VOLPONE, OR THE FOX

BY

BEN JONSON

EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

JOHN D. REA, PH.D.
Professor of English in Earlham College

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PREFACE

Although Volpone has always been ranked by critics as one of the greatest of Jonson's comedies, it has not been edited so often as some of the others. The present edition attempts to indicate certain new material as to the sources, and thereby help in the understanding of various passages, and also of the purpose of the play as a whole.

In editing the comedy, use has been made of an unpublished manuscript edition by Lucius H. Holt in the Yale University Library, as well as of the various printed editions. The editor has tried to assign credit in the notes for all material of the various editions used.

I am glad of the opportunity to express my thanks to the Elizabethan Club of Yale University for the use of their copy of the Quarto of 1607; and to the officials of the Boston Public Library, the Library of Congress, and the libraries of Yale, Harvard, the University of Pennsylvania, and the British Museum for bibliographical help. My especial thanks are due to Professor Albert S. Cook for his helpful and stimulating criticism and suggestion, always generously and kindly given.

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J. D. R.

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INTRODUCTION

A. Editions of the Text

*Volpone* was first published in quarto in 1607. As the date at the end of the author’s Epistle Dedicatory is February 11, 1607, this edition was evidently published in February or March, 1607-8. It does not appear in the *Stationers’ Register* until 1610:

3° Octobris
[Here follows an entry of *Alchemist.*]

- Walter Burre Entred for his Copyes by assignemente
  from Thomas Thorpe and with the consente
  of Th’wardens vnder their handes, 2 bookees
  th[e] one called *SEIANUS his fall,* th[e]
  other, *VULPONE or the ffox.* xij

The play was next printed in the folio edition of Jonson’s works published in 1616, and has been included in all the later folios and collected editions, an account of which has been given in earlier numbers of this series. *Volpone* has also appeared in the following editions: The British Museum Catalogue lists *Volpone, or the Fox.* A comedy, etc., pp. 95, H. Hills: London, [1685], 12°. It was included in *A Collection of the Best English Plays*, Vol. 4, 1711. *The Three Celebrated Plays of that Excellent Poet Ben Jonson*, London, 1732, contains *Volpone, Alchemist,* and *Epicene.* This was re-issued with a new title-page prefixed in 1736. *Volpone* is also included in *Bell’s British Theatre*, Vol. 19, 1778, with some alterations and omissions. This edition is interesting as showing the form in which the play was then acted; the title-page describes
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it as ‘altered from Ben Jonson.’ It is said to be ‘regulated from the Prompt-Book, by Permission of the Managers by Mr. Wild, Prompter.’ The frontispiece to the volume is a portrait of Hull as Voltole in the mountebank-scene. The play is also to be found in The Modern British Drama, Vol. 1, 1830. More recently, it has been included in Neilson’s Chief Elizabethan Dramatists, Boston, 1911, and in the volume devoted to Jonson in Masterpieces of the English Drama, Cincinnati, 1915. A manuscript edition, prepared by L. H. Holt, is in the Yale University Library. The only edition based on the quarto of 1607 appeared at London, 1898, with an essay on Jonson by Vincent O’Sullivan, and initial letters for each of the acts by Aubrey Beardsley. The only annotated edition of the play published since the Gifford-Cunningham edition of 1875 is that by Henry Blackstone Wilkins, Oxford, 1906, presented as a thesis for the doctorate at the University of Paris. It reproduces the text of the folio of 1616.

B. Date and Stage-History

The title-page of the folio states that the play was acted in 1605. This might be any time before March 25, 1606, New Style. Fleay noted that the reference to the whale which, according to Stow, was seen January 19, 1605-6, shows that the play was completed later than this date. He remarks: ‘The play (which was only five weeks in writing) must have been produced Jan.-Feb. 1606, immediately before Mucedorus . . . was acted on Shrove Sunday.’ Castelain² says that the play must have been played in January 1605-6, and written November-December 1605. Holt³ disagrees, and dates the first performance

¹ 2. 1. 46.
² Ben Jonson, p. 918, note.
³ Modern Language Quarterly 5. 164.
between March 9 and 25, 1606, supposing that the reference to the whale indicates that the play was not begun before January 19, and that the time of composition would therefore be February, with the latter part of January, and the first few days of March. But it is not necessary to suppose that the play was written wholly after the appearance of the whale; it would have been quite possible to insert this reference at any time during the writing of the play, or even up to the time of its performance. The incident is likely to have happened at the very time Jonson was engaged on this scene. I am inclined to think that this is the most probable supposition, and to agree with Fleay’s dating rather than Holt’s. Castelain’s date of composition should probably be corrected to December-January. On the bearing of the references to Mucedorus, see below, p. xli, note.

The play was first acted by the King’s Men, then playing at the Globe. Gifford says: ‘Lowin played Volpone, which was one of his favourite characters; and Cooke . . . . probably took the part of Lady Would-be.’ It had also been presented, as the Epistle Dedicatory shows, at Oxford and Cambridge. Fleay remarks: ‘The acting at the Universities was most likely during the plague, 1606, July-Dec., but may have been 1607 July-Nov.’ E. S. refers to these performances in his verses prefixed to the quarto:

> Now he hath run his traine, and show’n
> His subtill body, where he best was knowne;
> In both Minerva’s Cityes.

J. Payne Collier mentions a presentation at Whitehall, 1623-4, and refers to the diary of Sir H. Mildmay: ‘Under the date of 26 Oct. 1638 he saw “The Foxe playe, with Fra. Wortley,” and it cost him, on that occasion, the extraordinary sum of 4/6. This was probably at the Globe, as Ben Jonson’s Fox belonged to the King’s
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Company." The bill presented by the King's Men for Court-performances during 1637 shows that *Volpone* was presented before the King and Queen at the Cockpit at Whitehall, November 8th.

The play had evidently maintained its place on the stage until this time. It was revived soon after the Restoration. Downes gives the following cast for it as performed at Drury Lane in 1663: Volpone, Mohun; Mosca, Hart; Corbaccio, Cartwright; Voltore, Shatterel; Corvino, Burt; Sir Politique, Lacy; Peregrine, Kynaston; Lady Wouldbee, Mrs. Corey; Celia, Mrs. Marshal. Downes speaks of Mohun as eminent for his performance of Volpone; and this is confirmed by some lines of Lord Rochester quoted by Baker, on those who tried to mimic Mohun's manner in his old age:

> These blades, indeed, are cripples in their art,
> Mimic the foot, but not the speaking part;
> Let them the Traitor, or *Volpone* try,
> Could they rage like Cethegus, or like Cassius die?

Pepys records in his diary that he saw it January 14th, 1665: 'With my wife to the King's house, there to see *Volpone*, a most excellent play; the best I think I ever saw, and well acted.'

In the *Tatler*, No. 21, Steele records under date of May 27, 1709: 'This night was acted the comedy called The Fox.' He speaks of it with high praise, as compared with comedies then being written and acted. Genest's record shows more than fifty performances during the eighteenth century. Among those who acted the part of Volpone were Powell and Quin; Wilks, Ryan, and Macklin acted Mosca; Cibber, Walker, and Wright acted Corvino; Mrs. Oldfield, Mrs. Rogers, Mrs. Booth, Mrs. Butler, Mrs.


* i. 57.
Sources

Cibber, and Mrs. Inchbald all acted Celia; and Lady Would-bee was played by Mrs. Leigh, Mrs. Knight, Mrs. Charke, Mrs. Clive, and Mrs. Pritchard. According to Genest, Garrick meant to have revived the play: 'The parts were transcribed and delivered to the actors, but the acting of it was superseded by some means not known.' Gifford says characteristically of its last presentation: 'Its last appearance, I believe, was at the Haymarket, some time before the death of the elder Colman, who made some trifling alterations in the disposition of the scenes. That it was not successful cannot be wondered at; the age of dramatic imbecility was rapidly advancing upon us, and the stage already looked to jointed-dolls, water spaniels, and peacocks-tails, for its main credit and support.'

C. SOURCES

Perhaps the discussion of sources is more important in the case of a work of Jonson's than in that of almost any other dramatist. This is because the sources are almost the play itself: the author found his material in books, rather than in human life, though undoubtedly often applying what he found in books to persons or types seen in life about him. The method used in such a play as Volpone is that of the mosaic-maker, rather than that of the painter. It is possible to state definitely not merely the source from which the suggestion for the work as a whole was obtained, but also the sources of almost all the important parts.

It may be well to summarize first the conclusions of former writers on the play.

In Modern Language Notes for February, 1905, L. H. Holt calls attention to the following passages from eighteenth-century writers; the first is from Rev. Thomas Francklin's translation of Lucian, Vol. 1, p. 237, on the third dialogue:
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The practice of legacy-hunting hath been a fruitful and inexhaustible object of ridicule and satire amongst wits, both ancient and modern, from the days of Lucian to those of Ben Jonson, who has, perhaps, treated it more fully and comprehensively than any of them: the plan of his excellent comedy of *Volpone* seems to have been taken from this dialogue.

The second is from Thomas Davies' *Dramatic Miscellanies* (ed. 1785, Vol. 2, p. 97):

The Fable of Volpone is chosen with judgement, and is founded upon avarice and luxury. The paying obsequious and constant courtship to childless rich people, with a view to obtain from them bountiful legacies in return, has been a practice of all times, and in all nations. There is in Lucian, the father of true ridicule, an admirable dialogue, on this subject, between Pluto and Mercury. An old man of ninety is assiduously courted by several young fellows, who, in hopes of being his heirs, perform the lowest and meanest offices to him. Pluto orders Mercury to carry off these rascals, who are dividing in their minds the old fellow's riches, to the infernal abodes, but commands him to double, nay treble, the age of him who is the object of their obsequiousness. Lucian has no less than five or six dialogues on the same subject.

John Upton, in his *Remarks on Three Plays of Benjamin Jonson* (1749), points out the sources of many of the quotations from various classical authors, especially Horace; I have indicated these in the notes. Most of them are obvious to any reader of the common classical authors. Upton's most important service is in noting the connection of the play with Horace, *Sat. 2. 5*, which later writers have not stressed sufficiently. Whalley and Gifford each add a few to the number of quotations; these also I have tried to indicate in the notes.

E. Koeppel, in his *Quellen-Studien*, merely summarizes the notes in the Gifford-Cunningham edition of Jonson.

F. Holthausen, in *Anglia 12. 519*, asserts that Jonson obtained the idea of the play and several of the episodes from Petronius; he thinks the Eumolpus of Petronius is
Volpone. He also remarks the likeness of the Celia-incident to the story of King David and Abishag; but neither he nor any other writer seems to have noted that it is really from Cornelius Agrippa's reference that Jonson obtained the incident, rather than from the Old Testament.

J. Q. Adams, in Modern Philology for October, 1904, objects (rightly) to Holthausen's derivation of the plot from Petronius, and points out similarities to Lucian, Dialogues of the Dead, 5-10. The masque of Nano he describes (incorrectly) as 'wholly from Lucian's Dream.' The monologue of Mosca at the beginning of the third act he considers (without sufficient grounds, I believe) to be inspired by Lucian's Parasite, as noted by Upton. He agrees with Holthausen as to the origin of the Celia-incident.

William Hand Browne, in Modern Language Notes for April, 1906, also objects to the statement that Petronius is the source of the play. He remarks that Lucian's dialogues, Terpsion and Pluto and Simylus and Polystratus, contain the whole comedy, 'as an oak is in an acorn.'

Holt in his manuscript, and W. Bang in Mélanges Godefroid Kurth, Liége, 1908, note that not all of Nano's masque is from Lucian's Dream, but that parts come from Diogenes Laertius. Bang thinks that part of the passage perhaps comes from Plutarch, or, more probably, from Lucian's Βίοι Πάνω.

W. D. Briggs, in Modern Language Notes, 31. 331, in a discussion of Jonson's sources, locates the quotation from Valerius Maximus, translated in 4. 5. 79; but this had already been given in a note by Cunningham in the Gifford-Cunningham edition. He also thinks that Sir Politique's project for preventing fires in the Arsenal is suggested by a passage in Aristophanes' Acharnians; this, however, seems far-fetched. Mosca's speeches at the beginning of the third act come, he believes, from Plutarch's How to tell a Flatterer from a Friend.
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In what follows, I give my own conclusions as to the sources of the play. I have tried to take up here the general sources of the play, and also those of its separate incidents; the many quotations from various authors always embedded in a play of Jonson's must be sought in the notes; they are altogether too numerous to repeat here.

The suggestion for the play as a whole came, not from Petronius or Lucian, but from Erasmus' satire, *Praise of Folly*. The notes to the play in the present edition will show some of the specific passages borrowed from this, often almost *verbatim*; and these borrowings, it will be noted, are not merely from the satire itself, but from the notes ordinarily published with it, and even from Erasmus' *Epistola Apologetica*, written in defense of his work, to which last Jonson owes almost as much as to the satire itself. The Epistle Dedicatory, usually considered Jonson's finest piece of prose, is little more than a paraphrase of parts of this.

Erasmus' work is a satire in the style of Lucian, in which Folly, the supposed speaker, points out the many varieties of fools. This is the theme of *Volpone* also; but instead of Folly, three fools, in an interlude inserted near the beginning of the play, call our attention to the real folly of those usually accounted wise. Erasmus' list of fools is too long to give in full; but the following will show that Jonson finds the suggestion of his characters largely here (*Mor. Enc. 455*):

Ille sponsam suam prostituit. Alius zelotypus velut Argus observat. . . . Sunt qui captandis orbis senibus, putant quam commodissime ad opes perveniri. . . . Quorum utrique tum demum egregiam de sé voluptatem Diis spectatoribus præbent cum ab ipsis ipsis, quos captant, arte deluduntur.

Erasmus goes on with a sentence that must have caught the eye of a writer of comedies, and suggested that here
was a rich quarry for the kind of material he was seeking
(Mor. Enc. 456-7):

In summa, si mortalium innumerabiles tumultus, e Luna,
quemadmodum Menippus olim, despicias, putes te muscarum,
aut culicum videre turbam inter se rixantium, bellantium,
insidiantium, rapientium, ludentium, lascivientium, nascentium,
cadentium, morientium.

