossary. Shakespeare, *Lear* 4. 7. 35:

> To watch, poor Perdu
> With this thin helme.

Rushw. *Hist. Coll.* (Ser. 4. 2. 1173): 'Our Purdues lie so near the Enemy, as to hear them discourse.'

Chapman, *The Widow's Tears* (*Wks.* 3. 23):

> Revolts from manhood,
> Debaucht perdus, have by their companies
> Turn'd Devill like themselves.—*NED.*

3. 5. 123. For the metre, see note on 1. 1. 28.

> The one, | that they | are shot : free; | the oth | er, sword : free.

3. 5. 134. For the metre, see note on 2. 6. 74.

> Or ig | norance | being | the root | of it.

3. 5. 137. **exemplified Malefactors.** See the Glossary, s. v. *exemplified*.

3. 5. 139. **One that hath lost his eares, . . .**
And is a Histrionicall Contempt.

'This is evidently meant of Scribe Prynne, and may be considered as "the retort courteous" to the *histrionical contempt* with which he had assailed the dramatic writers.'—G. Gifford made two mistakes in this note. Jonson could not have meant William Prynne, because this play was acted in 1632, and Prynne did not lose his ears until May, 1633; see *DNB*. He probably refers to Alexander Gill the younger, with whom 'Jonson had a long-standing feud, which began as early as 1623, in consequence of the elder Gill's patronage

of Wither's satires.'—*DNB*. The difficulty with this identification is the fact that Gill did not actually lose his ears: on November 1, 1628, he was sentenced to degradation from the ministry, to a fine of 2000 £, and to the loss of both ears; but on the intercession of his father, Laud consented to mitigate the fine, and forego the corporal punishment; and on November 30, 1630, a free pardon was signed by Charles I.—*DNB*. That Jonson did actually refer to Gill is shown by his retort to Gill's attack *Uppon Ben Johnson's Magnetick Ladye*, in which he speaks as if the sentence by statute were equivalent to its execution:

> Shall the prosperity of a pardon still
> Secure thy railing rhimes, infamous Gill,
> At Libelling? Shall no Star-chamber peers,
> Pillory, nor whip, (nor cart) nor want of ears,
> All which thou hast incurr'd deservedly,
> Nor degradation from the ministry,
> To be the Denis of thy father's school,
> Keep in thy bawling wit, thou bawling fool?
> Thinking to stir me, thou hast lost thy end,
> I'll laugh at thee, poor wretched tike: go send
> Thy blatant music abroad, and teach it rather
> A tune to drown the ballads of thy father:
> For thou hast nought in thee, to cure his fame,
> But tune and noise, and echo of his shame.
> A rogue by statute, censur'd to be whipt,
> Cropt, branded, slit, neck-stockt:—Go, you are stript!

The expression, *histrionical contempt*, does not, as Gifford implies, mean a contempt expressed in a satiric drama; the passage means:

> And is a feigned or acted comtempt
> Of what a man fears most; it being an evil
> In his own judgement unavoidable.

See the Glossary, s. v. *histrionicall*.

3. 5. 145. **Theeves adjudg'd to die.** Theft was a capital offense. See Harrison's *Elizabethan England*, p. 236: 'In cases of felony, manslaughter, robbery, murder, rape, piracy, and such capital crimes as are not reputed for treason or hurt of the estate, our sentence pronounced upon the offender is,

to hang till he be dead.' *Idem*, p. 243: 'Witches are hanged, or sometimes burned; but thieves are hanged (as I said before) generally on a gibbet or gallows.'

3. 5. 147. 'The *e* in *entertainment*, &c, which originally preceded the final syllable, is sometimes retained, and, even where not retained, sometimes pronounced' (Abbott, § 488).

As bé́ing | a spéc | iall é́n | tertáin | e mé́nt

3. 5. 147. **a special entertainment For our rogue People.** The amusement which the people derived from executions is suggested in a passage in *The Devil is an Ass* (*Wks.* 5. 136):

> *Iniq.* . . . Thou mayst have a triumphal egression.
> *Pug.* In a cart, to be hang'd!
> *Iniq.* No, child, in a car,
> The chariot of triumph, which most of them are.

See also Boulton, *The Amusements of Old London* 2. 244: 'Could the taste of Londoners for horrors, the interest in suffering which appeared in half their sports and amusements, be better displayed than in the records of their delight in the exhibitions of Tyburn and Tower Hill? We believe that no spectacle of the last century, no coronation, no triumphal progress of captured standards to St. Paul's, or treasure to Mint during the first Mr. Pitt's great war, ever drew such crowds into the streets as when Balmerino and Kilmarnock went to Tower Hill, or Lord Ferrers or Dr. Dodd, Jack Sheppard or John Rann, made the long and doleful journey from Newgate to Tyburn. . . . When the criminal was notorious, or distinguished, or pitied, or execrated above the common, his agony was prolonged by crowds in such numbers as lengthened the passage through the streets by hours. The space of time which lay between the stroke of the bell at midnight under the condemned man's cell window in Newgate Gaol and the claiming of his body by his friends, or by the surgeons for dissection, . . . was a time of revel and merry-making for his fellow-citizens.'

3. 5. 152. For the metre, see note on 2. 5. 44.

That mí́ght | be avóid | ed. Í, | and wí́th | assúr | ance,

3. 5. 153. For the metre, see note on 1. 2. 9.

That it | is found | in Nob | le-men, | and Gentle : men,

3. 5. 154. **Of the best sheafe.** The term *sheaf* is 'applied to various things collected or bundled together.'—Nares, *Gloss.* Here it means *rank* or *class.* Cf. *Every Man Out* (*Wks.* 2. 51): 'I am so haunted at the court, and at my lodging, with your refined choice spirits, that it makes me clean of another garb, another sheaf, I know not how! I cannot frame me to your harsh vulgar phrase, 'tis against my genius.' Cf. also Staunton's emendation of *Hamlet* 1. 3. 74, and Ingleby's citations in support of Staunton in the Furness *Variorum*, p. 69.

3. 5. 156. The accent may be upon a monosyllabic preposition (Abbott, § 457a).

And pub | like re | puta | tion to | defend.

3. 5. 158–65. **And . . . foot.** This passage apparently alludes to the struggle of the citizens of London to resist thy compulsory loans, benevolences, imposts, and rates upon merchandise by which Charles strove to govern without parliament. This play, it should be remembered, was acted three years after Charles had dissolved his third parliament. The opposition of the citizens, as Compass remarks, was not furious, but close and united. London was, later, during the Civil War, the stronghold of the parliamentary party. See Norton's *Historical Account of the City of London*, chap. 6, and Gardiner's *History of England*, Vol. 6.

3. 5. 170. For the metre, see note on 1. 3. 41.

There are | three val | ours yet, | which Sir | Diaph : anous,

3. 5. 175. **our Genii, or good spirits.** Genius: 'With reference to classical pagan belief: The tutelary god or attendant spirit alloted to every person at his birth, to govern his fortunes and determine his character, and finally to conduct him out of the world.' Shaks. *Macb.* 3. 1. 56:

'Under him
My Genius is rebuk'd, as it is said
Mark Anthonies was by Caesar.'—*NED.*

3. 5. 179. **Sine divino aliquo afflatu.** Cicero, *De Natura Deorum* 2. 66. 167 : ' Nemo igitur vir magnus sine aliquo afflatu divino unquam fuit.'

3. 5. 180. **a Christian valour.** Cf. Matt. 5. 39–41 : ' But I say unto you, Resist not him that is evil : but whosoever smiteth thee on thy right cheek, turn to him the other also. And if any man would go to law with thee, and take away thy coat, let him have thy cloak also. And whosoever shall compel thee to go one mile, go with him two.'

3. 5. 183. For the metre, see notes on 3. 4. 64; 3. 5. 186. See also Abbott, § 457 a.

With Ín | jury dóth | untó | you ; and | consists

3. 5. 188. **The divine Image.** Alluding to Gen. 1. 26, etc.

3. 5. 188. For the metre, see note on 1. 1. 61.

The dí | vine Ím | age ín | a mán ? | O Sír !

3. 6. 13. **butter'd newes !** This is an allusion to Nathaniel Butter (d. 1664), whom Jonson had satirized in *The Staple of News*. He was a publisher and news-collector. By his success in reporting news he virtually created the London press. See *DNB.*, and Winter's edition of *The Staple of News*, Introduction, pp. XXXV–LI.

3. 6. 20. **crack't within the Ring.** ' The gold coin of our ancestors was very thin, and therefore liable to crack. It still, however, continued passable until the crack extended beyond the ring, i. e. beyond the inmost round which circumscribed the inscription ; when it became uncurrent, and might be legally refused. . . . The application of the expression to anything seriously injured, debased, unserviceable, factitious, &c., is perfectly natural, and in one or other of these senses it is to be found in almost all the writers of Jonson's age.'—G. See also McKerrow's note on line 642 of his edition of B. Barnes' *The Devil's Charter* : ' Broken within the ring.' This recalls " clipped or cracked, within the ring," a phrase properly applied to a coin which was damaged within the boundary of the inscription, and hence not current. As used of women, it meant both " having lost virginity " and " dishonest."

Cf. Lyly, *Woman in the Moone*, III. ii. 266, and *Hamlet*, II. ii. 448.' See also Beaumont and Fletcher, *The Captain* 3. 246:

> Which may awaken his compassion
> To make you clerk o' the kitchen, and at length,
> Come to be married to my lady's woman
> After she's crack'd i' the ring.—C.

3. 6. 26. **The slip is his then.** 'Sir Diaphanous plays on the double meaning of the word *slip*, which signified either a base-born child, or a piece of false money. In the latter sense it occurs in many of our old dramas, and generally, as here, in conjunction with *counterfeit*. Thus Shakespeare:

> What *counterfeit* did I give you?
> The *slip*, the *slip*, sir. *Romeo and Juliet.*

Again: "If I could have remembered a gilt *counterfeit*, thou wouldst not have *slipped* out of my contemplation." *Troilus and Cressida*.'—G.

For the use of slip as a base-born child, see Dekker, *The Devils Last Will* (*Wks.* (Grosart) 3. 353): 'Because he is a slip of mine owne grafting, I likewise bequeath to him my best slippers'; Crabbe, *The Borough* 20. 247: 'He talk'd of bastard slips, and cursed his bed.'—*NED.*

3. Ch. 10. **the accidentall cause.** The four causes of Aristotle were the *efficient* cause, the *formal*, the *material*, and the *final*; but Ayliffe's *Parerga* (1726) suggests that other divisions were made: 'There are seven Causes consider'd in Judgment, viz. the Material, Efficient, and Formal Cause; and likewise a Natural, Substantial, and Accidental Cause; and lastly a Final Cause.'—*NED.*

3. Ch. 20. **an overgrowne, or superannuated Poët.** See note on 1. 2. 33.

3. Ch. 22. **take my Tobacco.** Smoking was very popular in England; cf. Besant's *London in the Time of the Tudors*, p. 285: 'The palmy time of tobacco extended over the fifty years after its introduction (c. 1565). During this time the use of tobacco penetrated all ranks and classes of society. The grave divine, the soldier, the lawyer, the gallant about town,

the merchant, the craftsman, the 'prentice, all used pipes At the theatre the young fellow called for his pipe and for tobacco and began to smoke. . . . People went to bed with tobacco box and pipe and candle on a table by the bedside in case they might wake up in the night and feel inclined for tobacco. After supper in a middle-class family, all the men and women smoked together.'

Paul Hentzner describes the smoking at theatres and elsewhere: 'At these spectacles, and everywhere else, the English are constantly smoking tobacco. . . . They have pipes . . . made of clay, into the farther end of which they put the herb, so dry that it may be rubbed into powder; and putting fire to it, they draw the smoke into their mouths, which they puff out again through their nostrils, like funnels, along with plenty of phlegm and defluxion from the head.'—Hentzner's *Itinerarium*, cited by Morley, *Mem.* 137.

King James I opposed smoking in his *Counterblaste to Tobacco*. Jonson satirized the habit in *Every Man In*, *Every Man Out*, *Cynthia's Revels*, *The Alchemist*, and *Bartholomew Fair*. For an adequate treatment of the general subject of tobacco, see Fairholt's *Tobacco: Its History and Associations*.

3. Ch. 23. **Magna Charta of reprehension.** Cf. *The New Inn* (*Wks.* 5. 310):

> It is against my freehold, my inheritance,
> My Magna Charta, cor laetificat,
> To drink such balderdash, or bonny-clabber!

Also T. Watson's *Body Divin* (1692), p. 460: 'The Covenant of Grace is our Magna Charta, by vertue of which God passeth himself over to us to be our God.'—*NED.*

Magna Charta, of course, refers to the Great Charter of English personal and political liberty, granted by King John in 1215, and appealed to in all disputes between king and subjects, till the establishment of constitutional government.

3. Ch. 30. **I will search what follows . . . to the naile.** 'Jonson alludes to the practice of the ancient artists, who proved the polish of their works, by running their nails over the surface.'—G.

4. 2. 3. For the metre, see notes on 3. 3. 43 ; 1. 1. 81.

Knowes shée | o' this | accident ? | Alás | Sir, nó ;

4. 2. 4. For the metre, see note on 2. 4. 16.

Would shé | might né | ver knowít. | I thínk | her Lá : díship

4. 2. 15. **The top, or the Top-gallant of our Law ?** See the Glossary, s. v. *Top* and *Top-gallant*. *The Devil is an Ass* (*Wks.* 5. 113) :

The top of woman! all her sex in abstract!

Top and *top-gallant* are sailors' terms familiar to a maritime people like the Londoners.

4. 2. 26. **You read Almanacks.** '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.

' 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.'—From note by W. S. Johnson, abridged from *Notes and Queries*, 6th Ser., 12. 243.

Jonson satirized the belief in the predictions of almanacs in *Every Man Out* (*Wks.* 2. 39–41) and *The Alchemist* (*Wks.* 4. 41). For an idea of the extent which the publishing of almanacs reached at one time, see the article, *Almanacs for the Ensuing Year*, in *The Book of Days* 2. 715.

4. 2. 31. **And choose your Mistris**
By the good dayes, and leave her by the bad?

Brand (2. 44–51) discusses *Days Lucky or Unlucky*, from which the following extract is taken: 'Bourne (chap. XVIII), speaking of that superstitious custom among the heathens of observing one day as good, and another as bad, observes: "that among these were lucky and unlucky days; some were *Dies atri*, and some *Dies albi*. The *Atri* were pointed out in their calendar with a black character, the *Albi* with a white; the former to denote a day of bad success, the latter a day of good. Thus have the monks, in the dark and unlearned ages of Popery, copy'd after the heathens, and dream'd themselves into the like superstitions, esteeming one day more successful than another." . . . Thomas Lodge, in his *Incarnate Devils*, 1596, p. 12, glances as follows at the superstitious observer of lucky and unlucky times: "He will not eat his dinner before he hath lookt in his almanacke." Mason, in the *Anatomie of Sorcerie*, 1612, p. 85, enumerates among the superstitious of that age, "Regarders of times, as they are which will have one time more lucky than another: to be borne at one hower more unfortunate than at another: to take a journey or any other enterprize in hand, to be more dangerous or prosperous at one time than another: as likewise, if such a festivall day fall upon such a day of the weeke, or such like, we shall have such a yeare following: and many other such like vaine speculations, set downe by our astrologians, having neither footing on God's word, nor yet natural reason to support them; but being grounded onely upon the superstitious imagination of man's braine."'