It will be noticed that here is not merely the suggestion
of presenting mankind as a procession of fools, but also the
comparison to a turba muscarum, evidently the origin of
the idea of Mosca, and indirectly of the various bird- and
animal-characters of the play. But this same passage was
to suggest still other ideas; a note on the first of the quo-
tations given above runs: ‘Id Horatius narrat de Nasica
et Corano.’ This reference to the fifth satire of the second
book of Horace was to furnish the dramatist with material
second in importance only to that provided by Erasmus
directly. As Laminus says in his notes (ed. 1605), Horace
‘describit varias artes quibus utebantur qui hereditates
captabant.’ Here, in the very passage referred to above,
was to be found not only the general idea of legacy-hunting
(called ‘bird-catching’ in Latin), treated satirically, but
a more definite suggestion, contained in the following lines,
which are twice quoted in part in Volpone:

Plerumque recoctus
Scriba ex quinqueviro corvum deludet hiantem
Captatorque dabit risus Nasica Corano.

Laminus comments: ‘Sæpe accidet vt senex aliquis dives
et astutus a captatore insidiis appetitus, eius spem fallat.’

*Musca* was often used for *parasite*; Erasmus says (*Adagia* 4.7.43) that *muscae* was used of all those ‘qui delectabantur aliena
mensa, quos Plautus muribus comparat semper alienum edentibus
cibum.’ Erasmus gives references to Athenæus for the use of the
word.
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And a little later, he adds: ‘Captatorem inhiantem, et insidi-antem hereditati deludet, ac frustrabitur.’ The fable of the fox and the crow which Horace is referring to, I give in the notes on i. 2. 95. Of course, it was not hard to expand the crow, for dramatic purposes, into three birds of prey—Corvino, Voltore, and Corbaccio. *Vulture* was a common name for legacy-hunters; cf. Erasmus, *Adagia* i. 7. 14:

Captatores testamentorum et hereditatæ, vulgata metaphora *vultures* appellantur, quod senibus orbis ceu cadaveribus inhi-ent. . . . Proinde qui divites audent aut accusare, aut veneno tollere e medio, *milvii* vocantur: qui vero obsequiis et adulationibus auctupantur, ut miscæantur testamento, *vultures* pro-verbio dicuntur.

As an example, Erasmus quotes Seneca, *Epist.* 96: ‘Si vultur es, cadaver exspecta.’

The story of Voltore and Celia is to be found here suggested also:

Scortator erit; cave te roget; ultro
Penelopam facilis potiori trade.

To which Ulysses, to whom this advice is given, replies:

Putasne,
Perduci poterit tam frugi tamque pudica,
Quam nequiæ proci recto depelle re cursu?

This Lambinus paraphrases: ‘Poteritne perpelli ad hoc flagitium Penelope, tam frugi et tam pudica? persuaderine ei poterit, ut adulteretur, mulieri tam temperanti et pudicae? a verbo perducendi, perductores sunt appellati, qui mulieres nobileis vel promissis inductas, vel vi, et minis coactas ad potentiores viros perducent.’

The word *recoctus*, in the first quotation given above, is also to be noted, and Lambinus’ note on it, which is, in part, as follows:

Recoctum igitur scribam appellat . . . quia hic Coranus,
quamuis esset ætate prouecta, ita firmus erat tamen, et validus,
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ut recocctus esse videretur . . . . Nota autem est omnibus de Äesone à Medea recoccto fabula: itémque de Pelia quam sic explicabant Diogenes Cynicus, ut diceret, Medeam nonuisse veneficam, sed eruditam et sapientem fœminam: illam enim sumere solitam homines molleis et desidia, luxuria, voluptate fractos: eósque labore et exercitazione fatigare, atque ita validos et robustos efficere unde hanc opinionem, famamque de ea fluxisse, illam hominum carnibus coctis, eos iuuenes reddere consueuisse.

Here is the whole story of Celia. A few lines further on these words gave another valuable suggestion:

Difficilem et morosum offendet garrulus.

To any one who had recently been reading Libanius, this could not but suggest his famous declamation: Morosus qui uxorem loquacem duxerat, se accusat. This declamation was the source of the character of Lady Would-bee; of this I shall speak more at length later.

The notes of Lambinus’ edition were familiar to Jonson, and used by him. This might perhaps be inferred from the fact that this was probably the most popular edition of Horace, Jonson’s favorite author. But his acquaintance with Lambinus’ notes is made practically certain from his use of Lambinus’ comment on the line:

Gaudia prodentem vultum celare.

Lambinus remarks: ‘Notus versiculus ille ex mimo Publ. Heredis fletus sub persona risus est.’ With this compare Volpone 1. 5, 22-3:

The weeping of an heire should still be laughter
Vnder a visor.

Here, then, are the chief ideas of the play, if not a definite plot; it is, at least, evident from what elements this plot is to be constructed: a greedy old man, who encourages and deceives legacy-hunters, as the fox does the crow in the fable; a husband, one of the legacy-hunters, who offers
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to prostitute his wife; the restoration of the old man to youth by the agency of a woman; and a talkative woman, who worries the old man. Further hints for the plot may have come from Lucian's dialogue, Simylus and Polyestratus, one of those translated into Latin by Erasmus; I am not certain that Jonson used this dialogue, but if he did the suggestion may have come from this sentence in Mor. Enc. 415, taken in connection with Lambinus' note on Medea's methods of restoring youth: 'Ego sum Venus illa cujus favore Phaon ille repubuit, ita ut a Saphone deamaretur.' As Simylus and Polyestratus is short, I give it below in Erasmus' Latin version. It is, perhaps, needless to mention that in Jonson's time all Greek authors were commonly published with a Latin translation, usually in parallel columns with the Greek. I have become convinced that Jonson read his Greek authors in these translations, rather than in the original Greek. This seems to have been the common custom, even among scholarly men; see, for example, the quotations given in Burton's Anatomy of Melancholy. It is for this reason that, in this edition, quotations from Greek authors are, wherever possible, given in the Latin versions common about 1600, instead of in Greek or English. This method has proved very illuminating in many instances.

Simylus et Polyestratus

SIMYLUS. Venisti tandem, et tu Polyestrate, ad nos quum annos vixeris haud multo pauciores centum, opinor. POL. Nonaginta octo, Simyle. SIM. Sed quinam triginta istos annos egisti, quibus mihi fueras superstes. Nam ipse perii te ferme septuagenario. POL. Quam suavissime profecto, etiam si hoc mirum tibi videbitur. SIM. Mirum vero, siquidem tibi primum seni, deinde invalido, postremo etiam orbo quicquam poterat esse in vita suave? POL. Principio nihil erat quod non posse, praeterea pueri formosi complures aderant, tum mulieres nitidissimae, unguenta, vinum mire fragrans, postremo mensae vel Siculis illis lautores. SIM. Nova narras, nam ego te plane sordidum ac parissimum esse sciebam. POL. Atqui vir præ-
clare, ex alienis arcis opes mihi subscatebant. Tum diluculo protinus quam plurimi mortales ad fores meas ventitabant, simulque ex omni rerum genere quæ terrarum ubiuis pulcherrimæ reperiuntur, munera deportabantur. SIM. Num me defuncto regnum gessisti? POL. Minime, verum amantes habebam innumerous. SIM. Non possum non ridere: tune amantes tantus natu quum esses, vixque tibi dentes superessent quatuor? POL. Habebam per Jovem equidem optimates civitatis: quomque essem tum senex, tum calvus, sicuti vides, præterea lippiis etiam, ac senio caæutiens, postremo naribus mucosis: tamen cupidissime mihi inserviebant, adeo ut is felix videretur, quemcumque vel aspexissem modo. SIM. Num tu quoque quemadmodum Phaon ille, Venerem aliquam et Chio transvexisti, ut ob id optanti tibi illa dederit rursum ad juventam redire, ac denuo formosum atque amabilem fieri? POL. Haudquaquam, quin magis quam talis essem, qualem dixi, tamen supra modum adamabar. SIM. Ænig mata narras. POL. Atqui notissimus est hic amor, quum vulgo sit frequens, nempe erga senes orbos ac divites. SIM. Nunc tua forma unde tibi profecta fuerit intelligo vir egregie, nimirum ab aurea illa Venere. POL. Veruntamen non parum multas commoditates ab amantibus tuli Simyle, propemodum etiam adoratus ab illis. Porro sepius etiam quasi procax illis illudebam, exclusens interdum nonnullos eorum: interim illi inter sese decertabant, et in ambiendis primis apud me partibus, alium alius anteire nitebatur. SIM. Sed age, de facultatibus tuis quid tandem statueras? POL. Palam quidem affirmabam, me unumqueque illorum relicturum hæredem: idque illi quum crederent futurum, certatim se quisque obsequiisentiore atque adulantiorum praebetabat. læterum alteras illas veras tabulas, quas apud me servaveram, reliqui, in quibus omnes illos plorare jussi. SIM. At postremae illæ tabulae quem pronunciabant hæredem? num e cognatis quempiam? POL. Non per Jovem, imo novitium quendam ex formosis illis adolescentulis, natione Phrygem. SIM. Quot annos natum, Polystrate? POL. Viginti ferme. SIM. Jam intelligo quibus obsequiis ille te demeruerit. POL. Attamen multo illis dignior qui scriberetur hæres, etiam si Barbarus erat ac perditus, quem jam ipsi etiam optimates colunt captantque. Iis igitur mihi exstitit hæres jamque inter patricios numeratur, subraso mento, Barba-roque cultu ac lingua: quin eum Corda generosiorem, Nireo formosiorem, Ulysses prudentiorem esse prædican. SIM. Non laboro, vel totius Graeciae sit Imperator, si libet, modo ne illi potiantur hæreditate.
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The rejuvenating of the old man who was to be the centre of the play is found here, and the means used. Jonson was evidently reminded by this, or by the lines from Horace and Erasmus quoted above, of passages in one of his favorite authors, Cornelius Agrippa von Nettesheim De Nobil. 384 and 386:

Item Abisaag Sunamitis, quod erat puella pulcherrima, propterea electa fuit ut accubando Dauid senescentis iam regis calorem instauraret. Quapropter et summis honoribus senex eam rex augere voluit, et post mortem regis potentis reginæ loco habita est.

Hinc ferunt medici, calor earumdem papillarum vrorum nimio senio confectorum pectori applicatus, calorem vitalem in illis excitat, adauget, et conseruat, quod ne Dauida quidem latuit, qui Abisaag Sunamitem puellam delegit in senio, illius caelefactus amplexibus.

Jonson’s use of these passages is confirmed by the fact that he was familiar with Agrippa, and uses him in this play and elsewhere; and also, more definitely, by the borrowing of a phrase, originally from Terence, employed by Agrippa a few lines before the first passage quoted above: ‘Singulaque membra succi plena.’ This, in Agrippa, is part of the proof of the greater vigor and beauty of women as compared with men. Compare with it Volpone 2. 6. 34-5:

But some yong woman must be streight sought out,
Lustie, and full of juice, to sleepe by him.

Here we have practically all the elements of the play as a whole. That these are the real sources, rather than those that have been commonly given, is shown by the large number of quotations from the works referred to that Jonson has embedded in his play; these can be found in the notes. I am convinced that it is never safe to assert merely on grounds of general similarity that Jonson is using any
work as a source. This is not his method of borrowing; he always picks out phrases, and ‘conveys’ them practically word for word, so that it is comparatively easy to follow his trail, once it has been struck. Many of the resemblances to Lucian and Petronius noted by various writers are due merely to similarity of theme; all satires on legacy-hunting have a natural likeness. As legacy-hunting has been a very tempting field for the satirists of all ages, it is not, of course, hard to find incidents similar to some of those in the present play.

There are many other quotations included in the play, largely from works suggested by those just enumerated. For example, Erasmus in his Praise of Folly borrows much from Lucian’s Dream, and the notes to the Praise of Folly frequently call attention to this; many of these notes, it should be remembered, are almost certainly by Erasmus himself. Jonson probably used this dialogue, the Dream, in the translation by Erasmus, published in the edition of Lucian printed at Basel in 1602; for evidence of this, see the notes on 1. 2. 42-46. As indicated there, the commentary in this edition of Lucian furnished some suggestions for Volpone; others of these notes refer, for further information on the transformations of Pythagoras, to Diogenes Laertius, where Jonson found more material for this scene.

I am inclined to think that the suggestion for another incident, the pretended death of Volpone, is also to be found in the Latin version of the Dream—or rather in an easy mistranslation of a passage in it:

Ei consobrinus erat vir supra modum dives, nomine Drimylus: is quoad vivebat, ne obulum quidem donaverat Simoni: nam qui daret, quum ne ipse quidem pecunias attingeret? At simulatque mortuus est nuper: universis illis opibus juxta leges Simon ille, qui coria putria, qui patellam circumlingebat, gaudens potitur: purpura ostroque circumtectus, famulosque et currus, et aurea pocula, et mensas eburnas innexas pedibus possidet, ab omnibus adoratur.
Jonson's Latin scholarship was not unimpeachable, and a hasty reading of these lines might easily make simulatque (which would have been printed simulatq;) seem to be a verb, instead of a compound of simul and atque. The resulting mistranslation, even though instantly corrected, would have been enough to suggest the whole incident.

It will be noticed that little has yet been said of two characters of the play—Sir Politique Would-bee and Lady Would-bee. Holt believes that the portrait of the latter was taken from Juvenal; but Juvenal has merely furnished some few touches added to the character, after Jonson's usual custom; the notes to the scenes in which she appears indicate these borrowings. The real source of the character is the declamation of Libanius. It is not too much to say that every feature of Lady Would-bee, as well as most of the speeches made by and about her, is to be found in Libanius. The woman there portrayed, it should be noted further, is a feminine counterpart of the bore described in the famous ninth satire of Horace. It is, therefore, significant that this satire of Horace had been translated by Jonson in the comedy immediately preceding the present play—Poetaster. It seems reasonable to suppose that Jonson had been led to this declamation by the former play; perhaps some friend had suggested it as an interesting work to compare with Horace. I do not think that Jonson uses in his dramas any other of Libanius' many declamations. But this same declamation was soon to become the basis of another of the author's most popular comedies, Epicane; such repeated use of a single source is very characteristic of Jonson's method of composition. Although Libanius is an author little read now, he was popular in the sixteenth century; this particular declamation was an especial favorite. The following from Castiglione's Courtier, p. 235 (ed. 1900), may be of interest:

And I again remember (quoth he) that I haue read an Oration, wherein an unfortunate husband asketh leaue of the
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Senate to die, and alleageth that he hath a just cause, for that he can not abide the continuall weirisomeness of his wives chattinge, and had leiffer drinke of that poison which you say was laied openly for these respectes, then of his wives scoldinges.

The story of the man who married a dumb wife, told in the third book of Pantagruel, seems to have the same source, I should think. At the time Rabelais wrote, this had perhaps already been the theme of a play, and it was later to be used by Molière in his Médecin Malgré Lui, and, recently, by Anatole France. The popularity of this declamation is shown further by the fact that it had been separately edited by Morellus, Paris, 1597-8, in advance of his folio edition of Libanius published in 1606; Miss Henry's conjecture, therefore, in the Introduction to her edition of Epicæne, that this play was inspired by the recent publication of the latter edition is probably incorrect, as this would not have been available at the time of writing Volpone.

An understanding of the real sources of Volpone is of value in the light it throws both on the author’s purpose in the play and on his usual method of composition. The play is a patchwork, or mosaic, rather than a work produced by the imagination, or by observation of life. But Jonson’s prodigious memory and wide reading in the classical authors are frequently referred to by commentators; both, I believe, have been considerably exaggerated. His apparent readiness in quotation has often deceived even his best editors; two examples of this will serve. Gifford, in a note quoted on 1. 1. 15 in the present edition, takes occasion to berate Malone for not appraising Jonson’s worth high enough, when, as the passage shows, by including a quotation from a lost play of Euripides, he ‘was not only familiar with the complete dramas of the Athenian stage, but even with the minutest fragments of them which have come down to us.’ Unfortunately for
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Gifford's contention, Jonson had merely found the quotation from Euripides in an epistle of Seneca, as another borrowing from the same epistle a few lines earlier shows; and in Jonson's day every schoolboy was familiar with Seneca. A similar example may be taken from the Introduction to Miss Henry's excellent edition of Epicene, p. lxi: 'The remaining references in the dialogue are for the most part reminiscences of the dramatist's vast reading. Morose's assertion that silence is the only dowry a wife need bring (1. 2. 26, 2. 5. 90) may be compared with Sophocles, Ajax 293 γυνα, γυναικὶ κόσμον ἡ σιγὴ φέρει, and Euripides, Heracleida 476-7 γυναικὶ γὰρ σιγή τε καὶ τὸ σωφρονεῖν κάλλιστον ἐστὶν θ' ἔχον: μένειν δόμων.' But again this is not an evidence of vast reading; the line comes from Libanius' declamation, the source of both Epicene and Lady Wouldbee: 'Est fœminis ornatui silentium'; see below on Volpone 3. 4. 76-78.

Such a work as the present, one of Jonson's greatest comedies, is a product not so much of genius and originality, as of industry and patience. Its author must have kept careful notes, jotting down passages that struck him in his reading, and sometimes his own reflections on them; such a notebook we evidently still have in Discoveries. These notes were later amalgamated into whatever work the author happened to be writing. Some of them were used over and over in various forms, as in the case of the passages in Libanius that furnished both Lady Would-bee and Epicene. Much of the material that went to the making of Volpone was used also for The Staple of News and The New Inn. In fact, the material discovered at just this time was to furnish Jonson with his most successful plays, if we accept the evidence of the well-known couplet:

The Fox, the Alchemist, and Silent Woman,
Done by Ben Jonson, and outdone by no man.

Erasmus and Libanius are used in Volpone; the same declamation of Libanius is the source of Epicane, with the
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Praise of Folly still in Jonson's mind; it is very significant that in this play, written next after Volpone, were to appear the LaFool'es, and also such animal-characters as Sir John Daw and Thomas Otter. Erasmus, again, is the source of The Alchemist, generally said to have no real source; this is not the place to discuss the matter fully, but one of the Colloquies, called Alcumistica, is the origin of title, characters, and incidents. A comparison of the following passages will show that Jonson is borrowing in his usual literal fashion. The first is from Alcumistica; the pretended alchemist is speaking:

Non, inquit, metuo mortem; utinam illa contingat! metuo quiddam crudelius. Roganti quid hoc esset: Rapiar, inquit, aliquo in turrim: illic per omnem vitam cogar his laborare, quibus non libet.

Cf. Alchemist 4. 7. 79-82:

If the house
Shou'd chance to be suspected, all would out,
And we be lock'd up in the tower for ever,
To make gold there for the state, never come out.

Cornelius Agrippa and Paracelsus were the sources of numerous passages in Volpone; and these same authors were used as well in The Alchemist and the Masques, for material on alchemy and magic. Of course, Erasmus, Paracelsus, and Cornelius Agrippa are not the writers from whom Jonson is usually said to have borrowed; they all belong to the sixteenth century and the north of Europe, not to the classical civilization of Greece and Rome. Many, if not most, of the frequent classical quotations in Volpone were taken at second hand, through the medium of these writers of the transalpine Renaissance. I have been continually surprised to find that most of Jonson's poetical theory, as well as such a large proportion of his

'The Colloquies had earlier furnished a considerable amount of material for Every Man Out.
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knowledge of the classics, comes in this second-hand fashion. The passages embodied in the play which were not thus obtained are largely quotations from such common Latin authors as any schoolboy at Westminster under Camden might have known by heart—for the most part well-known passages of Horace, Seneca, Juvenal, Quintilian, and the Latin comedians. Surprisingly seldom does Jonson show a knowledge of Greek writers obtained from the Greek itself. This would be confirmed by the list of writers recommended to Drummond in the Conversations, pp. 9-10:

That Petronius, Plinius Secundus, Tacitus, spoke best Latine; that Quintiliane's 6. 7. 8. books were not only to be read, but altogether digested; Juvenal, Perse, Horace, Martill, for delight; and so was Pindar. For health, Hippocrates.

Surely this is an extraordinary list, without the name of a single Latin writer earlier than the Silver Age except Horace; and with no mention of any Greek poet except Pindar, who seems to be added by an afterthought. And, last of all, from the Greek prose-writers, not Plato, nor Aristotle, but the pseudo-Hippocratic writings, presumably read in a Latin paraphrase! It is not surprising that with all his frequent references to the classics, Jonson seldom, if ever, attains the real flavor of the classics; nor, with such reading, is it to be wondered at that he is often better as a satirist than as a writer of comedy.

Recognition of the real sources of Volpone will, however, help to clear away some criticisms of the play based on misunderstanding of its purpose. Its general unity has been commented upon by many writers, but two features are often mentioned as impairing this unity—the scenes dealing with the Would-bees, especially Sir Pol, and the interlude by Nano and his fellows in the first act. As

It is usually the Satires and Epistles, rather than the Odes of Horace, that Jonson seems to have admired.
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of the criticisms of the latter, I quote Castelain, *Ben Jonson*, p. 301:

D'autres morceaux demanderaient à être supprimés complètement, tels les divertissements improvisés que Volpone se fait donner à deux reprises par ses esclaves familiers.

But Nano's interlude serves a very definite purpose; it is inserted at the beginning of the play to point out to us that these supposed fools are not really the most foolish or most unhappy of mankind, but rather that those whom the world generally considers happy are the real fools. Just in the midst of Nano's moralizing appears the first of the procession of fools who are only illustrations of his theory, and whose activities are to fill the rest of the play. Instead of being a digression, therefore, this scene is the keynote of the whole drama. Jonson has merely substituted the group of professional fools as a dramatic equivalent for Folly herself, who, arrayed in cap and bells, serves a similar function in Erasmus' *Praise of Folly*.

Similar defense might be made of Sir Pol; criticism of him has come from a misunderstanding of the real purpose of the play. Critics have usually found him amusing, but a digression from the main theme, which they take to be the portrayal of greed. Castelain remarks: 'Cette adjonction maladroite nuit à l'austère beauté de la comédie.' Whalley says:

I cannot help thinking this episode to be rather an excrescence than a beauty, as it has no connection with the rest of the play: yet the character is not destitute of humour, and possibly might be intended for some particular person. However, it exposes with great life the taste of that state-intriguing age, in which it was easier to find a politician, than a man.

But if it once be seen that the theme of the play is not greed, but folly in all its phases, both of the Would-bees take their proper place in the procession of fools; in fact, parallels for both are to be found in Erasmus' list. With
this in mind, the contrary criticism might be made, that too much of the play is given to one class of fools, the greedy. But here again Jonson is following Erasmus and the satirists in general. Folly says of her parentage (Mor. Enc. 409 B-C):

Sed quoniam non perinde multis notum est, quo genere prognata sim, id jam Musis bene juvantibus exponere conabor. Mihi vero neque Chaos, neque Saturnus, neque Japetus, aut alius id genus obsoletorum, ac putrium deorum quispiam pater fuit. Sed Παῦρος ipse unus, vel invitis Hesiodo et Homero, atque ipso adeo Jove, παῦρ ἀνδρῶν τε θεῶν τε.

In thus making Folly the offspring of Wealth, Erasmus and Jonson are merely following the satirists, including Lucian and Horace, who have always found this particular cause of folly the chief object of their satire. Horace’s Damasippus, to whom both Erasmus and Jonson owe much, remarks in Sat. 2. 3. 82-3:

Danda est hellebori multo pars maxima avaris;
Nescio an Anticyram ratio illis destinet omnem.

And accordingly his own praise of folly devotes a disproportionate space to this form of insanity. Jonson says in the Discoveries, p. 47 (ed. Schelling): ‘The great herd, the multitude, that in all other things are divided, in this alone conspire and agree—to love money. They wish for it, they embrace it, they adore it, while yet it is possessed with greater stir and torment than it is gotten.’

But if we look further into the true purpose of Volpone, it will readily be seen that the Would-bees form a very essential part of the play. They represent the effect of Italian life and ideals on English men and women. It is not an accident that the scene is laid at Venice, nor is the author in this merely following the fashion of the day. On the contrary, the chief purpose of the play is to point out the dangers of the Italian influence, and more especially of the Venetian. To Jonson, Venice represented, with its
wealth and splendor, a very real menace. Not only in religion, but in morals and literature, it seemed to him to stand for those things that he, with his sturdy common-sense, hated most—the fantastic, the extravagant, and the immoral. The following passage from the introduction to the *Hymenaei*, which is just contemporary with *Volpone* (it was acted 1606), is very significant:

I am contented, these fastidious stomachs should leave my full tables, and enjoy at home their clean empty trenchers, fittest for such airy tastes; where perhaps a few Italian herbs, picked up and made into a salad, may find sweeter acceptance than all the most nourishing and sound meats of the world. For these men's palates, let me not answer, O Muses.

The Italianate Englishman, as he saw him in Sir Henry Wotton and others, seemed to represent an alarming tendency in contemporary English life. In this Jonson was not alone. Ascham's tirade against the Italianate Englishman is well known; the following, from Thomas' *History of Italy* (p. 83), will show that Venice was the fitting scene for such a play as *Volpone*:

But to speake of the greatter numbre, straungers use to report, that the gentelman Venetian is pride, disdainful, couetouse, a greate nygarde, more leachour, spare of living, tyrannye to his tenant, finally neuer satisfied with houardyng vp of money.'

It is noteworthy that Jonson's dislike of all things Italian became so great that it resulted in the rewriting of *Every Man In*; and never after the time of *Volpone* did he lay the scene of one of his plays in Italy, in spite of the great popularity of such plays. A passage in the Prologue of *The Alchemist* is of interest:

Our scene is London, 'cause we would make known,
No country's mirth is better than our own.

The question has sometimes been asked whether Jonson acquired his knowledge of Venice from travels in Italy.
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But there is no record of any such trip. Drummond, in the *Conversations*, speaks of him as not being familiar with Italian. There is nothing in the present play, I am convinced, that shows any personal acquaintance with Venetian life. The local color is largely of a superficial kind—references to the Grand Canal, the Rialto, and St. Mark’s, and allusions to Venetian coins and titles. These were familiar to any well-read Englishman, and needed no trip to Italy to become acquainted with them. Holt assumes that much information had come from that eccentric traveler, Tom Coryat. But Coryat did not leave England until May, 1608, and so could not have furnished any information at the time *Volpone* was written. It is much more likely that Florio was the chief source of such material about Venice as was needed; in fact, this is rendered more than probable from the fact that the author presented him with a copy of the first edition of the play, now in the British Museum, with the following inscription on the fly-leaf:

To his loving Father, & worthy Freind Mr. John Florio:  
The ayde of his Muses. Ben: Jonson seales this testemony of Freindship, & Love.

D. Sir Politique Would-bee

If* the character of Sir Politique Would-bee is studied in connection with the events of the time at which *Volpone*

*In a note to the Corvino and Corbaccio scene of the first act, given in translation in *Die Englischen Dramatiker vor, neben, und nach Shakespeare* (Stuttgart, 1893) Moritz Rapp says: 'Da Jonson in der Jugend abenteurnd durch die Welt zog, so wird er wohl auch in Venedig sein, denn dies Stück konnte kaum entstehen ohne die Anschauung der dortigen Zustände und der dortigen komischen Masken.'

References in this section are chiefly to *Reliquiae Wottoniana*, (1672); Walton’s *Lives of John Donne, Henry Wotton, Richard Hooker, and George Herbert* (1898); *Life and Letters of Sir Henry Wotton*, by Logan Pearsall Smith.
was written, some interesting conclusions are suggested. The play, as shown above, is a very easy one to date. It was acted not later than March 25, 1606, and not earlier than January 19. Its composition was completed within less than two months, according to the author; its actual writing took only five weeks. Apparently, then, it was begun in December, 1605, or January, 1606. If we ask, keeping these dates in mind, what contemporary events were of most interest, the answer is not far to seek. During the last month of 1605 and the first few months of 1606, the minds of all were turned to one thing—plots against the government, and the supposed connection of the Catholic church and Spain with these plots. The Gunpowder Plot was discovered in November, 1605. Examinations, trials, and executions kept up public interest during December and January; no one knew who might be involved in the plots, or how far the latter might extend.