4. 2. 34. **Allestree.** 'A Richard Allestry, of Derby . . . was the author of several almanacs, ranging from 1624 to 1643.'—*DNB*.

4. 2. 38. **Another manner of peice.** For this use of *piece* as *an individual*, see *Bartholomew Fair* (*Wks.* 4. 368) : ' Gentlemen, you do not know him ; he is another manner of piece than you think for : but nineteen years old, and yet he is taller than either of you by the head, God bless him ! '

4. 2. 39. **sub sigillo.** Under the seal (of professional secrecy).

4. 2. 46. **a Bencher, and now double Reader.** See the Glossary, s. v. *Bencher*. ' " In those days," says Sir W. Dugdale, (i. e. when readings in the Inns of Court were kept up with some degree of solemnity,) " in those days men came to be *single* readers at fifteen or sixteen years standing in the House and *read double* about seven years afterwards. *Orig. Jur.*, p. 209. Again : " By the antient orders of the House, (Middle Temple,) now disused, he is in turn to read again, and then is called a *double reader*." '—G.

4. 2. 56. **A knitting Cup.** The drinking of wine at marriages was considered necessary. *Compleat Vintner* (1720), quoted by Brand :

> What priest can join two lovers' hands,
> But wine must seal the marriage-bands ?
> As if celestial wine was thought
> Essential to the sacred knot,
> And that each bridegroom and his bride
> Believ'd they were not firmly ty'd
> Till Bacchus, with his bleeding tun,
> Had finished what the priest begun.

The New Inn (*Wks.* 5. 404) :

> *Lord B.* Get our bed ready, chamberlain,
> And host, a bride-cup.

See the account of this custom in Brand, *Pop. Antiq.* 2. 136–9.

4. 3. 3. **a crack'd commoditie.** Damaged goods ; fig. A marriageable girl who has proved of blemished moral character.

4. 3. 4. **broke bulke.** Punning on the meaning of *bulke* : 1. ' a cargo of a ship ; the whole lot ' (of a commodity) ; and 2. ' the belly.' Cf. Heywood, *The Iron Age* 2. 3. 1 (*Wks.* 1874, 3. 392) : ' My sword through Priams bulke shall flie.'—*NED.*

4. 3. 10. **To make a Musse.** A *muss* means a *scramble*. According to Halliwell, there was a scrambling game amongst children so called. Brand discusses this (*Pop. Ant.* 2. 429): 'In Shakespeare's Antony and Cleopatra, act I, sc. II, the ancient puerile sport called muss is thus mentioned:

> *Ant.* "When I cry'd, ho!
> Like boys unto a muss, kings would start forth,
> And cry, your will?"'

Jonson used the term in *Bartholomew Fair* (*Wks.* 4. 446):

> *Cokes.* Ods so! a muss, a muss, a muss, a muss!
> (*Falls a scrambling for the pears.*

4. 3. 13. For the metre, see note on 3. 4. 64.

> The in | jury is | done you, | and by | him on: ly;

4. 3. 24. **Infamous, quasi, in communem famam:**
And Matrimony, quasi, matter of Money.
'This is not one of the worst of those idle conundrums, which were once so much in vogue. Even the grave Camden did not disdain to unbend with them; first taking care, however, to sanction his practice by the laudable example of one Dionysius, like himself, perhaps, a schoolmaster, who "merrily" called mice-holes *mysteria*, μυστηρια, ὁτι τους μνς τηρει.'—G. For another example of this sort of thing, see *The New Inn* (*Wks.* 5. 336):

> *Tip.* Thou hast good learning in thee: *macte*, Fly.
> *Fly.* And I say *macte* to my colonel.
> *Host.* Well *macted* of them both.
> *Lord B.* They are match'd, i faith.
> *Tip.* But, Fly, why *macte*?
> *Fly. Quasi magis aucte.*'

4. 3. 33. **Don Bias?** See the Glossary, s. v. *Don*. 'Don, the Spanish "Master" or "Mister," was often used in a depreciatory manner, influenced by the inimical feeling between the nations, which has been influential in making the stereotyped dark stage villain. Dekker, in *The Deuills Answer to Pierce Pennylesse*, *Wks.* I. 90, 93, refers to Don Lucifer, Don Pluto, Don Beelzebub. In his *Lanthorne and Candle-Light*, 3. 205, Don Lucifer and others occur. Spanish

words, in the last half of the sixteenth century, had crept into English, especially in the vocabulary of war. Wheatley, *Every Man In*, says that in R. Barret's *Theorike and Practike of Modern Warres* (1598) a third of the words are Spanish.'—Henry, note on *The Silent Woman* 5. 1. 95.

The use of a term with two meanings, one complimentary, the other derogatory, is in keeping with the ambiguity of many of Compass' remarks to Practise, Bias, and Silkworm; under the form of deference and compliment he expresses a veiled contempt. See 3. 5. 52, and note.

4. 3. 39. *' Slid.* See the Glossary.

4. 3. 49. **the Court Complement?** The elaborate formality of court life, combined with coldness, selfishness, vice, and frivolity, made the courtier the subject of some of Jonson's strongest satire. See *Every Man Out, Cynthia's Revels*, and *The Poetaster*.

4. 4. 7. **A Viper, that hast eat a passage through me.** In Brand's *Pop. Antiq.* (3. 379) there is a reference to the vulgar belief ' that young vipers destroy the old females when they come to the birth, and strike the male dead at the instant of their conception.' Cf. also *Pericles* 1. 1. 64:

> I am no viper, yet I feed
> On mothers's flesh which did me breed.

4. 4. 16. **Thou bird of night.** Polish, in her anger, compares Nurse Keep to an owl or a raven. Both of these were considered birds of ill-omen; see Brand's *Pop. Antiq.* 3. 206–12.

4. 4. 25. **the She-man-Divell in puff'd sleeves.** Women as well as men wore huge sleeves. For a true idea of the extravagance of dress at that time, one should see illustrations: on page 1 of Stephen Gosson's *Pleasant Quippes for Upstart Newfangled Gentlewomen* there is one showing puffed sleeves and hooped skirts; there are also excellent illustrations in Stubbes, pp. 21, 23, and 24. He considers the variety of sleeves worn entirely too great (pp. 74 ff.). On p. 73 of Stubbes there is a paragraph which throws light on the expression, *she-man-devil*: ' The Women also there haue dublets & Ierkins, as men haue heer, buttoned up the brest, and made with wings,

welts, and pinions on the shoulder points, as mans apparel is for all the world ; & though this be a kinde of attire appropriate onely to man, yet they blush not to wear it ; and if they could as wel chaunge their sex, & put on the kinde of man, as they can weare apparel assigned onely to man, I think they would as verely become men indeed, as now they degenerat from godly, sober women, in wearing this wanton lewd kinde of attire, proper onely to man . . . Wherefore these Women may not improperly be called Hermaphroditi, that is, Monsters of both kindes, half women, half men.' For further information on the costume of the period, see Stubbes, *Anat. Abus.* chap. 4; Gosson, *Pleasant Quippes for Upstart Newfangled Gentlewomen*; Planché, *Cyclopædia of Costume*; and Fairholt, *Costume in England.*

4. 4. 39. **The Practice of Piety.** This was a work by Lewis Bayly, Bishop of Bangor. It attained extraordinary popularity in Puritan circles. Its aim was to direct a Chriatian how he may please God. The date of its first publication is not known ; but in 1613 it had reached its third, and in 1792 its seventy-first edition. It was translated into French, Italian, Dutch, German, Swedish, Welsh, Hungarian, and Polish. In 1665 John Eliot translated it into the language of the Massachusetts Indians. In popularity it rivaled *The Whole Duty of Man.* ' It was part of the scanty portion that Bunyan's wife brought to her husband's home, and to its perusal he ascribes the first dawn of his fervid spiritual experiences.'—*DNB.*, and *Bibl. Amer.*, Vol. 1.

4. 4. 40. **a practice of impiety.** An impious plot or scheme. See the Glossary, s. v. *Practise.*

4. 4. 48. **Conjur'd a spirit up I sha' not lay againe?** Cf. *The New Inn* (*Wks.* 5. 371–2):

> Beware you do not conjure up a spirit
> You cannot lay.

4. 4. 51. **pray of.** ' In Early English *of* is used for *from, out of, off*, as in " He lighted of his steed, arose of the dead." " The leaves fall of the tree" ' (Abbott, § 165).

4. 5. 9. **a newes.** *News* is now considered plural, but *NED.* cites passages from 1566 to 1897 in which it is construed as singular. In the 15th century it had the form *newesse*, a singular form.

4. 5. 16. For the metre, see notes on 2. 5. 44; 1. 1. 28.

Where Íle | intréat | you nót | to your lósse, | be leéve : it.

4. 6. 4. For the metre, see note on 2. 5. 44.

The Clárke | knowes mé | and trústs | me. Ha yóu | the Pár : son ?

4. 6. 8. For the metre, see notes on 1. 1. 61; 1. 1. 28.

And pré | vent thát. | But táke | your Lí | cence with : you,

4. 6. 10. For the metre, see note on 1. 3. 16.

Ile dóe it | for yóu, | stay yóu | with ús | at his chúrch,

4. 6. 17. **the Projects generall.** Jonson here alludes to the system of patents and monopolies which he satirized in *The Fox* and *The Devil is an Ass*. In this system there were two agents regularly distinguished—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. For Jonson's satire of the projector, see Sir Politick Would-be in *The Fox*, and Merecraft in *The Devil is an Ass*. For a discussion of the monopoly-system, see W. S. Johnson's edition of *The Devil is an Ass*, Introduction, p. lviii. The phrase, *Surveyor of the Projects generall*, means the examiner or supervisor of the royal patents and monopolies.

4. 6. 19. **a right hand.** For the use of *right*, meaning, as applied to persons, 'judging, thinking or acting in accordance with truth,' see *The Staple of News* (*Wks.* 5. 225):

> *P. jun.* Whence have you this news?
> *Fit.* From a right hand, I assure you.

4. 6. 26. **Noble Parson Palate,**
Thou shalt be a marke advanc't : here's a peece.
'Here is a string of puns: the *mark* (*12s. 4d.*) added to the *noble* (6s. 8d.) made up the piece,'—G. See also the Glossary.

4. 6. 41. **a spic'd excuse.** For the use of *spiced* in the sense of over-nice in matters of conscience, see Chaucer, *Prologue* 525–6:

> He wayted after no pompe and reverence,
> Ne maked him a spyced conscience.

Also *Bartholomew Fair* (*Wks.* 4. 364):

> *Quar.* I remember that too; out of a scruple he took, that, in spiced conscience, those cakes he made, were served to bridals, may-poles, morrices, and such profane feasts and meetings.

4. 6. 47. **Doe you heare, Sir?** Here is an opportunity for stage-business, the ejaculation which Palate is supposed to have uttered being left to the actor.

4. 6. 48. By an unusual accent the verse may be scanned as regular;

> No, nó, | it mát | ters nót. | Can yóu | thinke Sír

4. 6. 51. **a Poesie.** 'It was formerly the custom to engrave mottoes or posies upon wedding, betrothal and other rings, and books of these mottoes were published. One of these, *Love's Garland*, appeared in 1624, and again in 1674. In the latter year was also published *Cupid's Posies for Bracelets, Handkerchers, and Rings, with Scarfes, Gloves, and other things*:

> Written by Cupid on a day
> When Venus gave me leave to play.
> The lover sheweth his intent
> By gifts that are with *posies* sent.
> —Wheatley, *Every Man In* p. 159.

Jonson alludes to this custom in *Every Man In* (*Wks.* 1. 51); *Bartholomew Fair* (*Wks.* 4. 424); and *Cynthia's Revels* (*Wks.* 2. 358).

4. 7. 4. **would.** Requires to (see Abbott, § 329).

4. 7. 5. **shall.** Must (see Abbott, § 315).

4. 7. 11. **the Peace maker. Kee. The Pease-dresser.** For *Pease-dresser*, see the Glossary. Jonson made a similar pun on *peace* and *pease* in *Every Man Out* (*Wks.* 2. 2. 127):

Maci. Now pease, and not peace, feed that life, whose head hangs so heavily over a woman's manger!

4. 7. 30. **a Secretary Landresse.** See the Glossary, s. v. *Secretary*.

4. 7. 33. **make your Merkat.** For the phrase, *to make merkat*, see the Glossary, s. v. *Merkat*.

4. 7. 35. **At Granam's Crosse?** *Cross* was sometimes used in the sense of market-cross, a monument in the form of a cross occupying a central position in a town or village, used as a centre for markets, meetings, proclamations, etc. Why *Granam's* Cross, I do not know; possibly for the humorous connotation of *granam* or *granddam*.

4. 7. 36–8. **the Deputie . . . out.** The deputy in the City of London is 'a member of the Common Council, who acts instead of an alderman in his absence.'—*NED*. The alderman, in English and Irish cities and boroughs, is 'a magistrate next in dignity to the mayor; properly in London, the chief officer of a ward.'—*NED*. **Questman.** 1. 'One who laid informations, and made a trade of petty law suits.' 2. 'Also a juryman, a person regularly impanelled to try a case.' —Nares.

4. 7. 44. **apparences.** See the Glossary; and cf. Chaucer's *Franklin's Tale* 411–3:

> For I am siker that ther be sciences,
> By whiche men make diverse apparences
> Swiche as thise subtile tregetoures pleye.

4. 7. 45. **these shop-lights.** These theatre-lights. See note on Ind. 1.

4. 7. 56. For the metre, see note on 1. 2. 47.

No more | rehears | als; Re | peti | tions

4. 7. 57. **The more wee stirre (you know**
The Proverbe, and it signifies a) stink.

Hazlitt, *Eng. Prov.*, p. 431: 'The more you stir a turd, the worse it will stink.'

4. 7. 59. **What's done, and dead, let it be buried.** Cf. Shakespeare, *Macbeth* 3. 2. 12:

> 'Things without all remedy
> Should be without regard: what's done is done.'

Idem 5. 1. 75:

> 'What's done cannot be undone.'

4. 8. 2. **ring the Bels.** Besant, *London in the Time of the Tudors*, pp. 171–2: 'All day long the bells were ringing—' 'twas a city of bells. They rang from cathedral and parish church; from monastery and nunnery; from college of priests and from chapel and from spital. They rang for festivals and fasts; for pageants and ridings; for births and deaths; for marriages and funerals; for the election of City officers; for the King's birthday; for the day and the hour; they rang in the baby; they rang out the passing soul; they rang merrily in honour of the bride; they rang for work to begin and for work to cease; the streets echoed the ringing of bells all day long; for miles round London you could hear with the singing of the larks the ringing of the bells.'

4. 8. 13. **a Sonne, and Heire, That shall inherit nothing.** 'In English law a bastard still retains certain disabilities. His rights are only such as he can acquire; for civilly he can inherit nothing, being looked upon as the son of nobody, and sometimes called *filius nullius*, sometimes *filius populi*. . . . If there be no other claimant upon a inheritance than such illegitimate child, it escheats to the lord.'—*Encycl. Brit.*

4. 8. 15. For the metre, see note on 2. 4. 16.

From mé | at leást. | I cóme | t' invíte | your Lá: diship

4. 8. 16. **witnesse.** A godmother, or sponsor at a baptism; a Puritanical term. Cf. *Bartholomew Fair* (*Wks.* 4. 364):

> *Lit.* Yes, sir; Zeal-of-the-land Busy.
> *Winw.* How! what a name's there!
> *Lit.* O they have all such names, sir; he was witness for Win here,—they will not be call'd godfathers—and named her Win-the-fight.