This was the situation in England. If we turn to Venice, the scene of Volpone, we find the city itself in active opposition to the power of the Pope. The English Ambassador, Sir Henry Wotton, was busily engaged in trying to form some sort of league of the Protestant countries of Europe, including, of course, the Netherlands and England, to oppose the Pope, the King of Spain, and Spinola's armies. Wotton's letters are full of stories and rumors of plots of all sorts. The Gunpowder Plot seemed to him a part of a widespread conspiracy. King James was the more inclined to take an interest in these reports of his ambassador, and credit them, because of an incident of a few years earlier, before he became King of England. In 1601 Wotton had come to James in Scotland, with word of a Catholic plot against his life. He had disguised himself as an Italian, calling himself Ottavio Baldi, bringing from his friend, the Grand Duke of Tuscany, antidotes for poison.
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What would be Jonson's attitude toward the situation? He was, according to his account to Drummond, a Catholic at this time and for some years later. He must, therefore, have felt some concern over the course of events. Such toleration of Catholics as the government had shown during the first part of James' reign was likely to be much diminished as a result of alarm at the recent disclosures, and the rumors of more serious danger. It would, of course, not have been possible to write in actual support of the Catholics at such a time; Jonson, at any rate, would hardly have been the man to do this. But it was quite possible to satirize the tendency of the public to believe all sorts of wild stories, and so to discredit the purveyors of such anti-Catholic reports. This, I believe, Jonson tried to do in Volpone, by caricaturing one of the chief news-gatherers, Sir Henry Wotton, under the character of Sir Politique Would-bee.

The likeness could have been made very easy for the audience to distinguish; some of the features are still clearly recognizable. These I shall undertake to point out. As I have shown above, the incidents concerning Sir Politique, especially the mountebank-scene, have been the subject of attack by most critics of Jonson, as not being connected with the main plot of the play. The critics have found Sir Politique himself, however, a very amusing person, and some, as Whalley, have believed him an example of personal satire. Jonson seems to suggest this in the words of Peregrine:

O, this Knight
(Were he well knowne) would be a precious thing
To fit our English stage: He that should write
But such a fellow, should be thought to feign
Extremely, if not maliciously."

But no one has, I believe, attempted to identify the person Jonson had in mind.

"2. i. 56-60.
If Sir Politique is Wotton, Jonson is evidently trying to
discount his reports, on the ground that he is a mere chatterer. It is singular that no one seems to have noted that Sir Pol is one of the birds of the play; he is no vulture, raven, or crow, but merely the chattering poll-parrot. As Sir Pol he is often referred to by the other characters who mention him. If it is remembered that Wotton was pronounced Wooton, Sir Pol Would-bee is not a bad parody of Sir Hen. Wotton. Various characteristics of Wotton are to be found, in somewhat exaggerated form, in Sir Politique. The latter describes himself as a 'poore knight'; he is interested in scientific experiments and 'projects'; he has his correspondents in the Low Countries; he is credulous of reports, and loves to note them; he is proud of his ability to adopt the fashions and language of the country in which he resides.

Sir Politique introduces himself to the audience and to Peregrine in act 2, scene 1. Peregrine, after learning his name, asks

A Knight, sir?

POL. A poore knight, sir.

Hardly any phrase could have been chosen more characteristic of Wotton. He was always impeckious, and continually refers to his poverty; it is a sort of mannerism with him. An examination of the letters in Reliquie Wottoniae will show a surprisingly large number subscribed: 'Your faithfull poor friend'; 'Your ever poor friend'; 'Your most affectionate poor friend'; 'Your Majesties long devoted poor Servant'; 'Your heartiest poor friend.' No

Henry IV refers to him in a letter as 'le Chevalier Outon' (Smith i. 61); Philippe de Fresnes-Canaye calls him 'le Chevalier Hutten' (Smith i. 61); Scaliger Latinises the name as 'Wultonus' (Smith i. 26). Smith does not, however, comment on this matter of pronunciation.

2. i. 26.
one who knew Wotton at all could fail to recognize his description of himself here. Sir Politique's first words are:

Sir, to a wise man, all the world's his soil.\textsuperscript{14}

This was a common sentiment of Wotton's. He says in a letter to Lord Zouche:\textsuperscript{15}

The courses of my travels I will boldly acquaint your Honour with, and you shall receive the advertisements from time to time, though in another language, as the circumstances of my state and the place shall require. He travels with mean consideration in my opinion, that is ever one countryman.

Cowley's \textit{Elegy on Sir Henry Wotton}\textsuperscript{16} refers to the same characteristic:

He had, you'd swear,
Not only lived, but been born everywhere.

The love of news is common to Wotton and Sir Politique. The latter wastes no time in asking:

Pray you, what newes, sir, vents our climate?\textsuperscript{17}

According to Wotton, an ambassador was an honorable spy:

He took the place of a special correspondent, and was expected to send in his weekly dispatches a running account of the news of the country in which he resided. Wotton's qualities of mind, and his knowledge of the King's tastes, enabled him to write just the kind of dispatches which that learned and gossip-loving monarch liked.\textsuperscript{18}

Even before he became an ambassador (and the food of ambassadors, as he said, was news) we find him busy collecting the latest information; and his letters, written in the old library of Vienna, are full of rumors of contemporary events.\textsuperscript{19}

\textsuperscript{14} 2. 1. 1.
\textsuperscript{15} Smith 1. 258.
\textsuperscript{16} Appended to Walton, p. 198.
\textsuperscript{17} 2. 2. 1.
\textsuperscript{18} Smith, i. 110-111.
\textsuperscript{19} Smith, i. 16.
The following are typical passages from his letters (many more might be given):

Maximilian, the elected King of Poland, . . . is lately marvellous malcontent, and a great reader of magic books. There is something feared in him; this is very secret, and dangerous to speak, but that I know to whom I write . . . . The Emperor is said within three days to have directed a letter in secret to Ernestus at Gratz, to wish him that he cast about for the crown, as loving him more entirely than Maximilian. We are likely very speedily to have a great stir in the house of Austria. I have much more worth the advertising, but want time so as I may desire your Honour it may serve for my excuse.\(^{20}\)

We had here taken a voice and strong belief coming from a Recusant, (who know many things, and quickly) that the Infanta Queen of France was brought to bed of a Dolphin, and not of a Distaff.\(^{21}\)

Sir Politique has a store of valuable information for travelers. He says:

Some few particulars I haue set downe,  
Onely for this meridian.\(^{22}\)

and there are several references to these ‘notes.’ Wotton had a similar set. His intimate friend, John Donne, refers to them:

After those learned papers which your hand  
Hath stor’d with notes of use and pleasure too  
From which rich treasury you may command  
Fit matter whether you will write or doe.\(^{23}\)

\(^{20}\) From a letter to Lord Zouche (Smith, i. 249).  
\(^{21}\) Letter to Mr. John Dinely (Reliquiae, p. 574).  
\(^{22}\) 4. i. 5-6.  
\(^{23}\) To Sir H. W. at his going Ambassador to Venice. Wotton says in a letter to Sir Edward Bacon (Reliquiae, p. 446): ‘For otherwise jealousie of State would hardly commit so much power to a Genouese in the Confines of his own Country, unless I have forgotten my foreign Maxims.’
Sir Politique remarks of himself:

I doe loye
To note, and to obserue: though I liue out
Free from the actiue torrent, yet T'd marke
The currents, and the passages of things.\textsuperscript{24}

Compare these lines with the following by Henry Peacham, addressed to Wotton:

You, you, that ouer-looke the cloudes of care,
And smile to see a multitude of Antes,
Vppon this circle, striueing here and there,
For thine and mine, yet pine amid their wantes;
While yee yourselves, sit as spectators free,
From action, in their follies trajædic.

The love of secrecy and disguise characterizes both:

POL. First, for your garbe, it must be grave, and serious;
Very reseru'd, and lock't; not tell a secret,
On any terms, not to your father.\textsuperscript{25}

This was one of Wotton's favorite maxims also:

A late Counsel of mine own which I gave to a young friend,
who asking me casually of what he should make him a sute, as
he was passing this way towards London; I told him that in
my opinion, he could not buy a cheaper nor a more lasting stuff
there then silence.\textsuperscript{26}

Gli Pensiere stretti, et il viso sciolto: That is, as I use to
translate it, Your Thoughts close, and your Countenance loose.
This was that moral antidote which I imparted to Mr. B. and
his fellow-travellers, when they were last with me.\textsuperscript{27}

Wotton was particularly fond of disguising himself:

A natural dramatic sense, shown in his love for disguises,
gave him the necessary tincture of the comedian.\textsuperscript{28}

\textsuperscript{24} 2. I. 100-104.
\textsuperscript{25} From \textit{Minerva Britanna}. This is the second stanza of a poem
'To the honourable the Lord Wootten,' entitled \textit{His Altiora}.
\textsuperscript{26} 4. I. 12-14.
\textsuperscript{27} \textit{Reliquiae}, p. 468.
\textsuperscript{28} \textit{Reliquiae}, p. 356.
\textsuperscript{29} Smith, i. 109.
For the purpose of concealing his identity, Wotton travelled into Italy as a young German and a Roman Catholic; and such was his fluency in his adopted language, that a German with whom he journeyed to Rome took him for a fellow countryman. 80

One of the favorite members of Wotton’s household at Venice was a pet ape. Jonson probably has this in mind in one passage: Peregrine has just remarked that he has heard that baboons are really a subtle race used for spies; to this he receives the answer that these are ‘Mamuluchi’:

I
Had my aduices here, on Wednesday last,
From one of their own coat. 81

Sir Politique tells us a little more as to his household arrangements:

I had read CONTARENE, tooke me a house,
Dealt with my Iewes to furnish it with moueables. 82

Smith says of Wotton:

Many of the large pieces of furniture Wotton hired from the Jews, and apparently on exorbitant terms; for after his departure they boasted that they had had ‘a fleece of him,’ and looked for his return as they hoped for the coming of the Messiah. 83

It must be kept in mind that at the time the play was written Wotton was not the tried and expert diplomat that he afterwards became; he was just beginning his diplomatic career, and it was not at all certain that he would be successful. There is a strange coincidence, if nothing

80 Smith, i. 17. Two pages later will be found a description of the disguise, including ‘a mighty blue feather in a black hat,’ by means of which he kept himself unknown for a month at Rome.
81 2. i. 93-4.
82 4. i. 40-41.
83 i. 57.
more, in the length of time both of these diplomats, or politiquers, had been living in Venice. Sir Pol says:

I now haue liu'd here ('tis some fourteene monethes).\(^{44}\)

Wotton had arrived in Venice September 23, 1604. He had therefore been living there fourteen months in December, 1605.

It is easy to find parallels in Wotton's scientific experiments for the projects mentioned by Sir Politique. The following passages are worth noting:

Where ere I come,
I loue to be consideratiae; and, 'tis true,
I haue, at my free hours, thought vpon
Some certaine goods, vnto the state of Venice,
Which I doe call my cautions: and, sir, which
I meane (in hope of pension) to propound
To the great councell.\(^{46}\)

The first of these 'cautions' is a plan to prevent fires in the arsenal as a result of carrying tinder-boxes:

Put case, that you, or I were ill affected
Vnto the state; sir, with it in our pockets,
Might not I goe into the arsenale?
Or you? come out againe? and none the wiser?\(^{46}\)

Compare with these an extract from a letter headed To the Prince:

For meer Speculations have ever seemed to my conceit, as if Reason were given us like a half Moon in a Coat of Arms, only for a Logical Difference from inferiour Creatures, and not for any active power in it self. To begin therefore, by your Gracious Leave, this kind of Intelligence with your Highness; I have charged this Gentleman with the humble Presentation of a Secret unto you, not long since imparted to this State, and

\(^{44}\) 4. i. 36.
\(^{46}\) 4. i. 68-74.
\(^{46}\) 4. i. 89-92.
rewarded with a Pension to the Inventer, and to his Posterity; the scope being indeed of singular use, and at the first hearing of as much admiration: namely, a way how to save Gunpowder from all mischance of Fire in their Magazines, to which they have been very obnoxious by a kind of fatality. The thing itself in a small Bulk, with the description thereof, according to mine own Trial and Observations, will be consigned to your Highness apart from this Letter."

The second project is one to use onions to detect whether ships are infected with the plague:

Now, sir, your onion, which doth naturally
Attract th' infection and your bellowes, blowing
The ayre vpon him, will show (instantly)
By his chang'd colour, if there be contagion.*

In a letter to his nephew, Wotton shows an interest in similar experiments:

I have forgotton (for memoria primò senescit) whether I told you in my last a pretty late experiment in Arthritical pains: it is cheap enough." Take a rosted Turnip (for if you boyl it, it will open the pores, and draw too much) apply that in a Poultice to the part affected, with change once in an hour or two, as you find it dried by the heat of the flesh, and it will in little time allay the pain."

"Reliquiar, p. 319.
* 4. I. 121-4.
* Sir Pol. says:

'Twill cost me, in onions,
Some thirtie liu'res.

Reliquiar, p. 455. Before leaving this scene, I should like to call attention to a similar scene at the beginning of Wotton's State of Christendom, p. 2: two travelers meet, and the situation, as well as the topics discussed, are similar to 2. 1 and 4. 1 in the present play. 'Although his license forbaid him to converse with any Fugitives, yet hearing (by common and credible report) that I was not so malicious as the rest of my Countreymen, but lived only for my conscience abroad, he adventured now and then to use my company, and with me, and in my hearing, to use greater liberty of speech
Introduction

Further interest in such scientific matters is to be found in 5. 2, in which we are introduced to Sir Politique's study, or cabinet, where he keeps his 'engines,' including a great tortoise, to be used for purposes of concealment. Wotton had a similar collection. The following is from his will:

To —— for a poor addition to his Cabinet, I leave, as emblems of his attractive virtues and obliging nobleness, my great Loadstone, and a piece of Amber. . . . To my order Supervisor, Mr. Nicholas Pey, I leave my Chest, or Cabinet of Instruments and Engines of all kinds of uses: in the lower box whereof, are some [in it were Italian locks, pick-locks, screws to force open doors, and many things of worth and rarity, that he had gathered in his foreign travels] fit to be bequeathed to none but so entire an honest man as he is.41

It has been mentioned above that Wotton had won the confidence of James before his accession to the throne of England, while he was still in Scotland, by bringing him some antidotes for poison which he said had been confided to him by his friend, the Grand Duke of Tuscany.42 Smith says of this oil:

The olio contraveleno del Granduca was highly prized by the Florentines, and the Tuscan ambassadors carried it with them when they went to foreign courts.43

then with any other of our Nation. Whereupon I presumed, that as I was trusted, so I might venture to reveal to him the secret projects of my inward cogitations.' This work was written, but not published, at the time of Volpone.

"Walton's Life. The passage in brackets is a marginal note in the earlier editions.

"Jonson knew of this secret expedition, and told Drummond a story of it: 'Sir Henry Wotton, before his Majesties going to England, being disguised at Leith on Sunday, when all the rest were at church, being interrupted of his occupation by ane other wench who came in at the door, cryed out, "Pox on thee, for thou hast hindered the procreation of a chyld," and betrayed himself.' It must be remembered that Wotton was supposed to be an Italian; this is the point of the last words.