4. 8. 17. **And give it a horne-spoone, and a treene dish.** 'Horn spoons fifty years ago were in universal use among Scottish farmers and cottagers. *Treen-dish* was a *wooden* bowl.'—C.

4. 8. 18. **Bastard, and Beggars badges.** Besant's *London*, p. 371: 'Early in the sixteenth century the City of London began to pass regulations against vagrants. They forbade able-bodied vagrants to beg and citizens to give money to unlicensed beggars: in other words, they revived and enforced the old laws. Great strictness was ordered. Vagrants had the letter V fastened on their breasts, and were driven through Cheapside to the music of a basin ringing before them. . . . There was also an officer appointed, called "Master and Chief Avoyder and Keeper out of this City and the liberties of the same all the mighty vagabonds and beggars and all other suspected persons, except such as wear upon them the badge of the city."'

The laws against the parents of illegitimate children were as severe. Nicholls, *History of the English Poor Law* 1. 165–6: 'The 18 Elizabeth, cap. 3, is declared to be enacted "For some better Explanation, and for some needful Addition to the Statute concerning the Punishment of Vagabonds and Relief of the Poor, made in the 14th year of the Queen's Majesty's Reign." And "First, concerning bastards, begotten and born out of lawful matrimony (an offence against God's law and man's law), the said bastards being now left to be kept at the charge of the parish where they were born, to the great burthen and defrauding of the relief of the impotent aged true poor of the same parish, and to the evil example and encouragement of lewd life." Justices are therefore directed to take order for the punishment of the mother and reputed father of every such bastard child, as well as for the better relief of every such parish, in part or in all; and also for the keeping of every such bastard child, by charging the mother or reputed father with the payment of money weekly, or other needful sustentation, in such wise as they shall think meet.'

4. 8. 23. For the metre, see notes on 1. 3. 41; 1. 2. 9.

What cómpa | ny óf | Mankínd | would ówne | they bróther : hood,

4. 8. 32. The verse may be scanned as follows:

I knów | not whát | I shál | doe. Cóme | in fríends:

4. 8. 38. This apparent alexandrine may be made regular by slurring one of the two extra syllables, see note on 4. 8. 23.

Your vów | ed fríend, | and sérv | ant; cómes | to súp : with you,

4. 8. 40. The *i* is sometimes pronounced in such words as *special*, *partial*, &c. (Abbott, § 479).

That spéc | iáll | respéct, | and fá | vour fróm | you,

4. 8. 53. For the metre, see note on 2. 4. 16.

Restóre | your Ládi | ships qúi | et? rén | der thén

4. 8. 63. **Tell-troth.** *NED.* defines this as 'a veracious or candid person'; but the context, as well as several of the examples cited in *NED.*, warrants the definition as 'informer; unscrupulous political news-gatherer.'

Cf. the following from *NED.*:

'1580 H. Gifford *Gilliflowers* (1875) 147:

Is not Tom teltroath everywhere,
A busie cockcombe deem(d)e?

'1700. Astray tr. *Saavedra-Faxardo*, I. 345:

Would these Tell-truths be guided by Prudence . . . a Prince would more value Truth.

'1809–10 Coleridge *Friend* VI (1865) 27:

Tell-truths in the service of falsehood we find everywhere.'

Also, in *The Stationer's Register* (Arber), there is this item, dated September 20, 1633: 'Thomas Lambert. Entred for his Copy a Balled called a Dialogue between Tom Tell Troth and

Robyn Conscience.' But the strongest evidence that the above meaning was the one Jonson had in mind is the passage, 2. 6. 121–31.

4. 8. 64. For the metre, see note on 1. 1. 81.

What's shé | that Í | call Néice | then? Pólish | es Daúgh ter;

4. 8. 72. **As true it is, Lady, Lady, i' th' song.** As Gifford points out, this is taken from *The Ballad of Constant Susanna*, a stanza of which is quoted in Percy's *Reliques* 1. 204:

> There dwelt a man in Babylon
> Of reputation great by fame;
> He took to wife a faire woman,
> Susanna she was callde by name:
> A woman fair and vertuous;
> Lady, Lady:
> Why should we not of her learn thus
> To live godly?

Sir Toby sings a scrap of this ballad in *Twelfth Night* 2. 3. 80.

4. 8. 80. For the metre, see notes on 1. 1. 81; 4. 8. 38.

Ere Í | beleéve | it. Fór | the pós | sibíl ity,

4. 8. 81. For the metre, see note on 4. 8. 40.

I leáve | to trí | all. Trúth | shall speáke | it sélfe.

4. Ch. 4. **nor is it in your office to be troubled or perplexed with it, but to sit still, and expect.** Cf. *Every Man Out* (*Wks.* 2. 116): 'But I wonder, what engine he will use to bring the rest out of their humours! *Cor.* That will appear anon, never preoccupy your imagination withal. Let your mind keep company with the scene still, which now removes itself from the country to the court.'

5. 1. 12. **They burnt old shoes, Goose-feathers, Assafoetida, A few horne shavings, with a bone, or two.**

The materials burnt were such as would produce a pungent odor, like that of ammonia. I have not found any parallel passages in my reading of the early drama, but I have no doubt that such passages could be found. That this method of reviving persons who swoon was something of a custom

is show nalso by a similar passage in Smollett's *Humphrey Clinker*, p. 20: 'By this time the company began to hold their noses; but the doctor, without taking the least notice of this signal, proceeded to show that many fetid substances were not only agreeable but salutary; such as asafoetida, and other medicinal gums, resins, roots, and vegetables, over and aboue burnt feathers, tan-pits, candle-snuffs, &c.'

5. 1. 16. **Vrinall-Judgement.** Professional judgment. Doctors diagnosed disease by examination of the urine; see Bourne, *Scatalogic Rites of all Nations*, chap. 40. This chapter is called *Urinoscopy, or Diagnosis by Urine.*

5. 1. 25. For the metre, see notes on 1. 2. 9; 1. 1. 28.

But in | a toy; | Squire Needle, | comes i' | my nodle now.

5. 2. 1. For the metre, see note on 3. 4. 62.

O! gi' | you joy | Madam | oisell | e Com passe!

5. 2. 2. **You are his Whirle-poole now.** I find it impossible to give an adequate paraphrase of this metaphor. As Jonson suggests the hospitality and graciousness of the mistress of the house by the name Loadstone, so he insinuates an idea of the fascination which Pleasance exerts over Compass by comparing her to a whirlpool which draws him irresistibly.

5. 2. 2. **all to be married.** See line 12, the variant to line 12, and the note on 1. Ch. 21.

5. 2. 10. **Ember-weeke!** See the Glossary.

5. 2. 18. **foure-pound Beaver hat.** See the note on 3. 3. 61.

5. 2. 20. **Cristall Spectacles.** Crystal glass is that which has a very high degree of transparency. Rock crystal was used in magic art.

5. 2. 23. **silver Bels to gingle.** Golden or silver bells were sometimes given as the prize in races or other contests.

5. 2. 26. For the metre, see note on 1. 2. 47.

She does | deserve | as man | y pen | sions,

5. 3. 3. For the metre, see note on 1. 2. 32.

To chaf | ed Mas | ter Prac | tise. Who | would thinke

5. 3. 14. **And make your profits of. Iro. Which are (indeed)**
The ends of a gown'd man.

See 5. 3. 24; also 2. Ch. 4, and note.

5. 3. 26. **And will save charges**
Of Coaches, Vellute Gownes, and cut-worke Smocks.

The extravagance of the age, and, on account of it, the incommodity of a wife, were often satirized. Stubbes gives three chapters (3—5) to the extravagance of dress in England. For an actual letter sent by a bride to her husband, see Gifford's *Massinger*, 4. 43—4: ' " Alsoe, I will have 3 horses for my owne saddle, that none shall dare to lend or borrowe; none lend but I, none borrowe but you. Alsoe, I would have two gentlewomen, least one should be sicke, or have some other lett. Alsoe beleeve yt, it is an undecent thing for a gentlewomen to stand mumpinge alone, when God hath blessed their lord and lady w^th^ a greate estate. Alsoe, when I ride a huntinge or a hawkeinge, or travayle from one house to another, I will have them attendinge; soe for either of those said woemen, I must and will have for either of them a horse. Alsoe, I will have 6 or 8 gentlemen; and I will have my twoe coaches, one lyned with velvett to myselfe, w^th^ 4 very fayre horses, and a coache for my woemen, lyned w^th^ sweete cloth, one laced w^th^ gold, the other w^th^ scarlett, and laced with watched lace and silver, w^th^ 4 good horses. Alsoe, I will have twoe coachmen, one for my own coache, the other for my woemen. Alsoe, att any tyme when I travayle, I will be allowed not only carroches, and spare horses for me and my women, but I will have such carryadgs, as shal be fittinge for all orderly; not pestringe my things w^th^ my woemens, nor theirs w^th^ either chambermayds, or theirs w^th^ wase maids. Alsoe, for laundresses, when I travayle I will have them sent away before w^th^ the carryadgs to see all safe, and the chambermayds I will have goe before w^th^ the groomes, that a chamber may be ready, sweete and cleane. Alsoe, for that yt it unde-

cent to croud upp myself w^th^ my gentl. usher in my coache, I will have him to have a convenyent horse to attend me either in city or country. And I must have 2 footemen. And my desire is, that you defray all the chardges for me." '

5. 3. 33. **an Action of Choke-baile.** See the Glossary.

5. 3. 35. The metrical irregularity of this line may be explained by the custom of placing ejaculations out of the regular verse (Abbott, § 512).

5. 4. 14. This verse is irregular, being a tetrameter.

5. 4. 16. For the metre, see note on 1. 3. 16.

But here has | a noise | beene since, | she was | delive r'd

5. 4. 21. For metre, see note to 1. 3. 16.

The in | firme man, | I was sent | for, Squi | re Need : le ?

5. 5. 2. **dousets.** 'This term of venery occurs again in the *Sad Shepherd*, p. 251, and in the *Gipsies Metamorphoses*, vol. VII, p. 383.'—C.

5. 5. 8. **A fine she spirit it is, an Indian Mag-pie.** In these scenes (5 and 7), ridiculous from the modern point of view, Jonson takes the opportunity to satirize a number of superstitions; demoniacal possession in the case of Needle; the pretended power of exorcism of the doctor; and the belief that birds could act as the medium of spiritual revelation—a survival, doubtless, of the idea of the transmigration of souls. Preposterous as the situation seems to us, it would not to an age that took seriously astrology, alchemy, witchcraft, and all sorts of magic. For a similar case, take the following account of *treasure finding* quoted in the *Gentleman's Magazine Library*, pp. 199–200: ' "Many attempts have been made by poor workmen, who frequently left their daily employ, to discover money supposed to be hid near this chapel, without success; it was therefore proposed, that some person should lodge in the chapel, for a night, to obtain preternatural direction respecting it. Two farmers, at length, complied with my wishes, and ventured one night, about nine, aided by strong beer, to approach the hallowed walls: they trembled exceedingly at the sudden appearance of a white owl, that

flew from a broken window of the building, with the solemn message, that considerable treasures lay hid in certain fields of the barton; that if they would carefully dig there, and diligently attend the labourers, to prevent purloining, they would undoubtedly find them. The farmers attended to the important notice, instantly employed many workmen in the fields described, and I was lately informed had discovered the valuable deposit." The folly and superstition which so strongly mark this story should have passed unnoticed, had not the author affected, in other parts of the work, to possess a mind superior to the prejudices which influence the great bulk of mankind.'

Shakespeare also satirized the belief that a human soul could inhabit a bird (*Twelfth Night* 4. 2. 52–62):

> *Clo.* What is the opinion of Pythagoras concerning Wilde-fowle?
> *Mal.* That the soule of our grandam, might happily inhabite a bird.
> *Clo.* What thinkst thou of his opinion?
> *Mal.* I think nobly of the soule, and no way aprove his opinion.
> *Clo.* Fare thee well: remaine thou still in darknesse, thou shalt hold th' opinion of Pythagoras, ere I will allow of thy wits, and feare to kill a Woodcocke, lest thou dispossesse the soule of thy grandam.

For popular superstitions respecting the magpie, see Brand's *Popular Antiquities* 3. 214–6. The three chief birds of omen are the owl, the raven, and the magpie. There is a superstition that the chattering of magpies betokens the approach of guests or strangers to one's house. Of the belief that human souls could inhabit magpies, there is an example in Ovid's *Metamorphoses* 5. 293: 'The Pierides, the nine daughters of Pierus, King of Emathia, having challenged the Muses to a contest of song and suffered defeat, were changed by them into magpies.' Also, a recent literary use of the same tradition is found in John Galsworthy's allegory of *Sacred and Profane Love.*

5. 5. 17. **i' the Clothing, or the Bevy.** Mrs. Parrot was a member of one of the Livery Companies or guilds of London.

For accounts of the clothing of the companies and other facts of interest, see Stow's *Survey of London* (Kingsford's ed., 2, 188–95); Herbert's *History of the Twelve Livery Companies*; and Heath's *Some Account of the Grocer's Company*.

5. 5. 21. **Doo-little Lane.** 'Now called Knightrider Court, City, a passage of half a dozen houses between Carter Lane and Knightrider Street.'—Wheatley and Cunningham 1. 510.

5. 5. 26. For the metre, see note on 1. 1. 61.

You are | a foule | mouth'd, purg | ing, ab | surd Doct | or;

5. 5. 30. **your plaister of Oathes.** Medicine was involved in those days with alchemy, astrology, magic, and all sort of superstitious practices; cf. 3. 2. 32:

> *Com.* The doctor is an ass then, if he say so,
> And cannot with his conjuring names . . .
> Cure a poor wench's falling in a swoon.

According to Compass, the physicians still had faith in charms, incantations, and oaths. For the relation of medicine to various superstitions, see Hathaway, edition of *The Alchemist*, Introduction, pp. 49–60; and W. G. Black's *Folk Medicine*.

5. 5. 36. **Bet'lem.** *Betlem* or *Bedlem* is a corruption of *Bethlehem*. The hospital of St. Mary of Bethlehem was founded in 1246 by Simon Fitz Mary, one of the sheriffs of London, as a refuge for the insane.

5. 7. There is a similarity between this scene and *The Puritane Widdow*; in both the pretended conjurers discover treasure which they themselves have concealed.

5. 7. 5–11. **It . . . rest.** The old anatomists divided the brain into three ventricles; the third ventricle, the cerebellum, connected the brain with the spinal marrow and the rest of the body. Intoxication or frenzy was caused by fumes rising from the stomach and collecting in the brain; cf. *Macbeth* 1. 7. 64:

> When Duncan is asleep, . . .
> his two chamberlains
> Will I with wine and wassail so convince,
> That memory, the warder of the brain,
> Shall be a fume, and the receipt of reason
> A limbec only.

Also the following passages from Burton's *Anat. Mel.* 1. 252–4: 'Amongest herbs to be eaten, I find gourds, cowcumbers, coleworts, melons disallowed, but especially cabbage. It causeth troublesome dreams, ans sends up black vapours to the brain. . . . Crato, *lib.* 2, *consil* 11, disallows all roots. . . . Magninus is of Crato's opinion, they trouble the mind, sending gross fumes to the brain, make men mad. . . . All pulse are naught, beans, pease, . . . they fill the brain . . . with gross fumes.' *Anat. Mel.* 1. 474: 'And from these crudities windy vapours ascend up to the brain, which trouble the imagination, and cause fear, sorrow, dullness, heaviness, many terrible conceits and chimæras . . . If it (head-melancholy) proceed from dryness of the brain, then their heads will be light, vertiginous, and they apt to wake, & to continue whole months together without sleep.'

5. 7. 7. For the metre, see note on 3. 3. 43.

That áre | melán | cholícke, | to wórke | at fírst,

5. 7. 13. **telling mysteries, that must be heard.** Somnambulists were believed to possess prophetic or magical power. The following passage is taken from Ennemoser's *History of Magic* 1. 71: 'In inflammatory diseases, particularly those of the brain, prophetic delirium often takes place. De Seze considers it an undisputed fact that in apoplexy and inflammation of the brain ecstatic states manifest themselves, and that not only new ideas are formed but a new power of looking into the future. Fernel tells us of a patient who in sleep spoke Latin and Greek, which he was unable to do when awake; he also told the physicians their thoughts, and laughed at their ignorance.' This book contains a considerable list of similar cases recorded by physicians.

5. 7. 14. **sewing pillows.** Cf. Ezekiel 13. 18, and *NED.*, s. v. *pillow*, 1. d. It is interpreted: 'to give a sense of false security.'

5. 7. 32. For the metre, see note on 1. 3. 16.

My Néice is | on my Lá | dies síde: | they'll fínd | her thére.

5. 7. 36. This line can hardly be forced into metrical form.

Here, he | is come! | sooth; and | have all | out of him.

5. 7. 37. **How doe you Lady-bird?** Cf. *Romeo and Juliet* 1. 3. 3: 'What, lamb! what, lady-bird!'

5. 7. 42. **Almond for Parrat.** This is an allusion to one of the latest of the Martin Mar-Prelate pamphlets, which has been attributed to Nash, Lyly, and others. See the *Cambridge History of English Literature* 3. 450–1.

5. 7. 51. **a Citie Lady too, o' the streight waste?** Corsets were then in fashion. Cf. Gosson, *Pleasant Quippes for Upstart New-fangled Gentlewomen* (1595):

> These privie coates, by art made strong
> with bones, and past, with such like ware,
> Whereby their backe and sides grow long,
> and now they harnest gallants are;
> Were they for use against the foe
> Our dames for Amazones might goe.

Also *The Poetaster* (*Wks.* 2. 440): 'This strait-bodied city attire, I can tell you, will stir a courtier's blood, more than the finest loose sacks the ladies use to be put in.'

5. 7. 58. **Ile clense him with a pill.** For Jonson's satire of the physician's pretended power of exorcising spirits, see note on 5. 5. 8.

5. 7. 67. **Machaon, Podalirius, Esculapius.** 'Machaon, a celebrated Greek physician, a son of Æsculapius. He is said to have served as surgeon at the siege of Troy, and, according to some authors, was one of the Greek heroes inclosed in the wooden horse. See Virgil's Æneid, book ii, 1. 263.'—Lippincott's *Pron. Biog. Dict.* Vol. 2.

'Podaleirius, a son of Asclepius and Epione or Arsinoe, and a brother of Machaon, along with whom he led the Thessalians of Tricca against Troy (Hom. Il. II. 729, &c.; Apollod. iii. 10. 8; Paus. iv. 31. 9). He was, like his brother, skilled in the medical art.'—Smith, *Dict. Gr. & Rom. Biog. & Myth.* Vol. 3.

'Æsculapius, . . . the god of medicine, supposed to have been the son of Apollo and Coronis. He is said to have raised men from the dead, so that Jupiter, fearing lest the realms of

Pluto should become depopulated, struck him with thunder. After his death he was translated to heaven. He is usually represented as a venerable old man with a flowing beard. Hygieia (i. e. " Health ") is said to have been a daughter of Æsculapius.'—Lippincott. Vol. 1.

5. 7. 68. **a golden beard, . . . as he had.** Æsculapius was represented in sculpture, generally with a beard. See Pauly-Wissowa, *Real-Encyclopädie*, Asklepios. Vol. 2, p. 1690.

5. 7. 82. **'Twill purchase the whole Bench of Aldermanity.** Cf. *The Staple of News* (*Wks.* 5. 246):

> *Tat.* He has rich ingredients in him, I warrant you, if they were extracted; a true receipt to make an alderman, an he were well wrought upon, according to art.
> *Expect.* I would fain see an alderman in chimia, that is, a treatise of aldermanity truly written!
> *Cen.* To shew how much it differs from urbanity.
> *Mirth.* Ay, or humanity.

Jonson's poor opinion of the London aldermen may have been due in part to differences of political view; see 3. 5. 158–66, and note.

5. 7. 86. **Merchants-Taylors-hall.** ' Merchant Taylors ' Hall in Threadneedle Street, a little beyond Finch Lane, . . . designed in 1844 by Samuel Beechcroft, the Hall of the Merchant Taylors, the seventh of the Twelve Great Livery Companies of London. . . . The banquets have maintained their fame down to the present day. The Merchant Taylors' is the great Conservative, as the Fishmongers' is the great Whig,Company, and in our own day its banquets have afforded to the leaders of the party the opportunities for important political statements and explanations.'—Wheatley and Cunningham, *London Past and Present*, Vol. 2.

5. 8. 9. For the metre, see notes on 1. 2. 9; 1. 1. 28.

He drives | anoth : er | way, now, | as I | would have : him.

5. 8. 13–16. **That . . . night!** Sir Moth's anticipated gratification of his avarice has so inflamed his imagination that he attributes as real experiences to Needle such escapades as the doctor enumerated in 5. 7. 15–18 as incident to frenzied people.

5. 8. 14. **Waltham Forrest.** What is now called Epping Forest, near Waltham Abbey, or Waltham Holy Cross, Essex. In early times it was called the Forest of Essex. 'As late as the middle of the 17th century, Thomas Fuller, who lived here many years, wrote: "On the one side the town itself hath large and fruitful meadows . . . on the other side a spacious forest spreads itself, where fourteen years since (1640) one might have seen whole herds of red and fallow deer." —Thorne, *Handbook to the Environs of London* 2. 651.

5. 8. 22. For the metre, see note on 3. 5. 156. In this verse a pause apparently takes the place of a short syllable.

A Súi | tor tó | your Néice? | —Yés. | You were

5. 8. 32. For the metre, see notes to 4. 8. 40; 1. 2. 32.

And cláimes | it. You | doe héare | he's már | ried?

5. 8. 39. For the metre, see note on 1. 3. 16.

And yét | sheis nót | heard óf. | Be she nére | heard of,

5. 8. 51. For the metre, see notes on 3. 5. 156; 3. 3. 43.

You shall | have time, | Sir, to | triúmph | on him,

5. 10. 1. For the metre, see notes on 1. 1. 81; 3. 4. 62.

Helpe, hélpe | for Chári | ty; Sír | Moath Ín | terést

5. 10. 14. A pause apparently takes the place of a short syllable.

All stárres | were ré | trográde. | —Í' | the náme

5. 10. 14. **All starres were retrograde.** The connection of medicine and astrology was close. Burton, in his *Anatomy of Melancholy*, 1. 235–9, writes an account of the stars as a cause of melancholy. Astrology was a favorite subject of satire to Jonson and other dramatists. See note on 2. 2. 50.

5. 10. 34. For the metre, see note on 1. 3. 41.

And Dáme | Placéntia | his wife. | The Ác | tion's ént' | red,

5. 10. 45. **You must to prison, Sir,**
Vnless you find Baile the Creditor likes.

Laws giving the creditor power over the person of the debtor were introduced in to England in Plantagenet times, and survived till well on into the nineteenth century. See the article, *Debt*, in Palgrave, *Dict. Pol. Econ.*, and in Larned's *History for Ready Reference*. Vol. 1.

5. 10. 50. **at mine owne apperill.** This unusual term Jonson employed also in *A Tale of a Tub* (*Wks.* 6. 148):

> Now, don constable
> I am to charge you in her majesty's name,
> As you will answer it at your apperil,

5. 10. 62. **bid an Offring.** This was evidently a custom at the wedding of poor people; cf. *Tale of a Tub* (*Wks.* 6. 127):

> I'll bid more to the bason and the bride-ale,
> Although but one can bear away the bride.

5. 10. 74. **The Law is plaine; if it were heard to cry.** It will be recalled how this law figured in George Eliot's *Adam Bede*.

5. 10. 83. **The truth, the whole truth, nothing but the truth.** This, of course, is taken from the language of the law-courts.

5. 10. 91. For the metre, see note on 1. 1. 28.

> By thís | meere fálse- | stick Squí | re Neéd | le, bút

5. 10. 112. **A double breake.** Farmer and Henley define *break* as 'a collection (of money) . . . more generally applied to a pause in street performances to enable the hat to be passed around.'

5. 10. 123. **nor the purchase.** The purchase of his friendship; see 4. 3. 36—47.

5. 10. 134. For the metre, see note on 1. 2. 47.

> In ré | concíle | ment. Whén | the pór | tión

5. 10. 139. **And make him Lord of me, and all my fortunes.** A partial excuse for the precipitate match of Lady Loadstone and Ironside may be found in the fact that he is a soldier: see *An*

Essay of Valour (Morley, p. 101): 'And to come nearer home, nothing draws a woman like to it, for valour toward men is an emblem of an ability toward women, a good quality signifies a better. Nothing is more behoveful for that sex, for from it they receive protection, and we free from the danger of it; nothing makes a shorter cut to obtaining, for a man of arms is always void of ceremony, which is the wall that stands betwixt Pyramus and Thisbe, that is, man and woman.'

5. Ch. 8. For the metre, see note on I. I. 61.

And pre | fers that, | 'fore all | the Peo | ples hands.

GLOSSARY

In preparing this Glossary, the *New English Dictionary* has, where available, been my chief authority; the *Century Dictionary*, Schmidt's *Shakespeare-Lexicon*, and Nares' *Glossary* have also furnished considerable aid; for other lexicons used, see the Bibliography.

A dagger before a word or definition indicates that the word or definition is obsolete; parallel lines, that a word has never been naturalized; an interrogation-mark, that the sense is doubtful.

A, *prep.* [A worn-down proclitic form of O. E. *prep. an, on.*] In. 3. 5. 191.

Abate, *v.* †To put down, to do away with. (Fig.) 3. 3. 86.

Abuse, *v.* †To impose upon, cheat, deceive. 1. 6. 26; 3. 6. 28; 4. 4. 44.

Accidentall, *a.* Incidental, subsidiary. 3. Ch. 10.

Accoast, *v.* To make up to, and speak to. 2. 4. 23.

Accompt, *v.* [Form of *account.*] *Arch.* 2. 5. 67.

Acquaintance, *coll. n.* Persons with whom one is acquainted. 1. 1. 16.

Advance, *v.* †To benefit. 4. 6. 27.

Advise, *v.* †To consider, ponder. 3. 3. 19.

Affected, *ppl. a.* Disposed, inclined. 2. 6. 126.

Afore, *prep.* Before, in front of. *Arch. or dial.* 1. 2. 47.

Again, *prep.* Opposite to. †3. 1. 30.

Against, *conj. adv.* ? By, before. 2. 3. 38.

Against, *prep.* ?In preparation for. 2. 3. 38

Aldermanity, *n.* [In humorous imitation of 'humanity.'] 5. 7. 82.

†**Allay,** *n.* Admixture of something that diminishes the value. 3. 1. 22.

Amber-gris, *n.* A secretion of the sperm-whale used in perfumery. 3. 2. 4

Amphiboly, *n.* Ambiguous discourse; a sentence which may be construed in two distinct ways. 2. 3. 33.

Ana-sarca, *n. Path.* A dropsical affection producing a very puffed appearance of the flesh. 2. 3. 15.

And, *conj.* If. 1. 4. 8; 2. 3. 8.

Animadverting, *ppl. a.* Expressing censure or blame. 2. 6. 122.

Anon, *adv.* Immediately, straight way, at once. Ind. 86; 1 Ch. 42.

†**Apparance,** *n.* [Form of †*apparence*]. The earlier form of the sb. answering to adj. 'apparent,' which was subseq. refashioned as 'Appearance,' by assimilation to the vb. 'appear.' 'Apparence' survived, esp. in sense, which connected it more closely with 'apparent' than 'appear.'—*NED.*; false show; apparition. 4. 7. 44.

Appeale, *v.* †*Law.* To accuse of a crime which the accuser undertakes to prove. 5. 10. 68.

†**Apperill,** *n.* Peril, risk. 5. 10. 50.

Appoint, *v.* 1. To fix by appointment the time or place of a meeting. *Arch.*
2. To settle, arrange definitely. 3. 3. 42.

Apprehension, *n.* The anticipation of what is still future; chiefly of things adverse. 3. 5. 143.

Argument, *n.* The summary of the subject-matter of a book. Ind. 117; 5. 7. 23.

As, *adv.* †As if. 1. 7. 34, 35.

As, *conj.* †Result: That. Ind. 107; 1. 1. 9; 2 Ch. 34, 36; 4. 3. 43; 4. 8. 41.

Ascites, *n. Path.* Dropsy of the abdomen. 2. 3. 17.

Assure, *v.* †1. To convey property by deed. 5. 80. 59.
†2. To make sure by marriage; betroth or engage. 5. 10. 93.

Attendance, *n.* †The action or condition of turning one's energies to; assiduous effort. 1. 7. 5.

Auditorie, Auditory, *n.* An audience. Ind. 129; 3 Ch. 9.

Avise, *n.* [Form of *Advice.*] Legal counsel. 1. 7. 41.

Ayiso, *n.* †A motification, dispatch, or formal advice. 1. 7. 41.

Baggage, *a.* †Worthless. 3. 5. 69.

Batchler, *n.* [Form of *Bachelor.*] A single woman. 2. 2. 20.

Bate, *v.* [Form of *bait.*] To set on dogs to bite and worry (an animal). Fig. To worry or torment; to harass. 1. 5. 28.

Bate, *v.* To make a reduction in, to lessen. 5. 19. 121.

Baud, *n.* [Form of *bawd.*] A 'go-between,' a pander. 2. 6. 96; 4. 4. 2.

Beagle, *n.* A small variety of hound, tracking by scent. Fig. use. 5. 5. 1.

Beget, *v.* †1. To get, to acquire (usually by effort). 1 Ch. 19; 2. 6. 127.
2. To produce, occasion. 1. 1. 66.

Beholden, *ppl. a.* Obliged, indebted. 1. Ch. 53; 1. 3. 19; 1. 4. 48.

†Beholdingnesse, *n.* Obligation, indebtedness. 4. 2. 21.

Being, *ppl. a.* Absol. Seeing, since. 2. 5. 30.

Bencher, *n.* 'One of the senior members of the Inns of Court, who form for each Inn a self-elective body, managing its affairs, and possessing the privilege of "calling to the bar."' *NED.* 4. 2. 46.

Beside, *prep.* †Beyond the range or compass of; utterly apart from. (*L. præter*). 1. 5. 23.

Betimes, *adv.* In good time, in due time. 1. 2. 9.

Betrothed, *ppl. a.* †Pledged, plighted. 1. 6. 23.

Bevy, *n.* A company of maidens or ladies. 5. 5. 17.

Bird, *n.* A maiden, girl. [Confused often with †*burd*, a poetic word for 'woman,' 'lady'; and with *bride.*] 2. 5. 78.

Blacks, *n.* (*pl.*) Black clothing, especially that worn as a sign of mourning. 1. 2. 22.