"I. 40, note."
Sir Politique Would-bee

Compare with this the words of the supposed mountebank in Volpone 2. 2 in praise of his oil:

Gentlemen, if I had but time to discourse to you the miraculous effects of this my oile, surnamed oglio del Scoto; with the count-lesse catalogue of those I haue cured of th' aforesaid, and many more diseases; the pattents and priuiledges of all the Princes and common-wealths of Christendome.

A few lines further on:

I aske you not, as the value of the thing, for then I should demand of you a thousand crowns, so the cardinals MONTALTO, FERNESE, and the great duke of TUSCANY, my gossip, with diuers other princes haue given me.

Jonson's purpose in this scene becomes evident if we identify Sir Politique as Wotton; he is ridiculing the pretensions of Wotton to have saved the life of James, and suggesting that he has probably been imposed upon by some trickster in Italy. The oil 'surnamed oglio del Scoto' is, of course, a reference to Wotton's Scotch trip, since which, Jonson suggests, the oil has been named for the Scotch King, instead of for the grand duke.

"Smith says of Wotton: 'When he first arrived in Venice, he intimated (though in vain) to the Grand Duke of Tuscany that he would like a gift of 1000 scudi, and in 1607 Montauto gave him secretly six hundred ducats' (r. 62-3). This Count Asdrubale de Montauto was envoy of the Grand Duke of Tuscany at Venice, and on rather intimate terms with Wotton. It is quite possible that Jonson confused him with Cardinal Montalto.

"Fleay thinks that oglio del Scoto is a reference to the healing power of the royal touch practiced by James. This does not seem likely. I am inclined, however, to accept Fleay's theory that the references in Mucedorus are to Volpone. One particularly significant piece of dialogue among the additions to that play, presumably made in 1608, Fleay does not, I believe, mention. Mucedorus is thinking of disguising himself:

MUC. . . . A more obscure, seruile habiliment
Beseems this enterprise.
AN. Then like a Florentine or mountebank!
MUC. 'Tis much too tedious.
The following extracts from Smith indicate some features of Wotton's policy that would be particularly obnoxious to Jonson or any other Catholic:

He had a definite conception of the part England should play in the affairs of Europe; a definite foreign policy, for the furtherance of which his position in Venice was of great importance. The basis of his policy was the old plan, inherited from the age of Elizabeth, of a league of the Protestant States of Europe, joined together to oppose the power of Spain and the Catholic party. . . . The formation of such an anti-papal league was Wotton's great ideal, the cause for which throughout his active career helaboured with persistence and enthusiasm.  

He therefore urged on the Venetians on all possible occasions the wisdom of allying themselves with England and the Dutch Republic.  

He hinted that behind the Pope was a scheme of the Jesuits to get control of all the States of Europe, and tried to make out that the recent Gunpowder Plot in England had been part of this secret scheme.  

He kept supplying secret information about the military preparations of the Pope, and of the Spaniards, who had taken the Pope's side; and once hurried down to the palace in a dramatic manner with news of a Spanish plot to seize one of the towns in Venetian territory.

All this seems to furnish an explanation of Sir Poltiqque's suspicion of the whale that appeared in the Thames:

Is't possible? Beleeue it,
'Twas either sent from Spaine, or the Archi-dukes!  
Spinola's whale, vpon my life, my credit!  
Will they not leaue these projects?

---

44 Smith, i. 75.  
47 Ib. i. 76.  
48 Ib. i. 79-80.  
49 Ib. i. 80.  
50 2. i. 49-52. Compare a very similar passage about Spinola in the Staple of News, which play is an attempt on Jonson's part to use much of the material of Volpone again. I believe that Fitton in the later play is a caricature of Wotton, who was back in England at the time.
Wotton's scheme for an alliance with the Low Countries, and the encouragement of trade with them, is burlesqued in his project:

To serve the state
Of Venice with red herrings for three yeeres,
And at a certaine rate, from Roterdam,
Where I have correspondence.¹

In short, the case may be summed up by saying that all the qualities possessed by Sir Politique are caricatures of qualities Sir Henry Wotton can be shown to have possessed. Furthermore, not only were the policies of Wotton obnoxious to Jonson, but as an Italianate Englishman, and as possessing something of the fantastic character that marked the genius of his intimate friend, John Donne, he would seem a fair object of ridicule.

E. METHOD OF COMPOSITION

The second scene of the second act of Volpone may be taken as a concrete example of Jonson's method of composition, as I conceive it to be. This is the mountebank-scene, in which Volpone appears before the house of Vol tore in disguise. The suggestion for the incident comes from Erasmus, Mor. Enc. 478 C-479 A, quoted in the notes at the beginning of this scene. The use of Sir Pol and Peregrine as spectators, and Sir Pol's admiring comment on Volpone's bombastic harangue, are suggested very definitely: 'Et tamen inveniunt hi quoque, mea nimirum

¹ 5. i. 50-53. There seem to be references to Wotton's fondness for news and 'projects' in the poem of his friend Donne, To Sir Henry Wooton:

Here's no more newes, then vertue, I may as well
Tell you Cales, or St. Michaels tale for newes, as tell
That vice doth here habitually dwell . . .
Then let us at these mimicke antiques jeast
Whose deepest projects, and egregious gests,
Are but dull Moralls of a game of Chests.
Introduction

opera, qui cum hos audiunt, Demosthenes meros ac Ciceroes audire se putant.' The appearance of Celia, too, and perhaps even the name of Peregrine (suggested by mercatores), are to be found in this further account of the kind of listeners attracted: 'Quod genus sunt præcipue mercatores et mulierculæ.'

A note explains the kind of fori circulatores Erasmus has in mind: 'Juxta morem Italæ dixit: nam illic in foro posita mensa, conscendunt nebulones herbarii, aut praestigiatores, aut aliud quidpam simile profissentes, et oratione populum illiciunt.' It is not hard to imagine Jonson seeing here a chance for the introduction of some local color in his play of Italian life, and turning to Florio, the 'ayde of his Muses' in such matters. Florio could, of course, have given a vivid account of these famous Venetian mountebanks and the commedia dell' arte as performed by them; the whole scene is a typical one in such extempore performances.

For suitable language for his mountebank, Jonson went to Paracelsus. It is significant that the scene contains a quotation from the preface of Paracelsus' De Generatione Stultorum, a work naturally suggesting itself in connection with Erasmus' satire on fools. Paracelsus' language was of just the type to fit such a mountebank as Volpone pretends to be, and Jonson imitates it throughout the scene, especially in the slurs upon rival physicians, and the boast of excelling all the ancient physicians, including Hippocrates and Galen—a boast very common in the mouth of Paracelsus, and even embodied in his name, which he chose for himself as having gone beyond Celsus.

I have already shown how this scene was turned to account in the satire on Wotton, by making him the foolish and admiring observer, and easily gulled into wishing to purchase some of the oglio del Scoto.

I am inclined to think that all the important scenes were composed in the same way as this, and that originality in
the modern conception of the word plays very little part in such composition. In short, the method is very much like that of Burton in his *Anatomy of Melancholy*, a man who exhibits many similarities to Jonson. The slightest familiarity with the literature of the preceding century, the sixteenth, will indicate that this is only a survival of the method common then and used by most authors; Cardan, Montaigne, Rabelais, and Vida may be taken as examples, chosen almost at random. Jonson's method, then, as well as his material, is not classical, but belongs to the Renaissance period. It is hardly necessary to call attention to the fact that this was the Renaissance method among painters and sculptors, as well as literary men; in fact, it is one of the chief characteristics of Renaissance art of all kinds. St. Praxed's Church, Montaigne's *Essays*, and Jonson's *Volpone* are, in this, all alike.
COMMENTATORY VERSES ON VOLPONE
FROM THE QUARTO EDITION

AD VTRAMQVE ACA-
DEMIAM, De Beniamin
Ionsonio.

Hic ille est primus, qui docúm drama Britannis,
Graiorvm antiqua, et Latii monimenta Theatri,
Tanquam explorator versans, fálicibus ausis
Prebebit: Magnis ceptis Gemina altra fauete.
Alterutrá veteres contenti laude: Cothurnum hic,
Atq; pari locum traélat Sol itenicus arte;
Das Volpone iocos, fletus Seiane dedisti.
At si Ionsonias mufátas limite Mvsas
Angustà plangent quiquam: Vos, dicite, contrá,
O nimium miseros quibus Anglis Anglica lingua
Aut non sát nota est; aut queis (seu trans mare natis)
Haud nota omninó: Vegetet cum tempore Vates,
Mutabit patriam, fietq; ipse Anglus Apollo.

E. B.

Amicissimo & meritissimo

Ben: Ionson.

Quod arte ausus es hic tua, Poeta,
Si auderent hominum Dei; iuris
Consulti, veteres sequi amularierq,
In Iberumus ad salutem.
To my friend Mr. Ionson.

Epigramme.

IONSON, to tell the world what I to thee
Am, ’tis Friend. Not to praife, nor vther forth
Thee, or thy worke, as if it needed mee
Send I these ri’mes to adde ought to thy worth:
So should I flatter my selfe, and not thine;
For there were truth on thy side, none on mine.

To the Reader. Upon the worke.

If thou dar’ft bite this Foxe, then read my ri’mes;
Thou guilty art of some of these foule crimes:
Which, elfe, are neyther his, nor thine, but Times.

If thou doft like it, well; it will imply
Thou lik’ft with iudgement, or best company:
And hee, that doth not fo, doth yet enuie.
Volpone

The auntient formes reduc'd, as in this age
The vices, are; and bare-fac'd on the stage:
So boyes were taught t' abhorre seene Dronkards rage.

T. R.

To my deare friend, Mr. Benia-
min Ionfon, vpon his Foxe.

If it might stand with Iustice, to allow
The swift conversion of all follies; now,
Such is my Mercy, that I could admit
All forts should equally approve the wit,
Of this thy euen worke: whose growing fame
Shall raise thee high, and thou it, with thy Name.
And did not Manners, and my Loue command
Mee to forbear to make those understand,
Whome thou, perhaps, hast in thy wiser doome
Long since, firmly resolu'd, shall never come
To know more then they do; I would have showne
To all the world, the Art, which thou alone
Haft taught our tongue, the rules of Time, of Place,
And other Rites, deliver'd, with the grace
Of Comick stile, which onely, is farre more,
Then any English Stage hath knowne before.
But, since our subtle Gallants thinke it good
To like of nought, that may be understand,
Leaft they should be distroyed; or haue, at best,
Stomacks so raw, that nothing can digest
But what's obscene, or barkes: Let vs desire
They may continue, simplicie, to admire
Fine clothes, and strange words; and may liue, in age,
To see themselues ill-brought vpon the Stage,
And like it. Whilfe thy bold, and knowing Muse
Contemnes all praise, but such as thou wouldft chuse.

F. B.
To my good friend. Mr. Ionson.

The strange new follies of this idle age,
   In strange new formes, presented on the Stage
   By thy quick Muse, to pleas’d judicious eyes;
That th’ once-admired antient Comedies
Fashions, like clothes growne out of fashion, lay
Lock’d vp from vie: vntill thy Foxe birth-day,
In an old garbe, shew’d so much art, and wit,
As they the Laurell gaue to thee, and it.

D. D.

To the ingenious Poet.

The Foxe, that eas’d thee of thy modest feares,
   And earth’d himselfe, aliue, into our eares,
   Will so, in death, commend his worth, and thee
   As neyther can, by praises, mended bee:
Tis friendly folly, thou maist thanke, and blame,
   To praisie a booke, whose forehed beares thy Name.
Then Ionson, onely this (among the rest)
   I, euer, haue obseru’d, thy laft work’s best:
Pafe, gently on; thy Worth, yet higher, raie;
   Till thou write best, as well as the best Playes.

I. C.
Volpone

To his deere friend, Beniamin Ionson
his
VOLPONE.

Come, yet, more forth, Volpone, and thy chafe
Performe to al length, for thy breath wil serve thee;
The vsurer shal, neuer, weare thy case:
Men do not hunt to kill, but to preserve thee.
Before the best houndes, thou dost, still, but play;
And, for our whelpes, alasse, they yelp in vaine:
Thou hast no earth; thou huntst the Milke-white way;
And, through th' Elifian feilds, dost make thy traine.
And as the Symbole of lifes Guard, the HARE,
That, sleeping, wakes; and, for her feare was safe:
So, thou shalt be advaunc'd, and made a Starre,
Pole to all witts beleu'd in, for thy craft.
In which the Scenes both Marke, and Mystery
Is hit, and founded, to please best, and worst;
To all which, since thou makest so sweete a cry,
Take all thy best fare, and be nothing curst.

G. C.
Commendatory Verses

To my worthily-esteem'd Mr. Ben: Ionson.

Volpone now is dead indeed, and lies
Exposed to the censure of all eyes,
And mouth's; Now he hath run his traine, and show'n
His subtil body, where he best was knowne;
In both Minerva's Cittyes: he doth yeeld,
His well-form'd-limbes vpon this open field.
Vvho, if they now appeare so faire in fight,
How did they, when they were endew'd with spright
Of Action? Yet in thy praiise let this be read,
The Foxe will liue, when all his hounds be dead.

E. S.

To the true Mr. in his Art, B. Ionson.

Forgive thy friends; they would, but cannot praiise,
Inough the wit, art, language of thy Playes:
Forgive thy foes; they will not praiise thee. Why?
Thy Fate hath thought it best, they shou'd envy.
Faith, for thy Foxes fake forgive then those
Who are nor worthy to be friends, nor foes.
Or, for their owne braue fake, let them be fill
Foolees at thy mercy, and like what they will.

I. F.
VOLPONE, OR THE FOXE

TEXT
VOLPONE, OR THE FOXE

TEXT
EDITOR'S NOTE

The text is a reproduction of a copy of the edition of 1616 in the Library of Congress, with the addition of the commendatory poems from the quarto edition of 1607. I have compared copies in the libraries of Yale University and the University of Pennsylvania, and also Bang's reprint. The only changes made in the text are the correction of four obvious typographical errors:

2. 1. 41 and and changed to and.
3. 7. 119 thy thy changed to thy.
Act iii. Scene v. changed to Act v. Scene v.
5. 10. 5 Second Volp. changed to Volt.