Blade, *n.* 1. A bravo, Hector; a fierce man, *Arch.* 2. 6. 147.
2. A gallant; a fellow; generally familiarly laudatory, sometimes good-naturedly contemptuous. 3. 5. 160.

Blancks, *n.* [Form of *Blanks.*] Blank verse; esp. the iambic pentameter or unrimed heroic, the regular measure of English dramatic and epic poetry. 1. 2. 37.

Blow, *v.* Said of flies and other insects: To deposit their eggs. 5. 7. 2.

Blowne, *ppl. a.* Fig. Inflated with pride. *Arch.* 3. 5. 135.

Bomb, *n.* [Form of *bum.*] Protuberance, swelling. 2. 3. 20.

Brace, *n.* A pair, a couple. Ind. 51; 2. 6. 117; 4. 8. 43.

Brake, *n.* A clump of bushes,

brushwood, or briers. 5. 7. 18.

Brancht, *ppl. a.* 1. Spread out, voluminous. 1. 5. 22.
†2. Divided, distributed. 1. 5. 22.

Brave, *adj.* 1. Finely-dressed; showy. *Arch.* Ind. 30.
2. A general epithet of admiration or praise. 2. 1. 10; 4. 2. 7.

Bravery, *n.* †A gallant, a beau. 2. 3. 71.

Breake, *n.* [Form of *break.*] A collection of money. *Slang.* 5. 10. 112.

Breed, *n.* †Birth, natal or racial origin. 1 Ch. 58.

Breeding, *vbl. n.* Creating, causing. 2. 6. 129.

†**Breeks,** *n. Pl.* of *Breek.* North Eng. and Sc. variant of *Breech.* A garment covering the loins and thighs. 5. 5. 2.

Bring off, *Phr.* 'To bring away from (a position or condition); esp. by boat from a ship, wreck, the shore.' *NED.* Fig. To rescue, deliver, save. *Arch.* 1. 1. 38; 3. 6. 31.

Bring on, *Phr.* †To lead forward or on; conduct. 3. 4. 29.

Brooch, *n.* †A jewel, an ornament of jewels. 1. 7. 33.

Brook, *v.* To endure, tolerate. 1. 3. 27.

Brult, *n.* Noise, din, clamour. *Arch.* 1. 6. 17.

Buffon, *n.* [Form of *Buffoon.*] A comic actor, clown; a jester. *Arch.* 1. 2. 42.

Bum, *n.* A child's word for drink. 4. 7. 9.

Burden, *n.* [Confusion with *Bourdon.*] Accompaniment sung while the leading voice sang a melody.] Hence, refrain, gist, theme, leading idea. 2. 6. 63.

Buzz, *v.* To spread as a rumour, with whispering or busy talk. 2. 6. 117.

†**By-chop,** *n.* A bastard. 4. 7. 24.

By, o' the, *Phr.* 1. †Incidentally, with little effort. 1. 1. 67.
2. †As a matter of secondary or subsidiary importance. 1. 7. 69.
3. As an addition on the side; a minor item. 2. 6. 24.

Cabinet, *n.* 1. A case for the safe custody of jewels, letters, or other valuables.
2. Politics: The council chamber. Play on these two meanings. 1. 7. 45.

Call, *n.* A roll-call; the reading aloud of a list of names. 2. 1. 6.

Callot, *n.* 'The coif worn on the wigs of our judges, or serjeants at law.' G. 1. 7. 68.

Can, *v.* [O. E. *cunnan,* pres, Ind. *can.*] †Trans. To know. 1. 2. 28; 1. 5. 37.

Caract, *n.* [Obs. Form of *carat.*] †Fig. Estimate; value. 1. 1. 44; 1. 7. 38.

Card, *n.* An instrument used to part, comb out, and set in order the fibres of wool, hemp, etc. Ind. 121.

Carpet, *n.* A thick fabric, commonly of wool, used to cover tables, beds, etc. 4. 8. 43.

Carriage, *n.* †Manner of conducting oneself socially. 1. 1. 6.

Case, *n.* 1. A state of matters relating to a particular person. 1. 5. 60.
2. Physical condition. Play on these two meanings. 2. 7. 10.

Cassock, *n.* A long close-fitting frock or tunic worn by Anglican clergymen. 1. 5. 22.

Cast, *v.* †To diagnose disease by inspection of. 3. 4. 67.

Catastasis, *n.* 'The third part of the ancient drama; being that wherein the intrigue is supported, carried on and heightened till it be ripe for the unravelling in the catastrophe.'

NED. from Chamber's Cycl. 1. Ch. 10.

Catastrophe, *n.* 'The change or revolution which produces the conclusion or final event of a dramatic piéce.' (J) the denouement. 1. Ch. 9; 4. Ch. 23.

Catife, *a.* [Form of *caitiff.*] Base, mean, despicable. 4. 4. 1.

'Cause, *conj.* [An elliptic use of the noun for 'because.'] *Obs. exc. dial.* Because. 2. 2. 28.

Cave, *n.* †A hollow place of any kind, a cavity. Ind. 28.

Cawdle, *n.* [Form of *caudle.*] 'A warm drink consisting of thin gruel, mixed with wine or ale, sweetened and spiced, given chiefly to sick people, esp. women in childbed.' *NED.* 4. 7. 7; 4. 7. 25; 5. 2. 16.

Cellar, *n.* †A case of bottles. 3. 1. 37.

Censure, *n.* Criticism. 2. Ch. 54; 1. 1. 32.

Censure, *v.* †To express judgement, criticise. Ind. 116; 1 Ch. 1.

Chance, *n.* Mishap; accident. *Arch.* 4. 7. 21.

Chant, *v.* †To talk, or repeat a statement; to harp upon. 2. 2. 2.

Cheere, *n.* †Entertaitment. 1. 2. 16.

Chime, *n.* Fig. Accord, agreement, harmony. 2. 4. 35.

†Choke-baile, *n.* 'An action raising so great an issue as to prevent the possibility of bail being offered.' *NED.* 3. 3. 33.

Cholericke, *a.* [Form of *choleric.*] Hot-tempered, passionate, angry. 1. 1. 48.

Choller, *n.* Anger, heat of temper. 3. 3. 79; 3. 5. 63.

Chopping, *a.* Vigorous; strapping 4. 8. 8.

Chuck, *v.* †To chuckle, to laugh inwardly. 2. 3. 33.

‖Cimini, *n.* pl. of *Cimex.* A bedbug. 2. 6. 150.

Civill, *a.* [Form of *civil.*] Well-bred; 'polite.' 2. Ch. 32.

Clap, *n.* †A stroke of misfortune, a sudden mishap. 4. 3. 7.

Clap, *v.* Phr. To clap on: To urge on; to applaude. 5. 10. 95.

Clarke, *n.* [Obs. form. of *clerk.*] 1. 2. 33; 2. 3. 52; 4. 6. 4.

Clearly, *adv.* †Honestly, straightforwardly, frankly. 2. 5. 4.

Clerke, *n.* A clergyman, ecclesiastic, cleric. 1. 1. 85.

Clicket, *n.* †A latch-key. Fig. use. 4. 4. 18.

Close, *a.* 1. Close-fisted, stingy, penurious. 1. 4. 62.
2. Reserved, reticent, uncommunicative. 1. 7. 25.
3. Confined or restricted to a privileged few; exclusive. 2. 1. 12.
4. Secret. 2. 5. 52; 3. 5. 164; 5. 9. 15.

Clot, *n.* Fig. A dull fellow, a Clod. *Dial.* 1. 6. 26.

Clothing, *vbl. n.* †Livery, uniform; a Livery Company. 5. 5. 17.

Clout, *n.* A piece of cloth, etc. set on to mend anything; a patch. *Arch.* & *dial.* 3. 4. 27.

Clowne, *n.* An ignorant, ill-bred man. 1. 6. 26.

Colour, *n.* Fair pretence, pretext. 3. 5. 35.

Comminatory, *a.* Threatening, denunciatory. 1. 1. 49.

Compasse, *n.* Moderate space, due limits. 3. Ch. 12.

Complement, *n.* †Observance of ceremony in social relations. 4. 3. 49.

Conceit, *n.* †A conception, idea, thought. Ind. 86.

Conceive, *v.* To fancy, imagine, think. 1. 2. 31.

Conclude, *v.* †To lead to a conclusion, be conclusive. 3. 5. 128.

Condemn, *v.* Phr. *condemned to be*: Accused of being. 1. 4. 56.

Confederacy, *n.* Conspiracy, collusion. 2. Ch. 59.

Conjure, *v.* To bring about as by magic or supernatural influence. 3. 2. 33.

Conscience, *n.* †Reasonableness, understanding. Ind. 49.

Consort, *n.* †Company. 2. 6. 143.

Constitution, *n.* Physical nature, vitality. 1. 1. 6.

Containe, *v.* To govern; keep under control. 5. 7. 47.

Contumely, *n.* Insulting or offensively contemptuous language or treatment. 3. 3. 17.

Convenient, *a.* †Suitable to the circumstances; appropriate. 4. Ch. 25.

Cope, *n.* A vestment of silk or other material resembling a long cloak, made of a semicircular piece of cloth, worn by ecclesiastics in processions, also at Vespers, and on some other occasions. *Eccl.* 1. 1. 86.

Copie, *n.* [L. copia, abundance.] †A copious quantity. 2. 1. 19.

Corrant, *n.* [Form of *courant.*] †A message or messenger. 1. 7. 41.

Correspondence, *n.* †Intercourse, communication of a secret nature. 1. 7. 41.

Corrier, *n.* [Form of *currier.*] One whose trade is the colouring ofl eather after it is tanned. 3. 3. 62.

Corroding, *ppl. a.* †Eating into; gnawing away. 4. 8. 28.

Cosen, *n.* [Form of *cousin.*] A term of intimacy or friendship. 3. 4. 20.

Counsell, *n.* [Form of *counsel.*] A matter of confidence or secret. 5. 6. 2.

Course, *a.* [Form of *coarse.*] Rude, uncivil, vulgar. 1. 5. 67.

Cous'nage, *n.* [Form of *Cosenage.*] Deception, fraud. 5. 10. 109.

Covey, *n.* A set or company of persons. *Arch.* 2. 6. 158.

Cracked, *ppl. a.* Fig. Damaged, impaired. 5. 1. 16.

Crafty, *a.* Skilful, clever, ingenious. 1. 6. 24.

Cranch, *v.* [Form of *craunch.*] To crush with the teeth; to eat greedily. 1. 4. 14.

Crimpe, *n.* An obsolete game at cards. 2. 3. 25.

Crosse, *v.* To thwart. 5. 8. 29.

Cry, *v.* †To call for, demand loudly. 5. 6. 16.

Cry up, *Phr.* To proclaim (a thing) to be excellent; to extol. 1. 7. 38; 4. 2. 12.

Cryer, *n.* One appointed in a town or community to make public announcements. 5. 6. 17.

Cullice, *n.* ' A strong broth, made of meat, fowl, etc., boiled and strained; used especially as a nourishing food for sick persons.' *NED.* 4. 7. 25.

Cunning, *a.* Possessing knowledge or skill. 2. 1. 13; 2. 2. 41; 4. 3. 26.

2. †Possessing supernatural power or skill. 5. 9. 17.

Curious, *a.* †1. Excellent, choice, fine. 1. 4. 29.

†2. Minute in inquiry or discrimination, subtle. 4. 7. 46.

Cut-worke, *n.* A kind of openwork embroidery or lace worn in the latter part of the 16th and in the 17th cen. 5. 3. 27.

Dainty, *a.* 1. †Rare. 1. 4. 16. 2. †Excellent, choice, fine. 1. 4. 63; 2. 2. 1; 2. 3. 72.

Damne, *v.* †To pronounce adverse judgment upon; to express disapproval of; to pronounce a failure. 1. Ch. 38.

Death, *interj.* A vehement exclamation or imprecation. 1. 5. 26; 3. 1. 3.

Decorum, *n.* †That which is proper to the circumstances or requirements of the case. *Arch.* Ind. 79.

†**Dedicate,** *ppl. a.* Devoted. 1. 6. 15.

Deduce, *v.* †To deduct, substract. 2. 6. 26.

Defalk, *v.* †To diminish by cutting off a part. 5. 8. 42.

Delicate, *a.* †Delightful, charming. 2. 1. 17.

Deposition, *n.* Testimony given upon oath in a court of law. 3. 3. 57.

Determine, *v.* To end, terminate. 3. Ch. 15.

†**Devow,** *v.* To devote. 1. 6. 30.

†**Diametrall,** *a.* Directly opposed. 1. 1. 7.

Diamont, *n.* [Form of *diamond.*] 2. 4. 27.

Diaphanous, *a.* Permitting the free passage of light and vision; transparent. 2. 1. 16.

Dictamen, *n.* ?*Obs.* Precept, dictate, pronouncement. Ind. 118.

Diet-drink, *n.* Special drink prepared for invalids or persons under dietetic regimen. 3. 4. 58.

Discharge, *v.* To pay. 3. 4. 40.

Discover, *v.* To reveal, show. Now *rare.* 5. 2. 7.

Discovery, *n.* Disclosure, revelation. Now *rare.* 5. 10. 133.

Discretion, *n.* †Discernment in practical matters. 1. 1. 40.

Disfurnish, *v.* To deprive of. 2. 6. 156.

Dispatch, *n.* Settlement, accomplishment. 1. 2. 8.

Dispatch, *v.* To settle, accomplish. 2. 5. 62; 3. 6. 10.

Dispute, *v.* To argue. 3. 5. 98.

Disputing, *ppl. a.* Given to dispute, disputatious. 1. 2. 44.

Dissolution, *n.* Termination, ending. 1. 1. 11.

Distemper, *n.* 'Derangement or disturbance of the "humour" or "temper" (according to mediaeval physiology regarded as due to disturbance in the bodily humours)'; ill humor; ill temper. 3. 5. 129; 5. 1. 27.

Divell, *n.* [Form of *devil.*] Rogue, rascal. 4. 4. 20; 4. 4. 25.

Divers, *a.* Various, sundry, several. *Arch.* Ind. 8.

Doome, *v.* To judge. *Obs.* or *arch.* in general. Epilogue.

Dominus, *n.* L. Master, 2. 4. 15.

Don, A title applied to persons of high importance or leading position: applied ironically to one giving himself airs of importance. 4. 3. 33.

Doublet, *n.* A close-fitting body-garment, with or without sleeves, worn by men from the 14th to the 18th centuries. *Obs.* exc. *Hist.* 3. 3. 8.

Doubt, *v.* To fear, be afraid. 5. 1. 5.

Dousets, *n. pl.* [Form of *doucets.*] The testicles of a deer. 5. 5. 2.

Doxey, *n.* A beggar's mistress or paramour. 4. 8. 19.

Drive, *v.* To carry on vigorously; prosecute; conduct; practice. Ind. 8.

Eeene, *adv.* [Form of *even.*] Prefixed to a subject, object, or predicate to emphasize its identity. *Obs.* exc. *arch.* 2. 2. 24.

Elfe-lock, *n.* A tangled mass of hair, superstitiously attributed to the agency of elves, esp. Queen Mab. Ind. 123.

Ember-week, *n.* A week occuring in each of the four seasons of the year, which includes days set apart by the Roman Catholic church for prayer and fasting. 5. 2. 10.

Eminence, *n.* 1. A rising ground, hill. 2. A distinction. Ind. 31

Empire, *n.* Absolute comman or control. Fig. 2. Ch. 47; 3. 5. 49.

Encomiastic, *n.* Form of *encomiastic.*] †A eulogistic discourse or composition. 1. 6. 11.

Encounter, *n.* 1. Occurrence. Rare. 2. A meeting (of adversaries); a conflict. Passage

may partake of both meanings. 4. Ch. 25.

Envious, *a.* †Full of ill-will; malicious. 4. 8. 21.

Epitasis, *n.* The second part of a dramatic work; the part in which the action begins. 1. Ch. 9; 2. 73.

Ergo, *adv. Logic.* [*L. ergo* therefore.] A word used to mark the conclusion of a syllogism. Ind. 130.

Errant =Arrant, *a.* 1. With opprobrious force: Notorious, downright. 2. Without opprobrious force: Thorough, genuine, complete. Pun on these two meanings. 3. 4. 65.
3. Travelling, wandering. 4. Erring. Humorous connotation of both meanings. 5. 4. 19.

Esteeme, *n.* Regard; respect; favorable opinion. *Obs.* or *arch.* 1. 7. 40.

Ethnick, *n.* Pagan; a nation not Christian or Jewish. 3. 5. 176.

Ever, *adv.* Constantly; with continual recurrence. *Arch.* 1. 3. 19.

Exact, *a.* †Consummate, finished, perfect. 3. 3. 13.

†**Exacuate,** *v.* To sharpen, stimulate, excite. 3. 3. 79.

Execution, *n.* 'Infliction of damage or slaughter. Now almost exclusively in phr. *to do execution.* *NED.* 1. 5. 55.

Exemplified, *ppl. a.* †Made an example of. 3. 5. 137.

Expect, *v.* †To wait for, await. 1. Ch. 10; 4. Ch. 5.

Expostulate, *v.* †To complain of, remonstrate with a person about. 4. 3. 16.

Fable, *v.* 1. †To talk, tell. 4. 1. 9. 2. To speak falsely, lie. *Obs.* exc. *arch.* 2. 5. 40.

Face, *n.* Presence; countenance as expressing feeling. 2. Ch. 57.

Faine, *adv.* Gladly, with pleasure. Ind. 82.

Faire, *a.* †Kind, gracious. 1. 1. 28.

Faith, *interj.* In or on one's faith. *Obs.* or *arch.* 3. 5. 6.

Fame, *n.* Common talk; rumour. Now rare. 4. 7. 24.

Farragoe, *n.* [*farrago.*] A medley or mixture of material things or persons. 1. 7. 19.

Feat, *n.* †A professional operation or service. 1. 6. 25; 4. 6. 28.

Feate, *n.* †An action, deed. 5. 8. 52.

Fee-simple, *n.* 'An estate held on condition of homage and service to a superior lord by whom it is granted and in whom the ownership remains.' *NED.* 2. 6. 153.

Fellow, *n.* †One who shares with another in an official dignity, or the performance of any work; a partner, co-worker. Ind. 61.

Fellowes, *n. pl.* Equals in position or rank. 3. 5. 46.

Fether, *n.* [Form of *feather.*] Used derogatively; A nobody: a mere nothing. 1. 3. 17.

Fidler, *n.* [Form of *fiddler.*] A trifler. 2. 6. 143.

Figure-flinging, *vbl. n.* Figure casting; calculating astrologically. 4. Ch. 21.

Fine, *a.* †Intellectually subtle, clever, ingenious. 1. 6. 25.

Fire, *n.* Ardour of temperament; fervour. 1. 2. 4.

Fit, *n.* †A painful or exciting experience. 3. 4. 77.

Fit, *v.* †To satisfy the requirements of; to answer. 1. 5. 71.

†**Flatuous,** *a.* Full of wind or gas; flatulent. 3. 3. 108.

Fly, *n.* 1. A fly wheel or other device used to regulate the speed of machinery. 2. 4. 10.
2. A parasite. 2. 6. 144.

Fly, *v.* To chase with a hawk;

to attack by flying. Phr. *Fly to the mark*: Attack everything you see as quarry. Ind. 115. Phr. *To fly at.* To attack. 3. 3. 38.

Fomenting, *vbl. n.* †Stirring up, rousing. 1. Ch. 43.

Fond, *a.* Foolish, silly. 2. 5. 37.

Footing, *vbl. n.* Track, trail. Now rare. 5. 5. 44.

For, *conj.* †Introducing the cause of a fact; because. 3. 2. 45.

Forge, *n.* †Invention. 4. 4. 41.

Forme, *n.* Behavior, manners, etc. which satisfy the current ideals of 'society.' 2. 5. 59. 2. A grade in English public schools. Ind. 40.

Foro (In foro) *adv. phr.* In court; in the open. Ind. 73.

Foxe, *n.* †'A kind of sword. It has been conjectured that this arose from the figure of a wolf, on certain sword-blades, being mistaken for a fox.' *NED.* 1. 1. 47.

Fricace, *n.* 1. ?Friction. 2. ?'A sort of medicine, probably intended to be rubbed upon the part diseased.' Nares. 3. 2. 17.

From, *prep.* †Apart from. 3. 3. 119.

Furnished, *ppl. a.* †Accoutred, provided with necessaries. 1. 2. 32.

Furze, *n.* A spiny evergreen shrub with yellow flowers, growing abundantly on waste lands throughout Europe. 5. 7. 18.

Gallant, *a.* 1. Courtier-like; fashionable. 2. Indulging in social gaiety or display. Ind 47.

Garnish, *a.* †Used to provide dress, clothes, esp. in an elegant fashion. 5. 8. 42.

Geare, *n.* †Doings, affair. 2. 2. 44.

Geere, *v.* [Form of *jeer.*] To speak in mockery. 3. 6. 10.

Gentile, *a.* [Form of *genteel.*] 'A re-adoption, at the end of the 16th c. of F. *gentil,* which had been previously adopted in the 13th c., and had assumed the form of *gentle.*' *NED.* 1. Polished, well bred. 2. Appropriate to persons of rank or quality. Ind. 106.

Gentleman-usher, *n.* A gentleman acting as usher to a person of superior rank. 2. 3. 25.

Ghastly, *a.* †Causing terror, terrible. 1. 1. 48.

Gills, *n.* (*pl.*) The mouth, jaws, or face. *Slang.* 1. 2. 20.

Gance at, *phr.* To allude or refer to obliquely or in passing, usually by way of censure or satire; to hit at. 1. 1. 65.

Gleeke, *n.* 'A game at cards, played by three persons; forty-four cards were used, twelve being dealt by each player, while the remaining eight formed a common "stock".' *NED.* 2. 3. 25.

Gloworme, *n.* (Form of *glow-worm.*] An insect the female of which emits a shining green light. 5. 5. 14.

Goe, *v.* †To walk. Epilogue.

Gok't, *ppl. a.* [Form of *gucked.*] Foolish. 3. 6. 6.

Goodwy', See Goody.

Goody, *n.* [Shortened from *goodwife.*] A term of civility formerly applied to a woman, usually a married woman, in humble life. 2. 2. 26.

Gossip, *n.* 1. A sponsor at baptism. 1. 3. 41. 2. Familiar acquaintance, friend, chum. 1. 2. 24.

Grace, *n.* A favour, in contradistinction to a right or obligation. Somewhat *arch.* 2. 5. 23.

Granam, [Form of *grannam.*] A grand mother; an old woman.

Obs. exc. *dial.* 4. 7. 35; 4. 8. 66.

Gratulate, *v.* †To offer congratulations. 5. 8. 4.

Gravity, *n.* †Weight, authority. 1. 1. 39.

Greene sicknesse. *n.* '*Path.* Chlorosis; a disease mostly affecting young females about the age of puberty, characterized by anœmia, suppression of the menses, and a pale or greenish complexion.' *NED.* 1. 4. 17; 2. 2. 22.

Grogoran, *n.* [Form of *grogram.*] 'A coarse fabric of silk, of mohair and wool, or of these mixed with silk; often stiffened with gum.' *NED.* 4. 1. 6.

Ground, *n.* 1. Basis, foundation. Rare. 1. 6. 27. 2. Motive, valid reason. 4. 3. 29; 5. 1. 30.

Guard, *n.* An ornamental border or trimming on a garment. *Obs.* exc. *hist.* or *arch.* 1. 6. 22.

Gueld, *v.* [Form of *geld.*] †To deprive of some essential part. Transf. and fig. 2. 5. 64.

Gums, *n. pl.* †Mucilaginous or resinous products employed as drugs or perfumes. 3. 2. 9.

Hag, *n.* An old woman. 5. 9. 5.

Haggard, *a.* Of a hawk: Caught after having assumed adult plumage; hence, wild, untamed. 3. 3. 38.

Halfe, *n.* †A husband. 2. 2. 6.

Hall, The, *n.* †Westminster Hall, formerly the seat of the High Court of Justice in England; hence, the administration of justici. 2. 3. 47.

Halt, *v.* To walk lame, limp. Epilogue.

Handle, *n.* Occasion, opportunity. Fig. 4. 7. 60.

Handsome, *a.* Appropriate, happy, clever. 1. Ch. 4.

†Harrington, *n.* A brass farthing token, coined by John, Lord Harrington, under a patent granted him by James I in 1613. 2. 6. 101; 4. 8. 74.

Have, at, *v. phr.* To go at or get at, esp. in a hostile way. Chiefly in imperative; announcing the speaker's intent to get at or attack. 2. 6. 141.

Head, Phr. *Of the first head*; 'said of a deer, etc. at the age when the antlers are first developed; hence fig. of a man newly ennobled or raised in rank.' *NED.* 2. 3. 58.

'Hem, *phr. pl.* [O. E. *him, heom.*] Them. 'Common in early Mod. Eng., in which it came to be regarded as a contr. of the equivalent *them,* and was therefore in the 17th c. often printed 'hem, 'em.' *NED.* 1. 2. 36.

Heresy, *n.* Opinion or doctrine characterizing particular individuals or parties. 2. 6. 113.

Heterogene, *a.* Heterogeneous. ?*Obs.* 2. 6. 106.

Hieroglyphick, *n.* [Form of *hieroglyphic.*] A symbol, an emblem. 2. 6. 74.

High, *a.* 1. Luxurious. 2. Extreme, i. e. 'high church.' Play one these meanings. 3. 1. 5.

Historified, *ppl. a.* Celebrated in history. 3. 5. 157.

Histrionicall, *a.* [Form of *histrionical.*] Acting a part, feigned. Fig. 3. 5. 141.

Hole, *n.* Cave. den. 1. 1. 50.

Home, *adv.* To the very heart or root of the matter; effectively, thoroughly. Fig. 4. 3. 18.

Honesty, *n.* †Honour, credit, good name. 2. 5. 29.

Honorable, *a.* Pertaining to persons of rank or social distinction. 2. 6. 97.

Horary, *a.* [L. *hora,* hour.] Hourly. 1. 6. 6.

Hospital, *n.* †An asylum for the destitute, infirm, or aged. 1. 5. 11.

Hot, *a.* That has not had time

to cool down or grow stale or unexciting; fresh, recent. 4. 4. 35.

Humor, *n.* 1. Fancy, whim, caprice. 2. 6. 97. 2. Disposition, temper. 1. 1. 6; 1. 1. 23; 1. 1. 42; 2. 6. 113; 2. 6. 122; 3. 5. 50.

Humour, *n.* Strong personal inclination [to do something). 3. 3. 90.

I, *interj.* Ay, yes. Ind. 37; 1. 1. 56.

Illustrate, *v.* †To shed light upon, illumine. 1. 5. 69.

Impertinent, *a.* Meddling with what is beyond ones province; intrusive; behaving without proper deference to superiors. 1. 5. 45.

Impertinent, *n.* An intrusive, presumptuous person. 3. 5. 42.

Imploy, *v.* [*Obs.* form of *employ.*] †To send on a special errand or commission. Ind. 41.

Imprest, *a.* †Of money: Lent or paid in advance. 4. 3. 14; 4. 3. 35.

Inchant, *v.* [Form of *enchant.*] †To attract, as if by magic. 2. 2. 3.

Incumbent, *a.* †Impending, imminent. 3. 5. 133.

Indifferent, *a.* †Having a neutral quality between excess and defect; of medium quality. 1 Ch. 76.

Induction, *n.* An introduction. Ind; 3. 5. 67.

Infused, *ppl. a.* Imparted by divine influence. 3. 5. 174.

Ingage, *v.* [Form of *engage.*] 1. To pledge, to guarantee. Ind. 52.
2. To attract, charm, fascinate. *Now rare.* 2. 5. 30.

Ingenious, *a.* †High-minded; honest, frank. 2. 5. 27.

Ingenuity, *n.* †Intellectual capacity; quickness of wit. Ind. 49.

Ingine, *n.* [Form of *engine.*] †A contrivance, device. 5. 1. 2.

Inlarge, *v.* [Form of *enlarge.*] To speak at large, expatiate. 2. 5. 10.

In orthodoxe, *phr.* In a proper or conventional manner. 3. 2. 9.

Instant, *a.* Pressing, urgent. 4. 5. 20.

Insufficiencie, *n.* †Unfitness, incapacity. 3. 5. 120.

Intaile, *v.* [Form *of entail.*] To bestow or confer as if by entail; to cause to descend to a designated series of possessors. 1. 6. 102.

Jack, *n.* (As a common noun.) †A man of the common people; a lad, fellow; a low-bred or ill-mannered fellow. 1. Ch. 32.

Jewell, *n.* A costly ornament. In the general sense, *obs.* 1. 7. 24.

John à Noke, (or **Nokes.**) A fictitious name for one of the parties in a legal action (usually coupled with John-a-Stiles as the name of the other); hence sometimes used indefinitely for any individual person. 2. Ch. 17.

John a Style, See John à Noke. 2. Ch. 17.

Juggle, *v.* †To amuse or entertain people by stories, songs, jesting, buffoonery etc. 1. Ch. 26.

Kallygraphy, *n.* [Form of *calligraphy.*] Handwriting, penmanship. 3. 5. 12.

Karlin, *n.* [Form of *carline,* or *carling.* (Northern M. E. *kerling.*)] A woman, esp. an old one; often implying contempt or disparagement. 1. 5. 23.

Kind, *Phr.* A kind of, ' An individual that is, or may be, included in the class in question, though not possessing its full

characteristics.' *NED.* 1. 7. 3.

Knowne, *ppl. a.* Having had sexual intercourse. *Arch.* 4. 3. 27.

Lack, *v.* †To need, stand in need of. Salesman's cry, 'What d'ye lack.' Ind. 1; 2. 2. 49.

Lady, *Phr.* My Lady. The Virgin Mary. 2. 2. 49.

Landresse, *n.* [Form of *laundress.*] 4. 7. 30.

Lay, *v.* To prevent (a spirit) from 'walking.' 4. 4. 49.

Lease, *n.* With reference to the permanence of occupation guaranteed by a lease. Fig. 1. 4. 49.

Levitick, *a.* [Form of *Levitic.*] Pertaining to the book of Leviticus. Levitic Law, the collections of ritual laws found in the book of Leviticus. 1. 2. 29.

Lie, *v.* Of immaterial things: To exist. Fig. 3. 5. 96.

Ligature, *n.* Ligament. 3. 4. 34.

Light, *a.* 1. Deficient in weight; below the legal standard. 2. Frivolous, unthinking. Play on these two meanings. 3. 6. 19.

Light, *v.* To alight, settle, descend upon. Ind. 122.

Lights, *n. pl.* Pieces of information or instruction; facts, discoveries. 5. 5. 20.