The footnotes to the text include variant readings of the quarto and the Gifford-Cunningham edition; but mere changes of spelling, punctuation, and capitalization, when not significant, have usually not been recorded. The footnotes also give all variants of any sort found in the various copies of the folio that I have examined; in the case of the present play only Bang's reprint shows any important variations, and these are, I believe, all for the worse, as is one minor misprint of Y. I have also added Gifford's stage-directions wherever they differ from those of the folio.

Q. Copy of the quarto in the library of the Elizabethan Club of Yale University.
C. Copy of the folio in the Library of Congress.
Y. Copy of the folio in the Yale University Library.
U. Copy of the folio in the Library of the University of Pennsylvania.
B. Bang's reprint.
TO
THE MOST NOBLE AND MOST EQUALL SISTERS
THE TWO FAMOUS UNIVERSITIES FOR THEIR LOVE AND ACCEPTANCE SHewn TO HIS POEME IN THE PRESENTATION
Ben. Jonson
THE GRATIEFULL ACKNOWLEDGER DEDICATES BOTH IT AND HIMSELF.

There follows an Epistle, if you dare venture on the length.
Euer (most equall Sisters) had any man a wit [442]
so prefently excellent, as that it could raise it
selfe; but there must come both matter, occa-
sion, commenders, and favoures to it: If this be true,
and that the fortune of all writers doth daily proue it,
it behoves the carefull to provide, well, toward these
accidents; and, having acquir'd them, to preferue that
part of reputation most tenderly, wherein the benefit of
a friend is also defended. Hence is it, that I now
render my selfe gratefull, and am studious to inuife
the bounty of your act: to which, though your mere
authority were satisfying, yet, it being an age, wherein
Poetrie, and the Professors of it heare so ill, on all
sides, there will a reason bee look'd for in the subiect.
It is certayne, nor can it with any fore-head be oppos'd,
that the too-much licence of Poetafters, in this time,
hath much deform'd their Mistris; that, every day,
their manifold, and manifest ignorance, doth sicke
vnnatural reproches upon her: But for their petu-
lancy, it were an act of the greatest iniuice, either to
let the learned suffer; or so divine a skill (which
indeed should not bee attempted with vnCLEane hands)
to fall, under the least contempt. For, if men will
impartially, and not à-squint, looke toward the offices,
and function of a Poet, they will easily conclude to
themselves, the impossibility of any mans being the
good Poet, without first being a good man. He that is
said to be able to informe yong-men to all good disci-
plies, inflame grewne-men to all great vertues, keepe
old-men in their best and supreme slate, or as they
decline to child-hood, recover them to their first
strength; that comes forth the interpreter, and arbiter
of nature, a teacher of things divine, no leffe then

6 toward] towards G
Epistle Dedicatory

humane, a master in manners; and can alone (or with a few) effect the businesse of man-kind: this, I take him, is no subject for pride, and ignorance to exercise their rayling rhetorique upon. But, it will here be hastily answer'd, that the writers of these days are other things; that, not only their manners, but their natures are invetered; and nothing remaining with them of the dignitie of Poet, but the abused name, which every Scribe usurps: that now, especially in dramatick, or (as they term it) stage-poetry, nothing but ribaldry, profanation, blasphemy, all licence of offence to god, and man, is practis'd. I dare not deny a great part of this (and am sorry, I dare not) because in some mens abortive features (and would they had never boasted the light) it is ouer-true: But, that all are embarr'd in this bold adventure for hell, is a most uncharitable thought, and, vter'd, a more malicious slander. For my particular, I can (and from a most clear conscience) affirm, that I have ever trembled to thinke toward the least prophaneneffe; have loathed the use of such foule, and vn-wash'd baudry, as is now made the foode of the inscene: And, howsoever I cannot escape, from some, the imputation of sharpnesse, but that they will say, I have taken a pride, or lust, to be bitter, and not my yongest infant but hath come into the world with all his teeth; I would aske of these supercilious politiques, what nation, societie, or generall order, or state I haue provok'd? what publique person? whether I haue not (in all these) prefered their dignitie, as mine owne person, safe? My workes are read, allow'd, (I speake of these that are intirely mine) looke into them: What broad reproofoes haue I vs'd? Where haue I beene particular? Where personall? except to a mimick, cheater, bawd, or buffon, creatures (for}
their insolencies) worthy to be tax'd? Yet, to which of these so pointingly, as he might not, either ingenuously have confess’d, or wisely dissembled his disease? But it is not rumour can make men guilty, much less entitle me, to other men’s crimes. I know, that nothing can bee so innocently writ, or carried, but may be made obnoxious to construction; marly, while I bear mine innocence about mee, I feare it not. Application is now, growne a trade with many; and there are, that profess to haue a key for the decyphering of every thing: but let wise and noble persons take heed how they be too credulous, or give leave to these invading interpreters, to bee over-familiar with their names, who cunningly, and often, vitre their owne virulent malice, vnder other mens simplest meanings. As for those, that will (by faults which charitie hath rak’d vp, or common honestie conceal’d) make themselves a name with the multitude, or (to draw their rude, and beastly claps) care not whose living faces they intrench, with their petulant files; may they doe it, without a rival, for me: I choose rather to live graud in obscuritie, then share with them, in so preposterous a name. Nor can I blame the wishes of those severer, and wiser patriots, who providing the hurts these licentious spirits may doe in a state, desire rather to see foules, and devils, and those antique reliques of barbarisme retir’d, with all other ridiculous, and exploded follies: then behold the wounds of private men, of princes, and nations. For, as Horace makes Trebativs speake, among these

Sibi quiq; timet, quamquam est intactus, & odit.

68 Yet] Or Q 69 ingeniously Q 84 rack’d B 91 severer] graue Q wiser] wise G 97 among] in Q
And men may infully impute such rages, if continu'd, to the writer, as his sports. The increase of which lust in liberty, together with the present trade of the stage, in all their miscelaine enter-ludes, what learned or liberall soule doth not already abhor? where nothing but the filth of the time is utter'd, and that with such impropriety of phrase, such plenty of solocismes, such 105 deaeh of sense, so bold prolepe's, so rackt metaphor's, with brothelry, able to violate the care of a pagan, and blasphemy, to turne the bloud of a christian to water.

I cannot but be serious in a cause of this nature, wherein my fame, and the reputations of divers honest, and learned are the questioun; when a Name, so ful of authority, antiquity, and all great marke, is (through their insolence) become the lowest scorne of the age: and those men subject to the petulancy of every vernacularus Orator, that were wont to bee the care of Kings, and happiest Monarchs. This it is, that hath not only rap't me to present indignation, but made me [446] studious, heretofore; and, by all my actions, to fland off, from them: which may most appeare in this my latest worke (which you, most learned Arbitresses, have seene, iudg'd, and to my crowne, approv'd) wherein I have labour'd, for their instruction, and amendment, to reduce, not onely the ancient formes, but manners of the scene, the easinesse, the propriety, the innocence, and last the doctrine, which is the principal end of poezie, to informe men, in the best reason of living. And though my catastrophe may, in the strict rigour of comick law, meet with censure, as turning back to my promis; I desire the learned, and charitable critick to have so much faith in me, to 130

102 miscelaine] miscellane G 104 filth] garbage Q and that with] and with G 110 reputations] reputation G
thinke it was done off industri: For, with what ease I could have varied it, neerer his scale (but that I feare to boast my owne faculty) I could here insert. But my speciall ayme being to put the snaffle in their mouths, that crie out, we never punishe vice in our enterludes, &c. I tooke the more liberty; though not without some lines of example, drawne even in the ancients themselves, the gcings out of whose comedies are not alwaies joyfull, but oft-times, the bawdes, the servants, the riuals yea, and the masters are mulcted: 140 and fitly, it being the office of a comick-Poet, to imitate iustice, and instruct to life, as well as puritie of language, or fhirre vp gentile affections. To which, I shall take the occasion else-where to speake. For the present (most reuerenced Sisters) as I have car'd to be thankfull for your affections past, and here made the understanding acquainted with some ground of [447] your favours; let me not despaine their continuance, to the maturing of some worthier fruits: wherein, if my Muses be true to me, I shall raise the despis'd head of poetrie againe, and stripping her out of those rotten and base rags, wherwith the Times haue adulterated her form, restore her to her primitive habit, feature, and maiestly, and render her worthy to be imbraced, and kist, of all the great and master-spirits of our world. 150 As for the vile, and slothfull, who never affected an act, worthy of celebration, or are so inward with their owne vicious natures, as they worthily feare her; and thinke it a high point of policie, to keepe her in contempt with their declamatorie, and windy inuicuiues: 160 shee shall out of iust rage incite her servants (who are

143 To which, vpon my next opportunity toward the examining & digefting of my notes, I shall speake more wealthily, and pay the World a debt. In the meane time Q 159 a] an G
Epistle Dedicatory

genus irritabile) to spout inke in their faces, that shall eate, farder then their marrow, into their fames; and not CINNAMVS the barber, with his arte, shall be able to take out the brands, but they shall live, and bee read, till the wretches dye, as things worst deseuing of themselves in chiefe, and then of all mankind.

163 farder] farther G 169 From my house in the Black-Friars this 11. of February. 1607 Q From my House in the Black-Friars, this 11th day of February, 1607 G
The Persons of the Play.

VOLPONE, a Magnifico.
MOSCA, his Parasite.
VOLTORE, an Advocate.
CORBACCIO, an Old Gentleman.
CORVINO, a Merchant.
AVOCATORI, four Magistrates.
NOTARIO, the Register.
NANO, a Dwarf.
CASTRONE, an Eunuch.
GREGE.

POLITIQUE WOVLDE-BEE, a Knight.
Peregrine, a Gent.-trawailer.
BONARIO, a yong Gentleman.
FINE MADAME WOVLDE-BEE, the Knights wife.
CELIA, the Merchants wife.
COMMANDATORI, Officers.
MERCATORI, three Merchants.
ANDROGYNO, a Hermaphrodite.
SERVITORE, a Servant.
WOMEN.

THE SCENE

VENICE.

THE SCENE VENICE.] om. Q G re-arranges this page, and makes some slight changes in the descriptions of the characters.
VOLPONE, OR THE FOXE.

THE ARGUMENT.

V olpone, childleffe, rich, faines Sicke, despaires,
O ffers his flate to hopes of severall heires,
L ies languishing; [His Parafite receaues
P resents of all, affures, deludes: Then weaves
O ther crosse-plots, which ope' themselfes, are told.
N ew tricks for safety, are fought; they thrive:
   When, bold,
E ach tempts th' other againe, and all are fold.

PROLOGVE.

N ow, luck yet fend vs, and a little wit
Will ferue, to make our play hit;
   (According to the palates of the feafon)
Here is ri' me, not emptie of reafon:
This we were bid to credit, from our Poet,
   Whose true scope, if you would know it,
In all his poemes, fiil, hath been this meafure,
   To mixe profit, with your pleafure;
And not as fome (whose throats their enuy faying)
   Cry hoarfely, all he writes, is rayling:
And, when his playes come forth, thinke they can flout them,
   With faying, he was a yeere about them.
To thefe there needs no lie, but this his creature,
   Which was, two months fiince, no feature;
And, though he dares giue them fiue liues to mend it,
   'Tis knowne, fiue weekes fully pen'd it:

Yet] God Q
From his owne hand, without a co-adiutor, [450]
    Nounce, iourney-man, or tutor.
Yet, thus much I can giue you, as a token
    Of his playes worth, no egges are broken; 20
Nor quaking custards with fierce teeth affrighted,
    Wherewith your rout are so delighted;
Nor hales he in a gull, old ends reciting,
    To stop gaps in his loofe writing;
With such a deale of monfrous, and forc'd action: 25
    As might make Bet'lem a faction:
Nor made he' his play, for iefts, stolne from each table,
    But makes iefts, to fit his fable.
And, to prents quick comadie, refined,
    As beft Criticks haue designd, 30
The lawes of time, place, perfons he obferueth,
    From no needfull rule he fwerueth.
All gall, and coppresse, from his inke, he drayneth,
    Onely, a little falt remayneth;
Wherewith, he'll rub your cheeks, til (red with
    laughter)
    They shall looke fresh, a weeke after.

20 Playes worth, No B     27 Play B
Act I. Scene I.

Volpone, Mosca.

Good morning to the day; and, next, my gold:
Open the shrine, that I may see my saint.
Haile the worlds foule, and mine; More glad
then is
The teeming earth, to see the long’d-for sunne
Peepe through the hornes of the celestiall ram,
Am I, to view thy splendor, darkening his:
That, lying here, amongst my other hoords,
Shew’st like a flame, by night; or like the day
Strooke out of chaos, when all darkness fled
Vnto the center. O, thou fonne of Sol,
(But brighter then thy father) let me kisse,
With adoration, thee, and euer relique
Of sacred treasure, in this blessed roome.
Well did wife Poets, by thy glorious name,
Title that age, which they would have the beft;
Thou being the beft of things: and far transcending
All fitte of ioy, in children, parents, friends,
Or any other waking dreame on earth.
Thy lookes, when they to Venvs did acribe,
They shou’d have giu’n her twenty thousand Cupids;
Such are thy beauties, and our loues [Deare saint, [451]—
Riches, the dumbe god, that giu’st all men tongues:
That canst doe nought, and yet mak’st men doe all things;
The price of soules; eu’n hell, with thee to boot,
Is made worth heaven! Thou art virtue, fame, 
Honour, and all things else! Who can get thee,
He shall be noble, valiant, honest, wife—
  Mos. And what he will, sir. Riches are in fortune
A greater good, then wifedome is in nature.
  Vol. True, my beloved Mosca. Yet, I glory
More in the cunning purchase of my wealth,
Then in the glad possession since I gaine
No common way: I use no trade, no venter;
I wound no earth with plow-shares; fat no beasts
To feede the shambles; have no mills for yron,
Oyle, corne, or men, to grinde hem into poulder;
I blow no fubstill glasse; expoie no ships
To threatnings of the furrow-faced sea;
I turne no moneys, in the publike banke;
Nor virtue private— Mos. No, sir, nor deoure
Soft prodigalls. You shall ha' home will swallow
A melting heire, as glibly, as your Dutch
Will pills of butter, and ne're purge for't;
Teare forth the fathers of poore families
Out of their beds, and coffin them, alioe,
In some kind, claiping prison, where their bones
May be forth-comming, when the flesh is rotten:
But, your sweet nature doth abhorre these courfes;
You lothe, the widowes, or the orphans teares
Should wash your pauements; or their pittious cryes
Ring in your roofes; and beate the aire, for vengeance.—
  Vol. Right, Mosca, I doe lothe it. Mos. And
  besides, sir,
You are not like the thresher, that doth stand
With a huge flail, watching a heape of corne,
And, hungrie, dares not taste the smallest graine,
But feeds on mallowes, and such bitter herbs;

34 plow-shares, I fat B 40 priuate. QB 51 roofes: QB
vengeance. QB 53 the] a QB
or The Foxe

Nor like the merchant, who hath fill’d his vaults
With Romagna, and rich Candian wines,
Yet drinks the lees of Lombards vineger:
You will not lie in straw, whilst moths, and wormes
Feed on your fumptuous hangings, and soft beds.
You know the vie of riches, and dare giue, now,
From that bright heape, to me, your poore obseruer,
Or to your dwarfe, or your hermaphrodite,
Your eunuch, or what other household-trifle
Your pleafure allowes maint’nance.— Vol. Hold
thee, Mosca,
[452]
Take, of my hand; thou strik’st on truth, in all:
And they are eenious, terme thee parasite.
Call forth my dwarfe, my eunuch, and my foole,
And let ’hem make me fport. What shoulde I doe,
But cocker vp my genius, and liue free
To all delights, my fortune calls me to?
I haue no wife, no parent, child, allie,
To giue my substance to; but whom I make,
Must be my heire: and this makes men obserue me.
This drawes new clients, daily, to my house,
Women, and men, of every sexe, and age,
That bring me prefents, fend me plate, coyne, ieweles,
With hope, that when I die, (which they expext
Each greedy minute) it shal then returne,
Ten-fold, vpon them] whil’st fome, couetous
Aboue the reft, seekke to engrosse me, whole,
And counter worke, the one, vnto the other,
Contend in gifts, as they would feeme, in loue:
All which I fuffer, playing with their hopes,
And am content to coyne ’hem into profit,
And looke vpon their kindneffe, and take more,
And looke on that; still bearing them in hand,
Volpone

Letting the cherry knock against their lips,
And, draw it, by their mouths, and back againe. How now!