List, *v.* To wish, desire, choose. *Arch.* 2. 3. 6.

Livery, *a.* A distinguishing dress of servants. 5. 7. 70.

Loam, *n.* Earth, soil, moistened clay. *Arch.* 1. 4. 16.

Lord paramount, *n.* Lord superior; over lord. 4. 2. 14.

Mad, *a.* 1. Extravagantly or wildly foolish; frenzied. 1. 5. 29. 2. Angry. 1. 5. 30.

Magisteriall, *a.* [Form of *magisterial.*] Proper to a master or teacher; authoritative. 1. 1. 13.

†**Maiden-head,** *n.* A representation of the head or bust of Virgin Mary as an ornamental bearing om a shield. 5. 2. 27.

Maime, *n.* A wound or injury. *Obs.* or *arch.* 3. 3. 11.

Maine, *a.* Very great or considerable. 1. 3. 6; 1. 1. 67.

Maniple, *n.* †A handful. 7. 1. 12.

Marke, *n.* †1. The quarry of a hawk. Ind. 116.
2. 'A money of account, originally representing the value of a mark weight of pure silver. In England after the Conquest, the ratio of 20 sterling pennies to an ounce was the basis of computation; hence the value of a mark became fixed at 160 pence=13s. 4d. or $^2/_3$ of the £ sterling.' *Obs.* exc. *hist. NED.* 4. 6. 27.

Marke, *v.* To observe; to watch. Now *poet.* 3 Ch. 16; 5. 5. 7.

Mary, *interj.* The name of the Virgin Mary used as an oath or an ejaculatory invocation. 3. 2. 10; 5. 10. 80.

‖**Marsupium,** *n.* The scrotum. 3. 4. 35.

†**Mas,** A vulgar or jocular shortening of *master.* 3. 1. 24.

Mate, *n.* A suitable associate; an equal in eminence or dignity. *Arch.* 2. Ch. 4.

Matter, *n.* Ground, reason, or cause for doing something. 3. 3. 93.

Maturely, *adv.* With full deliberation, after mature consideration. 2. 5. 20.

Maturity, *n.* †Mature consideration; due deliberation. 2. 5. 21.

Meane, *v.* To purpose, intend, design. 1. 4. 47.

Meanely, *adv.* Ill, badly. 2. 6. 126.

Mend, *v.* To cure, reform (of a fault.) *Arch. or dial.* 3. 5. 86.

Mere, *adv.* Absolutely, entirely. 2. 6. 106.

Merkat, *n.* [Form of *market.*] *Phr. To make market.* To barter away; to make illicit profit out of. 4. 7. 33.

Miracle, *n.* †A miraculous story. 1. Ch. 22.

†Misadvised, *ppl. a.* Ill-advised; injudicious. 4. 7. 16.

Mischiefe, *n.* †An injury, harm, or evil. 3. 5. 133; 3. 5. 142.

Moath, *n.* [Form of *moth.*] Something that eats away, gnaws or wastes away gradually. Fig. 2. 6. 144.

Moneth, *n.* [*Obs.* form of *month.*] 1. 4. 37; 2. 3. 30.

Mother, *n.* The hysterical passion (with quibble). 4. 7. 29; 511.

Move, *v.* To propose or suggest (something to be done); to bring forward (a matter). 2. 5. 6.

Mrs., *n.* †In the 17th and 18th c. prefixed to the name of an unmarried lady or girl; equivalent to the mod. use of Miss. 1. 2. 3.

Murther, *n.* [Form of *murder.*] †Terrible slaughter, destruction of life. 1. 5. 60; 3. 4. 19.

Mushrome, *n.* [Form of *mushroom.*] An upstart. Hence, †a contemptible person. Fig. 3. 5. 70.

Musse, *n.* †A scramble. 4. 3. 10.

Mysterie, *n.* †Art, craft, trade. 1. 2. 29.

Name, *n.* The name of a person with implication of the individual denoted by it. Ind. 62.

Nay, *adv.* Used as introductory word without any direct negation. 1. Ch. 35.

Neat, *a.* 1. †Elegant, trim, fashionably dressed. 1. 3. 36; 2. 2. 43.
2. †Suited to refinement or elegance. 2. 1. 14.
3. †Skillful, clever. 2. 3. 45.

Necessitous, *a.* †Enforced. 2. 5. 132.

Neerer, *adv. comp. of neer.* [Form of *near.*] More particularly; of affairs of greater concern. 5. 3. 29.

Nick, *Phr. To nick it.* To make a hit; to win against rivals. 2. 4. 34.

Night-crow, *n.* A raven. 2. 1. 16.

Nip, *v.* To pinch, squeeze sharply. 3. 4. 6.

Noble, *a.* A former English gold coin, first minted by Edward III, having the current value of 16s. 8d. (or 10s.) Pun on this and current meaning. 4. 6. 26.

Noise, *n.* †Common talk, rumour. 5. 4. 16.

Note, *n.* A mark or token from which something may be inferred. 4. 2. 25.

O', *prep.* [Worn down or apocopate form of *of.*] Ind. 6. etc.

Obnoxious, *a.* Liable to injury. 3. 5. 15.

Observe, *v.* †To treat with ceremonious respect or reverence; to honor; to humour, gratify. 2. 6. 93.

Occasion, *n.* Cause. 1. 1. 12; 1. 1. 33.

Occasion, *v.* To cause. 3. Ch. 11.

'Od, *interj.* A contracted or minced form of God, in expression *'od shield.'* 1. 4. 17.

Of, *adv.* † Off. 4. 4. 51.

Off, *v.* †To leave off, put off. 5. 7. 24.

Offer, *v.* To attempt; to put forth effort. 1. 1. 38.

Office, *n.* Duty attaching to ones station or position. 2. 6. 61; 3. 5. 48; 4 Ch. 4.

Often, *a.* Frequent. *Arch.* 3. 5. 119.

Ope, *v.* Reduced from *open.* †To reveal, disclose. *Poet.* 4. 7. 42.

Open, *a.* Liberal, generous. 2. 1. 12.

Open, *v.* To state (a case) to the court, preliminary to adducing evidence; esp., to speak first in a case; to open pleadings. *Law.* 1. 7. 23.

Opinion, *n.* †Reputation. 1. 1. 39.

Oppilation, *n.* An obstruction. *Med.* 3. 4. 70.

Or, *conj.* In correlation: *or-or.* either-or. *Arch.* or *poet.* 1. 5. 6; 2. 6. 99; 3. 5. 34.

Order, *phr. To take order.* †To deal with, manage (in a specified manner.) 5. 2. 9.

Ordinance, *n.* Order, regulated condition. *Obs.* in general. 3. 5. 103.

Orient, *a.* The colour or peculiar lustre of a pearl of the best quality. *Rare.* 5. 7. 91.

Out, *interj.* With ellipsis of intr. v. (go, come, etc.) An exclamation expressing lamentation, abhorrence, or indignant reproach. *Arch.* or *dial.* 1. 5. 21.

Over, *adv.* Beyond what is normal or proper; excessively. 1. 1. 61.

†**Pack,** *v.* 'To select or make up (a jury or a deliberating or voting body) in such a way as to secure a partial decision, or further some private or party ends.' *NED.* 3. 3. 6; 3. 3. 22.

Panoplie, *n.* [Form of *panoply.*] A complete suit of armour. 3. 5. 81.

Panym, *a.* See Paynim. 3. 2. 10.

Paralaxe, *n.* [Form of *parallax.*] †Change, alteration. 1. 6. 39.

Parasite, *n.* One who lives at another's expense and repays him with flattery. Ind. 3; 1. 3. 40.

‖**Parerga,** *n.* pl. Of *Parergon.* By-work, subordinate or secondary business. 1. 7. 69.

Particular, *a.* Individual. 2. Ch. 68.

Parts, *n.* Abilities, talents, (almost always in pl.) *Arch.* Ind. 15; 55; 4. 6. 14.

Party, *n.* A particular person. Now vulgar. 3. 6. 7.

Pase, *v.* [Form of *pass.*] To go, walk. 5. 2. 23.

Passage, *n.* A flight; also *fig.* a dispute, verbal altercation. 2. 6. 152.

Passe, *v.* †To give in pledge; to pledge. Ind. 51.

Passion, *n.* The condition of being acted upon, the being passive. 3. 5. 184.

Patentee, *n.* †One to whom something has been granted. *Fig.* 2. 7. 6.

Paynim, *n.* A pagan, heathen; a non-Christian: esp. a Mohammedan, a Saracen. *Arch.* and *poet.* 1. Ch. 19.

Pox, *n.* [Form of *pocks,* pl. of *pock.*] Formerly much used in imprecative phrases. 3. 2. 3.

Peach, *v.* To give incriminating evidence against, inform against (an accomplice or associate). Now *Rare.* 4. 7. 34.

Pease-dresser, *n.* One who prepares peas by making ready to cook, or cooking. 4. 7. 11.

Peece, *n.* [Form of *piece.*] A gold piece; a coin. 4. 6. 27.

Peice, *n.* [Form of *piece.*] A person, an individual. *Arch.* and *dial.* 4. 2. 38.

Piece, of *Phr.* †Somewhat of; one who partakes to some extent of the character mentioned 1. 2. 30.

†**Perdu,** *n.* [Partly short for *sentinel perdus* or Fr. *enfants perdus.*] A soldier placed in a position of special danger, and hence considered as virtually lost or in a desperate case. 5. 3. 122.

Peremptory, *a.* Positive in opinion or assertion; esp. in bad

sense, intolerant in debate or contradiction; dogmatic. 1. Ch. 32.

Perimeter, *n.* The continuous line or lines forming the boundary of a closed geometrical figure; circumference. Fig. use. Ind. 97; 3. 3. 98.

Perk, v. To assume a self-assertive, or conceited attitude or air. 3. 5. 172.

Perplex, *v.* To complicate; to make intricate. 4. Ch. 32.

Person, *n.* [Form of *parson.*] A clergyman. 1. 5. 24.

Perstringe, *v.* To criticize adversely. 2. Ch. 2.

Pert, *a.* Saucy, impudent, indecorously loquacious. 3. 1. 32.

Pestilent, *a.* Dangerous to religion, morals, or public peace. 2. 6. 126.

Phansie, *n.* [Form of *phantasy* or *fantasy.*] Extravagant or visionary fancy. Ind. 1.

Phansie, *v.* [From of *fancy.*] To imagine. Ind. 92; 2. Ch. 21.

Phlebotomy, *n.* The action or practice of cutting open a vein so as to let blood, as a medical or therapeutical operation. 3. 4. 45.

Piece, *v.* To reunite, rejoin, (a broken friendship). 3. 1. 14.

Piercing, *ppl. a.* Sharp, keen. penetrating. 1. 5. 20.

Pimpe, *n.* A pander, procurer. *Pimpe errant.* In humorous imitation of knight errant, etc. 5. 4. 19.

Pinke, *n.* †A hole or eyelet punched in a garment for decorative purposes. 3. 5. 75.

Plant, *v.* Post, station. Ind. 114.

†Plastick, *n.* [Form of *plastic.*] A modeller, moulder, sculptor. 4. Ch. 14.

Poesie, *n.* †A motto or short inscription. 4. 6. 51.

Poet'accio. *n.* Poet, a term of disparagement; [Ital. *poetaccio.*] a poetaster. Ind. 9.

Poetaster, *n.* A petty or paltry poet; a rimester. Ind. 9.

Poetito, *n.* A paltry poet, a poetaster. [Ital. deriv. of L. *poeta,* poet.] Ind. 9.

Point, *n.* The essential or important thing. 4. 7. 48.

'Point, *v.* [Contraction of *appoint.*] To make an appointment. *Arch.* 4. 6. 5.

Policie, *n.* †Government. 4. 3. 22.

Politique, *a.* [Obs. form of *politic.*] 1. †Political. 1. 7. 6; 2. 6. 65.
2. †Sagacious, prudent. 4. 8. 63.

Politique, *n.* 1. †A shrewd schemer. 2. †A sagacious, prudent person. Play on these two meanings. 3. 5. 53.
3. †'One of an opportunist and moderate party, which arose in France c. 1573, during the Huguenot wars, and regarded peace and political reform as more urgent than the decision by arms of a religious quarrel; also a sympathizer with this party elsewhere.' *NED.* 3. 5. 21;
4. in pl. Politics. 4. 3. 12.

Port, *v.* †To carry, bear, convey. 1. 5. 48.

Poultrounerie, *n.* Cowardice. 3. 5. 36.

Practice, *n.* A scheme or plan made for an evil purpose. 4. 4. 10. Practise, 4. 8. 56.

Pragmatick, *a.* [Form of *pragmatic.*] Officiously busy in other people's affairs; meddling. 2. 6. 144.

Prescribe, *v.* To appoint, direct. 1. 7. 8.

Present, a. Actually in hand, dealt with, considered. Ind. 74.

Presently, *adv.* Immediately, at once. *Arch.* 3. 3. 125, 3. Ch. 12.

Presentment, *n.* The act of

presenting to sight or hearing. 1. Ch. 3.

Prevent, *v.* To act before (another person); to anticipate in action. 5. 10. 84.

Prick, *n.* †A punctuation or metrical mark, a diacritical point; the points in Hebrew or other languages. 1. 5. 38.

Prick, *v. Phr.* 1. †*To prick fast upon.* To approach closely in attainment. 4. 1. 1. 2. †To choose, pick out. 2. 2. 10. 3. To stimulate, enliven. *Arch.* 1. 2. 17. 4. *Phr. To prick out.* To attire elaborately; to dress up. *Dial.* 2. 3. 71.

Pricking, *ppl. a.* †Goading, stimulating. 5. 7. 10.

Prime, *adj.* First in rank or importance. Ind. 126; 1. 6. 1; 3 Ch. 2.

Prognostick, *n.* [Form of *prognostic.*] A pre-indication, omen 4. 2. 26.

Project, *n.* †Plan, scheme. 1. 7. 74.

Proper, *a.* True, real, genuine. 5. 9. 19.

Prostitute, *ppl. a.* Abandoned to sensual indulgence; licentious. 4. 3. 28; 4. 3. 30.

Protasis, *n.* 'In the ancient drama, The first part of a play, in which the characters are introduced and the subject entered on.' *NED.* 1. Ch. 1.

Provoke, *v.* To incite or urge (a person) to do something; to excite, spur on. 5. 10. 87.

Publican, *n.* A tax-gatherer. 2. 6. 144.

Purge, *n.* †An emptying. (Humorously.) 3. 4. 47.

Purge, *v.* †To empty. (Humorously.) 3. 4. 47.

Pursiness, *n.* †Internal stuffiness. 3. 4. 32.

Quar, [Contr. of *quarry.*] 1. 7. 30.

Quere, *n.* A question; an inquiry. 5. 10. 16.

Questman, *n.* One of a body of persons appointed to hold an inquiry. Now *rare.* 4. 7. 38.

Quick, *a.* Lively, sprightly. 1. 6. 12.

Rattle, *n.* An uproar; noisy gaiety; stir. 5. 4. 18.

Reall, *a.* [Form of *real.*] Legal: Relating to property; opposed to personal. 1. 3. 13.

Reckon, *v.* 1. †To estimate, value. 1. 1. 45. 2. †To consider; take account of. 3. 3. 15.

Reckoning, *n.* A bill of charges; an itemized statement of what is due. 3. 4. 40.

Recusant, *n.* One who will not conform to general practice. 3. 1. 20.

Redargue, *v.* †To argue in opposition to another person. 3. 5. 96.