Act I. Scene II.

Nano, Androgyno, Castrone,
Volpone, Mosca.

Now, roome, for fresh gamblers, who doe will you to know,
They doe bring you neither play, nor Vniuerfitie show;
And therefore doe intreat you, that whatsoever they rehearse,
May not fare a whit the worse, for the falspe pace of the verse.
If you wonder at this, you will wonder more, ere we passe,
For know, here is inclos'd the Soule of Pythagoras,
That juggler divine, as hereafter shall follow;
Which Soule (fast, and loose, sir) came first from Apollo,
And was breath'd into Æthalides, Mercyrivs his sonne,
Where it had the gift to remember all that euer was done.
From thence it fled forth, and made quick transmigracion
To goldy-lockt Ævphorvvs, who was kill'd, in good fashion,
At the siege of old Troy, by the Cuckold of Sparta.
Hermodimvs was next (I find it, in my charta) [458]
To whom it did passe, where no sooner it was missing,
But with one Pyrrhus, of Delos, it learn'd to goe a fishing:

Act I. . . . Mosca.] Re-enter Mosca with Nano, Androgyno, and Castrone. G
And thence, did it enter the Sophist of Greece.

From Pythagore, shee went into a beautifull peace,
Hight Aspasia, the meretrix; and the next toffe of her
Was, againe, of a whore, shee became a Philosopher,
Crates the Cynick: (as it selfe doth relate it)
Since, Kings, Knights, and Beggars, Knaues, Lords
and Foolees gat it,

Besides, oxe, and ass, camnell, mule, goat, and brock,
In all which it hath spoke, as in the Coblers cock.
But I come not here, to discourse of that matter,
Or his one, two, or three, or his great oath, by quater,
His musicks, his trigon, his golden thigh,
Or his telling how elements shift: but I
Would aske, how of late, thou hast suffered translation,
And shifted thy coat, in these dayes of reformation?
And. Like one of the reformed, a Foole, as you see,
Counting all old doctrine hereof.

Nan. But not on thine owne forbid meates haft thou
venter'd?

And. On fish, when firft, a carthusian I enter'd.
Nan. Why, then thy dogmaticall silence hath left
thee?

And. Of that an obstreperous Lawyer bereft mee.
Nan. O wonderfull change! when Sir Lawyer for-
dooke thee,
For Pythagore's sake, what body then tooke thee?
And. A good dull moyle. Nan. And how? by that
meanes,
Thou wert brought to allow of the eating of beanes?

And. Yes. Nan. But, from the moyle, into whom
did'st thou passe?
And. Into a very strange beast, by some writers
call'd an ass;
By others, a precife, pure, illuminate brother,
Of those devoure flesh, and sometimes one another:

how? Q
And will drop you forth a libell, or a sanctified lie,
Betwixt every spoonefull of a nativitie-pie.

NAN. Now quit thee, for heaven, of that profane
nation;
And gently, report thy next transmigration.

AND. To the same that I am. NAN. A creature of
delight?

AND (what is more then a Foole) an hermaphrodite?

Now 'pray thee, sweet Soule, in all thy variation,
Which body wouldst thou choose, to take vp thy
station?

AND. Troth, this I am in, even here would I tarry.

NAN. 'Cause here, the delight of each sexe thou
canst vary?

AND. Alas, those pleasures be stale, and forsaken;
No, 'tis your Foole, wherewith I am so taken,
The onely one creature, that I can call blessed:
For all other formes I haue prou'd most disstressed.

NAN. Spoke true, as thou wert in Pythagoras still. [454]
This learned opinion we celebrate will,
Fellow eunuch (as behooues vs) with all our wit and
art,
To dignifie that, whereof our selues are so great, and
speciall a part.

Vol. Now very, very pretty: Mosca, this
Was thy invention? Mos. If it pleafe my patron,
Not else. Vol. It doth, good Mosca. Mos. Then
it was, fir.

SONG.

Ooles, they are the onely nation
Worth mens enuy, or admiration;
Free from care, or sorrow-taking,
Selues, and others merry-making:

and Castrone sing. G
or The Foxe

All they speake, or doe, is sterling.
Your Foole, he is your great mans dearling,
And your ladies sport, and pleasure;
Tongue, and bable are his treasure.
Eene his face begetteth laughter,
And he speakes truth, free from slaughter;
Hee's the grace of every feast,
And, sometimes, the chiefest guest:
Hath his trencher, and his foole,
When wit waites upon the foole.

O, who would not bee
Hee, hee, hee?

One knocks without.

Vol. Who's that? away, looke Mosca. Mos:

Foole, be gone,
'Tis signior VOLTRE, the Aduocate,
I know him, by his knock. Vol. Fetch me my gowne, My furres, and night-caps; fay, my couch is changing:
And let him entertaine himselfe, awhile,
Without i' th' gallerie. Now, now, my clients
Beginne their visitation! vulture, kite,
Rauen, and gor-crow, all my birds of prey,
That thinke me turning carcasse, now they come:
I am not for 'hem yet. How now? the newes?

Maffie, and antique, with your name inscrib'd,
And armes ingrauen. Vol. Good! and not a foxe Stretch'd on the earth, with fine delusive sleights,
Mocking a gaping crow? ha, Mosca? Mos. Sharpe,

Vol. Give me my furres. Why dost thou laugh so, man?

82 [Knocking without. G  83 [Exeunt Nano and CASTRONE. G
92 Re-enter Mosca with the gown, &c. G  98 [Puts on his sick
dress. G
Volpone

Mos. I cannot choose, sir, when I apprehend
What thoughts he has (without) now, as he walkes: 100
That this might be the last gift, he should give;
That this would fetch you; if you dyed to day, 455
And gave him all, what he should be to morrow;
What large returne would come of all his venters;
How he should worship'd be, and reuerenc'd;
Ride, with his furres, and foot-clothes; waited on
By herds of fooles, and clients; haue cleere way
Made for his moyle, as letter'd as himselfe;
Be cald the great, and learned Advocate:
And then concludes, there's nought impossible. 110

Vol. Yes, to be learned, Mosca. [Mos. O, no:
rich
Implies it. Hood an affe, with reuerend purple,
So you can hide his two ambitious eares,
And, he shall passe for a cathedrall Doctor.

Vol. My caps, my caps, good Mosca, fetch him in. 115
Mos. Stay, sir, your ointment for your eyes. Vol.
That's true;
Dispatch, dispatch: I long to haue possession
Of my new present. Mos. That, and thousands more,
I hope, to see you lord of. Vol. Thankes, kind

Mosca.

Mos. And that, when I am lost in blended dust, 120
And hundred fuch, as I am, in succession——
Vol. Nay, that were too much, Mosca. Mos.
You shall liue,
Still, to delude these harpyes. Vol. Louing Mosca,
'Tis well, my pillow now, and let him enter.
Now, my fain'd cough, my phthisick, and my gout, 125
My apoplexy, palfie, and catarrhes,
Helpe, with your forced functions, this my posture,

100 without] within Q  124 Exit Mosca. G  126 Catarrhe Q
or The Foxe

Wherein, this three yeere, I haue milk’d their hopes. He comes, I heare him (vh, vh, vh, vh) Ō.

Act I. Scene III.

Mosca, Voltore, Volpone.

You still are, what you were, sir. Onely you
(Of all the rest) are he, commands his loue:
And you doe wisely, to preferue it, thus,
With early visitation, and kind notes
Of your good meaning to him, which, I know,
Cannot but come most gratefull. Patron, sir.
Here’s signior Voltore is come— Volp. What
fay you?
Mos. Sir, signior Voltore is come, this morning,
To visit you. Volp. I thanke him. Mos. And hath
brought
A piece of antique plate, bought of S. Marke,
With which he here presents you. Volp. He is wel-
come.
Pray him, to come more often. Mos. Yes. Volt.
What sayes he?
Mos. He thanks you, and desires you see him often.
him neere, where is he?
I long to seele his hand. Mos. The plate is here, sir. Volt.
How fare you, sir? Volp. I thanke you,
signior Voltore.
Where is the plate? mine eyes are bad. Volt. I’m
forry,
To see you still thus weake. Mos. That he is not
weaker.

129 [coughing. G  Act I. . . . Volpone.] Re-enter Mosca,
introducing Voltore, with a piece of Plate. G  7 [faintly. G
17 [putting it into his hands. G  18 [Aside. G
VOLP. You are too munificent. VOLT. No, sir, would to heauen, I could as well glue health to you, as that plate. 20
VOLP. You glie, sir, what you can. I thanke you. Your loue Hath taffe in this, and shall not be vn-anfwer'd.
I pray you see me often. VOLT. Yes, I shall, sir.
VOLP. Be not far from me. Mos. Doe you obferue that, sir?
VOLP. Harken vnto me, still: It will concerne you. 25 Mos. You are a happy man, sir, know your good.
VOLP. I cannot now laft long— (Mos. You are his heire, sir.
VOLT. Am I?) VOLP. I feele me going, (vh, vh, vh, vh.) I am fayling to my port, (vh, vh, vh, vh?) And I am glad, I am fo neere my hauen. 30 Mos. Alas, kind gentleman, well, we muft all goe—
VOLT. But, MOSCA—— Mos. Age wil conquer. VOLT. 'Pray thee heare me.
Am I inftcrib'd his heire, for certayne? Mos. Are you?
I doe begfeech you, sir, you will vouchsafe To write me, i' your family. All my hopes, 35 Depend vpon your worship. I am loft, Except the rising sunne doe shine on me.
VOLT. It fhall both shine, and warme thee, MOSCA. Mos. Sir.
I am a man, that haue not done your loue All the worft offices: here I weare your keyes, 40 See all your coffers, and your caskets lockt, Keepe the poore inuentorie of your iewels, Your plate, and moneyes, am your fteward, sir, Husband your goods here. VOLT. But am I fole heire?
or The Foxe

Mos. Without a partner, sir, confirm’d this morning; 45
The waxe is warme yet, and the inke scarfe drie
Upon the parchment. Volt. Happy, happy, me!
By what good chance, sweet Mosca? Mos. Your
defert, sir;
I know no second caufe. Volt. Thy modestie
Is loth to know it; well, we shall requite it. 50
Mos. He euer lik’d your courfe, sir, that first tooke
him.
I, oft, haue heard him say, how he admir’d
Men of your large profession, that could speake
To euery caufe, and things mere contraries,
Till they were hoarse againe, yet all be law;
That, with most quick agilitie, could turne,
And re-turne; make knots, and vndoe them;
Gieue forked counsell; take prouoking gold 457
On either hand, and put it vp: thefe men,
He knew, would thrue, with their humilitie.
And (for his part) he thought, he should be blest
To haue his heire of such a suffering spiritt,
So wife, so graue, of so perplex’d a tongue,
And loud withall, that would not wag, nor scarce
Lie still, without a fee; when euery word
Your worship but lets fall, is a cecchine!

Another knocks.

Who’s that? one knocks, I would not haue you seene, sir.
And yet—pretend you came, and went in haste; 70
I’le fasshion an excufe.] And, gentle sir,
When you doe come to swim, in golden lard,
Vp to the armes, in honny, that your chin
Is borne vp stiffe, with fatnesse of the floud,
Thinke on your vaffall; but remember me:

50 loth] not G 57 re-turne] [re-]return; [could] G
67 Q om. stage-direction. [Knocking without. G
I ha' not beene your worft of clients. **VOLT. MOSCA—**

**Mos.** When will you haue your inuenterie brought, fir?

Or see a copy of the will? (anon)
I'le bring 'hem to you, fir. Away, be gone,
Put businesse i' your face. **VOLP.** Excellent, **MOSCA**!
Come hither, let me kiffe thee. **Mos.** Keepe you stille, fir.