Relaxative, *n.* A laxative medicine. 3. 4. 37.

Relish, *v.* †To pleasure, gratify. 1. 7. 37.

Remora, *n.* [a L. *remora,* delay, hindrance.] The sucking fish believed by the ancients to have the power of staying the course of any ship to which it attached itself. 2. 2. 25.

Require, *v.* To ask for as a favor; request. *Obs.* or *arch.* 2. 5. 27.

Residence, *n.* †The sediment or settlings of liquors. 3. 4. 68.

Rest, *n.* †A sum remaining to be paid; balance or arrears of money due. 5. 5. 45.

Restive, *a.* Inclined to rest or remain still; inert. Now *rare* or *obs.* 3. 4. 38.

Retchlesnesse, *n.* [Form of *recklessness.*] †Carelessness, negligence. 4. 4. 8.

Retrograde, *a.* Of the planets:

Apparently moving in a direction contrary to the order of the signs, or from east to the west. *Astr.* 5. 10. 14.

Reversion, *n.* The return of land to the granter and his heirs after the grant is over; sometimes the promise of an office to an aspirant after the resignation or death of the present incumbent. *Law.* 1. 7. 48; 5. 3. 17.

Rigg'd, *ppl. a.* Dressed. *Colloq.* 2. 2. 33.

Right, *a.* 1. Genuine, not counterfit or spurious. 5. 2. 20. 2. Of persons; Judging, thinking, or acting in accordance with truth or the facts of the case. 4. 6. 19.

Right, *adv.* With intensive force. Very. *Arch.* 1. 4. 20; 2. 3. 49.

Ripe, *a.* 1. Properly considered or deliberated. Ind. 86. 2. Fully developed physically; †marriageable. Ind. 94; 1. 2. 5.

Rosa solis, *n.* [N. L. 'Rose of the sun.'] A cordial made with spirits and various flavorings, as orange-flower and cinnamon. 3. 2. 36.

Round, *a.* Quick, brisk. 1. 2. 8.

Roundly, *adv.* Promptly, smartly, briskly. 1. 1. 56.

Ruminate, *v.* To think over, ponder. 2. Ch. 71.

Run, *v.* Phr. *To run over.* 1. To examine, recapitulate. 2. To ride on or drive over. Pun on these two meanings. 5. 5. 20.

Sack, *a.* †A strong, light-colored wine. 1. 2. 27.

Sad, *a.* [L. *sat, satis,* enough.] Morose, dismal-looking. 5. 1. 18.

Sanctuary, *n.* A place of refuge or protection. 3. 2. 13.

Sanguinarie, *n.* A bloodthirsty person; one eager to shed blood 1. 5. 52.

Sawcy, *a.* [Form of *saucy.*] Impudent, pert. Pun on *sauce,* a condiment or relish. 1. Ch. 59.

Scape, *n.* [Form of *escape.*] 3. 5. 119.

Scheme, *n.* A system; a connected arrangement of precepts or coordinate theories. 2. 5. 32.

Scholler, *n.* [Form of *scholar.*] 1. 1. 19; 1. 4. 3.

Scrupulous, *a.* †Captious. 2. 5. 63.

Search, *v.* †To examine in order to ascertain the disposition of. 3. 5. 16.

Secretary, *a.* Entrusted with private matters; privy to a secret. 4. 7. 30.

Secular, *a.* Commonplace, uninitiated. Used contemptously. *?Obs.* 1. 7. 70.

Secure, *v.* To make free from care or apprehension. 2. 4. 21.

Security, *n.* Confidence, assurance. Ind. 57.

Servant, *n.* † A professed lover. Note the correlative term 'mistress.' 4. 8. 38.

Set to, *Phr.* To begin fighting with. 1. 1. 56.

Shall, *v.* 1. Must. 4. 7. 5. 2. Is sure to. 4. 7. 6.

Sheafe, *n.* 'Applied to various things collected or bundled together.'—Nares. Hence, *fig.* A class, a group. 3. 5. 154.

Shew, *v. intrans.* To be seen, appear. 2. 7. 12.

Shift, *n.* An expedient, device. 3. Ch. 1.

Shot free, *Phr.* Invulnerable. 3. 5. 123.

Show, *v. intrans.* To appear, to look. 4. Ch. 27.

Shrewd, *a.* Harsh, severe, serious. 3. 3. 11; 5. 10. 80.

Signature, *n.* A mental characteristic; a condition of character. 2 Ch. 44.

Signe, *n.* An indication of some coming event; spec. an omen or portent. 4. 2. 30.

Silken, *a.* Smooth, soft, effeminate. 3. 3. 127.

Sillabe, *n.* [Form of *syllable.*] 2. 5. 8.

Sin', *adv.* Since. Ind. 39.

Sirrah, A term of address used to men or boys, expressing contempt, reprimand, or assumption of authorithy on the part of the speaker. *Obs.* or *arch.* Ind. 7; 4. 8. 1.

Slid, *interj.* An old exclamation apparently an abbreviation of God's (eye)lid. 4. 3. 39.

Sliding, *a.* Briefly, as in passing. 1. 1. 64.

Slip, *n.* 1. A base-born child. 2. A counterfit. Pun on these meanings. 3. 6. 26.

Slur, *v.* †'To practice cheating by slipping a die out of the box so as not to let it turn; hence, to cheat in any way.' C. D. 3. 6. 23 & 24.

Smart, *a.* †Sharp. painful, severe. 1. 1. 78.

Smock, *n.* A shirt worn by woman; a chemise. 5. 3. 27.

†**Smock-secret,** *n.* A secret belonging or relating to women. 4. 7. 41; 5. 4. 20.

So, *conj.* Provided that. Ind. 47; 116. 1. 4. 53; 2. 5. 64.

Solemne, *a.* Ceremonious, formal, awful. 1. 5. 53.

Sometime, *adv.* At one time; formerly. 1. 3. 41.

Soothing, *ppl. a.* Yielding to; flattering immoderately. 1. 3. 41.

Sooth-Sayer, *n.* A truthful person. A diviner; a pretender to prophetic powers. Intentional ambiguity? 2. 2. 41.

Sow, *v.* To scatter. Pun on the word *sew*: to serve at table, as by carving, tasting, etc. 3. 1. 12.

Sparke, *n.* A gay, lively, showy man; a "blade". 3. 3. 69.

Speed, *v.* To fare, to have any fortune, good or bad. Ind. 103.

Spice, *n.* [L. *species.*] Specimen, sample. 1. 4. 16; 2. 3. 35.

Spiced, *ppl. a.* †Over-nice in matters of conscience. 4. 6. 41.

Square, *v.* To adjust, accomodate. 3. 3. 27.

'Ssay,=Essay, *n.* †A proof. 5. 7. 54.

Stal, *n.* [Form of *stall.*] A booth in which merchandise is exposed for sale. 1. 2. 24.

Statist, *n.* A statesman, politician. *Obs.* or *arch.* 1. 7. 43.

State-cap, *n.* A cap of state; one worn as a symbol of rank or office. 1. 7. 33.

Stay, *n.* Check, restraint, delay. 22. 31.

Stick, *v.* To stop, hesitate. 4. 6. 33.

Still, *adv.* Always, ever. 3. 4. 57.

Stitch, *n.* A sharp spasmodic pain, especially in the intercostal muscles. 4. 1. 3.

Stint, *v.* To cease, desist. 2. 5. 37.

Straight, *adv.* At once, straightway. 2. 6. 87; 4. 2. 54.

Stroaker, *n.* [Form of *stroker.*] †A soothing flatterer; a sycophant. 4. 4. 4.

Study, *v.* To be diligent or zealous; to use careful efforts. 1. 1. 27.

Sufferance, *n.* Patience, toleration. 1. 1. 10.

†**Surreverently,** *adv.* [Form of *save-reverently.*] 'A kind of apologetical apostrophe, when something is said that might be thought filthy or indecent.' —Nares. 1. 2. 12.

Surveyor, *n.* An examiner, supervisor. 1. 7. 74.

†**Swath band,** *n.* A swaddling band, a bandage, as of linen, for swaddling a young child. 3. 4. 26.

Sweet, *a.* Pleasant, agreeable. Ironically. 4. 4. 54.

Swindge, *v.* To beat, scourge. 1. 1. 56.

†**Syntaxis,** *n.* Connected system or order; union of things. 1. 1. 87.

Tabour, *n.* A small kind of drum used chiefly as an accompaniment to the pipe or trumpet. *Now hist., arch., or poetic.* Fig. use. 5. 5. 42.

Take, *v.* To please, charm, captivate. 1. Ch. 23.

Tale, *n.* 1. Number, reckoning, division. 2. A narrative. Pun on these meanings. Ind. 121.

Taxable, *a.* †Blamable, chargeable. 2. Ch. 18.

Tell-troth, *n.* †A veracious or candid person, generally used ironically; an informer; political intelligencer. 4. 8. 63. See note.

Temper, *v.* To allay or dilute by mingling with something else. *Arch.* 4. Ch. 13.

Tendring, *ppl. a.* †Treating with solicitude, fondness, or care. 2. 3. 3.

Termes, *n. pl.* Limiting conditions. 2. 5. 25.

Thankes, A much abbreviated expression of gratitude for a favour received;=I give you my thanks, my thanks to you. 2. 6. 129.

That, *conj.* So that. *Arch.* 2. Ch. 33.

†Then, *conj.* Than. Ind. 98; 2. 5. 66.

Think, *v.* †To seem, appear. [O. E. þync(*e*)an often confused. with O. E. þenc(e)an to think.] *Me thinks*=It seems to me. 1. 2. 12.

Threaten, *v.* To presage, portend. *Fig.* 3. Ch. 6.

Thred, *n.* [Form of *thread.*] 1. A narrative, train of thought a sequence of events. Ind. 107. 2. †Kind, nature. Ind. 89; 1. 3. 37.

Throwe, *n.* [Form of *throe.*] A violent spasm or pang. 3. Ch. 12.

Thrust, *v.* Meaning uncertain; possibly to joke, banter. 3. 1. 28.

Thus, *adv.* Qualifying an adj.: So; to this extent. 1. 7. 47.

Tiffany, *n.* †A kind of thin silk or gauze; the emblem of sanctimoniousness. 2. 3. 6.

Time, *n.* A part of time characterized by some important event or series of events. 3. 1. 10.

Timpane, *n.* [Form of *tympany.*] An inflated or distended condition of the abdomen or peritonium; tympanites. 2. 3. 33.

Tithing, *n.* The act of taking tithe, or taxes for the support of the clergy and the church. 1. 2. 24.

Tittle, *v.* To tattle, to talk idly; to prate. 2. 3. 27.

Top, *n.* The highest example or type. ?*Arch.* or *obs.* 4. 2. 15.

Top-gallant, *n.* The topgallant mast, sail, or rigging of ship: that above the topmast. Hence, *fig.* Any elevated place. 4. 2. 14.

Touching, *pp.* Affecting, relating to. 1. 2. 8.

Toy, *n.* †A fantastic notion. 5. 1. 24.

Travell, *n.* [Form of *travail.*] Labor in childbed. *Arch.* 5. 10. 132.

†Treene, *a.* Wooden. 4. 8. 17.

Trencher, *n.* A wooden plate or platter for the table or kitchen. 5. 8. 50.

Trewel, *n.* [Form of *trowel.*] A mason's or bricklayer's tool. 2. Ch. 66.

Trim. *n.* 1. Fashionable dress. 2. Of ships: The state of being fully prepared for sailing. Play on these meanings. 2. 2. 33.

Troth, *interj.* In faith. Without preposition the use of *troth* is colloq. or lit., not vernacular. Ind. 45; 1. 1. 15; 1. 3. 23; 4. Ch. 1.

Trow, (or **I trow**), 'A phrase added to questions, and expressive of contemptuous or indignant surprise; nearly equivalent to *I wonder.* C. D. 3. 6. 4.

Turne, *n.* Requirement, present need. 2. 6. 94.

Tweak, *v.* To twitch; pinch or pull with a sharp jerk. 3. 4. 4.
Twi-reason, *n.* A two fold reason. 3. 5. 7.
Tye, *v.* To bind by favour or service rendered; to put under obligations. Ind. 16.
Tympanites, *n.* Distention of the abdomen caused by the presence of air. 2. 3. 19.
†**Tyring-house,** *n.* The room where the players dress for the stage. 4. 7. 43.

†**Umbratile,** *a.* Pertaining to a shadow. 3. 3. 119.
Unbrace, *v.* To free from tension; relax. 2. 8. 20.
Undertake, *v.* To promise, warrant. Ind. 48.

Undo, *v.* To bring ruin or distress upon. 3. 6. 2; 3. 6. 12.
Unvaluable, *a.* Invaluable, priceless. 1. 7. 39.
Upbraid, *v.* †To mock, taunt, flout. 4. 3. 14.
Usurer, *n.* †A person who lent money at interest. Now only applied to those who lend it at an exorbitant or illegal rate. The Persons that Act.
Vapour, *n.* Smoke, fog. 2. 3. 36.
Veine, *n.* 1. A blood vessel. 2. Mood, temper, disposition. Pun on these two meanings. 3. 4. 50.
†**Vellute,** *a.* Same as velvet. 5. 3. 27.
Vent, *v.* To give forcible expression to. 1. 2. 43; 2. 3. 12.
Venter, *v.* [Form of *venture.*] Ind. 46.
Verge, *n.* 'In Eng. law: The compass of the jurisdiction of the . . . palace-court. It was an area of about twelve miles in circumference, embracing the royal palace, in which special provisions were made for peace and order.' C. D. Fig. use. 4. 7. 41.
Vescia, *n.* The bladder. 3. 4. 35.
Vi-politique, *n.* A substitute or deputy politician; a secretary to a politician. The Persons that act; 1. 7. 1.
†**Vively,** *adv.* In a livelv manner. 2. Ch. 32.

Ward-mote, *n.* A meeting of the ward. *Ward-mote Quest.* A court formerly held in every ward in the city of London. 1. 2. 28.
Wave, Waive, *v.* To set aside; to abandon. 4. 3. 15; Epilogue. 2.
Watch, *n.* A keeping awake for the purpose of guarding or preserving. 2. 6. 9.
Wedge, *n.* A space in the form of a wedge. Ind. 28.
Well-prest, *ppl. a.* Well urged by argument; well emphasized. 3. 5. 166.
Wench, *n.* A girl, maid. 4. 2. 37.
Win, *v.* To get gain. 3. 4. 25.
Wit, *n.* Understanding, sagacity. Ind. 38; 1. 1. 13.
Withall, *prep.* [Form of *withal.*] An emphatic form of *with,* used after the object at the end of a sentence or clause.
Witnesse, *n.* †A sponsor, as at a baptism or christening. 4. 8. 16.
Witty, *a.* †Well-informed; knowing; clever. 1. 2. 1; 1. 3. 16; 1. 5. 31; 2. Ch. 41.
Woo, *v.* To seek to influence by importunity. *Arch.* Ind. 106.
Worme, *v.* To free from worms. 1. 7. 44.
Worship, *a.* [O. E. *weorthscipe.*] A title of honor used in addressing people of rank. 2. 2. 39; 2. 3. 9.
Worshipfull, *a.* [Form of *worshipful.*] Worthy of honor. 1. 4. 20.
Would, *v.* Requires to. 4. 7. 4.
Writ, *v.* Pret. of *write. Arch.* 1. 4. 5.
Writ, *pp.* of *write. Obs.* or *arch.* 3. 5. 5.

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