**Here is CORBACIO. VOLP.** Set the plate away,
The vulture's gone, and the old rauen's come.

**Act I. Scene III.**

**MOSCA, CORBACIO, VOLPONE.**

**B** Etake you, to your silence, and your sleepe:

Stand there, and multiply. Now, shall wee see
A wretch, who is (indeed) more impotent,
Then this can faine to be; yet hopes to hop
Ouer his graue. **Signior CORBACIO!**

**Yo' are very welcome, fir. CORB.** How do's your patron?

**Mos.** Troth, as he did, fir, no amends. **CORB.**
What? mends he?

**Mos.** No, fir: he is rather worfe. **CORB.** That's well. Where is he?

**Mos.** Vpon his couch, fir, newly fall'n a sleepe.
**Corb.** Do's he sleepe well? **Mos.** No winke, fir, all this night,
Nor yesterbay, but slumbers. **Corb.** Good! He should take

Some counsell of physicians: I haue brought him

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76 Q om. parentheses. 78 [Exit VOLTORE. G] [springing up. G]
79 Q om. comma. 2 [Putting the plate to the rest. G]
5 Enter CORBACIO. G
An opiate here, from mine owne Doctor——

Mos. He will not heare of drugs. CORB. Why?
I my selfe
Stood by, while 't was made; saw all th' ingredients: 15
And know, it cannot but most gently worke.
My life for his, 'tis but to make him sleepe. [458]
VOLP. I, his last sleepe, if he would take it. Mos.
Sir,
He ha's no faith in physicke. CORB. 'Say you? 'fay you?
Mos. He ha's no faith in physicke: he do's thynke, 20
Most of your Doctors are the greater danger,
And worfe disease, 't escape. I often haue
Heard him protest, that your physitian
Should never be his heire. CORB. Not I his heire?
Mos. Not your physitian, sir. CORB. O, no, no, no, 25
I doe not meane it. Mos. No, sir, nor their fees
He cannot brooke: he fayes, they flay a man,
Before they kill him. CORB. Right, I doe conceive you.

Mos. And then, they doe it by experiment;
For which the law not onely doth abfolue th'hem, 30
But gines them great reward: and, he is loth
To hire his death, so. CORB. It is true, they kill,
With as much licence, as a judge. Mos. Nay, more;
For he but kills, sir, where the law condemnes,
And these can kill him, too. CORB. I, or me: 35
Or any man. How do's his apoplexe?
Is that strong on him, still? Mos. Most violent.
His speech is broken, and his eyes are set,
His face drawne longer, then 't was wont—— CORB.
How? how?
Stronger, then he was wont? Mos. No, sir: his face 40
Drawne longer, then 't was wont. CORB. O, good.
Mos. His mouth

Is euer gaping, and his eye-lids hang.  Corb.  Good.
  Mos.  A freezing nummefle stiffens all his ioynts,
And makes the colour of his flesh like lead.  Corb.
'Tis good.
  Mos.  His pulfe beats slow, and dull.  Corb.  Good
symptomes, still.
  Mos.  And, from his brain— Corb.  Ha? how?
not from his brain?
  Mos.  Yes, sir, and from his brain— (Corb.  I
conceiue you, good.)
  Mos.  Flowes a cold sweat, with a continuall rheume,
Forth the resouled corners of his eyes.
  Corb.  Is't possibile? yet I am better, ha!
How do's he, with the swimming of his head?
  Mos.  O, sir, 'tis past, the fcotomy; he, now,
Hath loft his feeling, and hath left to inort:
You hardly can perceiue him, that he breathes.
  Corb.  Excellent, excellent, sure I shall out-last him:
This makes me yong againe, a score of yeeres.
  Mos.  I was a comming for you, sir.  Corb.  Has
he made his will?
What has he giu'n me?  Mos.  No, sir.  Corb.  Noth-
ing? ha?
  Mos.  He has not made his will, sir.  Corb.  Oh,
oh, oh.
What then did Voltore, the Lawyer, here?
  Mos.  He smelt a carcase, sir, when he but heard
My master was about his testament;
As I did urge him to it, for your good——
  Corb.  He came vnto him, did he? I thought so.
  Mos.  Yes, and prefented him this piece of plate.
  Corb.  To be his heire?  Mos.  I doe not know, sir.
  Corb.  True,

46-7 Corb.—brain—] om. G  47 Q om. parentheses.
60 What then] But what Q
or The Foxe

I know it too. Mos. By your owne scale, sir. Corb.
Well,
I shall preuent him, yet. See, Mosca, looke,
Here, I haue brought a bag of bright cecchines,
Will quite weigh downe his plate. Mos. Yea, mary,
sir.
This is true phyfick, this your sacred medicine,
No talke of opiates, to this great elixir.

Corb. 'Tis aurum palpabile, if not potabile.
Mos. It shall be minister'd to him, in his bowle?
This will recouer him. Corb. Yes, doe, doe, doe.
Mos. I thinke, it were not beft, sir. Corb. What?
Mos. To recouer him.
Corb. O, no, no, no; by no meanes. Mos. Why,
sir, this
Will worke some strange effect, if he but feele it.

Corb. 'T is true, therefore forbeare, I'le take my
venter:
Gue me't againe. Mos. At no hand, pardon me;
You shall not doe your felfe that wrong, sir. I
Will fo aduife you, you shall haue it all.
Corb. How? Mos. All, sir, 'tis your right, your
owne; no man
Can claime a part: 'tis yours, without a riuall,
Decree'd by deftinie. Corb. How? how, good Mosca?
Mos. I'le tell you, sir. This fit he shall recouer;
Corb. I doe conceiue you. Mos. And, on firft
advantage
Of his gayn'd fene, will I re-importune him
Vnto the making of his testament:
And shew him this. Corb. Good, good. Mos. 'Tis
better yet,

67 [Aside. G 70 sir! B [taking the bag. G 75 cordiall! B
87 recouer— B 91 [Pointing to the money. G
If you will heare, sir. CORB. Yes, with all my heart.
Mos. Now, would I counsell you, make home with speed;
There, frame a will; whereto you shall inscribe
My master your sole heire. CORB. And disinherit 95
My sone? Mos. O, sir, the better: for that colour
Shall make it much more taking.] CORB. O, but colour?
Mos. This will, sir, you shall fend it vnto me.
Now, when I come to enforce (as I will doe)
Your cares, your watchings, and your many prayers,
Your more then many gifts, your this dayes present,
And, laft, produce your will; where (without thought,
Or leaft regard, vnto your proper issue,
A sone fo braue, and highly meriting)
The streame of your diuerted loue hath throwne you
Vpon my master, and made him your heire:
He cannot be fo flupide, or fo dead,
But, out of conscience, and mere gratitude——
[460] CORB. He must pronounce me, his? Mos. 'Tis true. CORB. This plot
Did I thinke on before. Mos. I doe beleue it. 110
CORB. Doe you not beleue it? Mos. Yes, sir.
CORB. Mine owne proieCT.
Mos. Which when he hath done, sir—— CORB.
Publifh'd me his heire?
Mos. And you fo certayne, to furuiue him——
CORB. I.
Mos. Being fo lusty a man—— CORB. 'Tis true.
Mos. Yes, sir——
CORB. I thought on that too. See, how he should be 115
The very organ, to expresse my thoughts!
Mos. You haue not onely done your selfe a good——
CORB. But multiplyed it on my sone? Mos. 'Tis right, sir.
Corb. Still, my inuention. Mos. 'Lasse sir, heauen knowes,
It hath beene all my studie, all my care,
(I' eene grow grey withall) how to worke things —
Corb. I doe conceiue, sweet Mosca. Mos. You are he,
For whom I labour, here. Corb. I, doe, doe, doe:
I'le straight about it. Mos. Rooke goe with you,
rauen.
Corb. I'know thee honest. Mos. You doe lie,
sir— Corb. And—
Mos. Your knowledge is no better then your eares,
sir.
Corb. I doe not doubt, to be a father to thee.
Mos. Nor I, to gull my brother of his bleffing.
Corb. I may ha' my youth reftr'd to me, why not?
Mos. Your worship is a precious affe— Corb.
What fay'ft thou?
Mos. I doe desire your worship, to make hafte, sir.
Corb. 'Tis done, 'tis done, I goe. Volp. O, I shall burst;
Let out my sides, let out my sides——— Mos. Con-
tayne
Your fluxe of laughter, sir: you know, this hope
Is fuch a bait, it couers any hooke.
Volp. O, but thy working, and thy placing it!
I cannot hold; good rascall, let me kiffe thee:
I neuer knew thee, in fo rare a humour.
Mos. Alas, sir, I but doe, as I am taught;
Follow your graue instruictions; giue 'hem wordes;
Powe oyle into their eares: and fend them hence.
Volp. 'Tis true, 'tis true. What a rare punishment
Is avarice, to it selfe? Mos. I, with our helpe, sir.

his couch. G
Volpone

VOLP. So many cares, so many maladies,
So many feares attending on old age,
Yea, death so often calleth on, as no wish
Can be more frequent with them, their limbs faint,
Their senses dull, their seeing, hearing, going,
All dead before them; yea, their very teeth,
Their instruments of eating, fayling them;
Yet this is reckon'd life! Nay, here was one,
Is now gone home, that wishes to live longer!
Feeles not his gout, nor palfie, faines himselfe
Yonger, by scores of yeeres, flatters his age,
With confident belying it, hopes he may
With charmes, like Æson, haue his youth restor'd:
And with these thoughts so battens, as if fate
Would be as easily cheated on, as he,
And all turnses aire! Who's that, there, now? a third?

Mos. Clofe, to your couch againe: I heare his voyce.
It is CORVINO, our spruce Merchant. VOLP. Dead.
Mos. Another bout, sir, with your eyes. Who's there?

Act I. Scene v.

Mosca, Corvino, Volpone.

SIGNIORE CORVINO! come most wisht for! O,
How happy were you, if you knew it, now!
tardie houre is come, sir.
CORV. He is not dead? Mos. Not dead, sir, but
as good;
He knowes no man. CORV. How shall I doe, then?
Mos. Why, sir?

159 Q om. stage-direction. [knocking within. G 161 [lies
down as before. G 162 [anointing them. G Act I. . . .
Volpone.] Enter Corvino. G
Corv. I haue brought him, here, a pearle. Mos.
Perhaps, he has
So much remembrance left, as to know you, sir;
He still calls on you, nothing but your name
Is in his mouth: Is your pearle orient, sir?
Corv. Venice was neuer owner of the like.
Signior Corvino.
Mos. 'He calls you, step and giue it him. H' is
here, sir,
And he has brought you a rich pearle. Corv. How
doe you, sir?
Tell him, it doubles the twelue carat. Mos. Sir,
He cannot understand, his hearing's gone;
And yet it comforts him, to see you— Corv. Say,
I haue a diamant for him, too. Mos. Best shew't, sir,
Put it into his hand; 'tis onely there
He apprehends: he has his feeling, yet.
See, how he grasps it! Corv. 'Laffe, good gentle-
man!
How pittifull the sight is! Mos. Tut, forget, sir.
The weeping of an heire should still be laughter,
Vnder a viior. Corv. Why? am I his heire?
Mos. Sir, I am sworne, I may not shew the will,
Till he be dead: But, here has beene Corbaccio,
Here has beene Voltore, here were others too,
I cannot number 'em, they were so many,
All gaping here for legacies; but I,
Taking the vantage of his naming you,
(Signior Corvino, Signior Corvino) tooke
Paper, and pen, and inke, and there I ask'd him,
Whom he would haue his heire? Corvino. Who
Should be executor? Corvino. And,
To any question, he was silent too,
Volpone

I still interpreted the nods, he made
(Through weakehess) for consent: and sent home th’ others,
Nothing bequeath’d them, but to cry, and curfe.

They embrace.

Corv. O, my deare Mosca. Do’s he not perceiue vs?

Mos. No more then a blind harper. He knowes no man,
No face of friend, nor name of any servuant,
Who’t was that fed him laft, or gaue him drinke:
Not tho’se, he hath begotten, or brought vp

Bastards,
Some dozen, or more, that he begot on beggers,
Gipseys, and Iewes, and black-moore, when he was drunke.

Knew you not that, sir? ’Tis the common fable.
The Dwarf, the Foole, the Eunuch are all his;
H’is the true father of his family,
In all, saue me: but he has giu’n ’hem nothing.

Corv. That’s well, that’s well. Art fure he does not heare vs?

Mos. Sure, sir? why, looke you, credit your owne fenfe.
The poxe approch, and adde to your difeases,
If it would send you hence the sooner, sir.

For, your incontinence, it hath deferu’d it
Throughly, and throughly, and the plague to boot.
(You may come neere, sir) would you would once clofe
Tho’se filthy eyes of yours, that flow with slime,
Like two frog-pits; and tho’se same hanging cheeks,
Couver’d with hide, in stead of skin: (nay, helpe, sir)
That looke like frozen dihs-clouts, fet on end.

38 Q om. stage-direction. 51 [Shouts in Vol.’s ear. G
Corv. Or, like an old smok'd wall, on which the
raine
Ran downe in streares. Mos. Excellent, sir, speake
out;
You may be lowder yet: a culuering,
Discharged in his eare, would hardly bore it.
Corv. His nose is like a common seoure, still run-
ning.
Mos. 'Tis good! and, what his mouth? Corv. A
very draught.
Mos. 'Pray you let me.
Faith, I could stifle him, rarely, with a pillow,
As well, as any woman, that should keepe him.
Corv. Doe as you will, but I'le be gone. Mos.
Be fo;
It is your presence makes him last so long.
Corv. I pray you, vie no violence. Mos. No, sir?
why?
Why should you be thus scrupulous? 'pray you, sir.
Corv. Nay, at your discretion. Mos. Well, good
sir, be gone.
Corv. I will not trouble him now, to take my
pearle?
Mos. Puh, nor your diamant. What a needlele
care
Is this afflicts you? [Is not all, here, yours?
Am not I here? whom you haue made? your creature?
That owe my being to you? Corv. Gratefull Mosca!
Thou art my friend, my fellow, my companion,
My partner, and shalt share in all my fortunes.
Your gallant wife, sir.
Now, is he gone: we had no other meanes,
To shoot him hence, but this. Volp. My diuine Mosca!
Thou haft to day out-gone thy selfe. Who's there? 85
Another knocks.
I will be troubled with no more. Prepare
Me musick, dances, banquets, all delights;
The Turke is not more fenfull, in his pleasures,
Then will Volpone. Let mee fee, a pearle?
A diamant? plate? cecchines? good mornings purchase; 90
Why, this is better then rob churches, yet:
Or fat, by eating (once a mon'th) a man.
Wife, to the English Knight, Sir Politico Would-bee,
(This is the stile, sir, is directed mee) 95
Hath sent to know, how you haue sleept to night,
And if you would be visited. Volp. Not, now.
Some three hours, hence—— Mos. I told the
Squire, so much.
Volp. When I am high with mirth, and wine:
then, then.
'Fore heauen, I wonder at the desperate value 100
Of the bold English, that they dare let loose
Their wijues, to all encounters! Mos. Sir, this knight
Had not his name for nothing, he is politique,
And knowes, how ere his wife affect strange aires,
Shee hath not yet the face, to be diñhonest. 105
But, had shee signior Corvino's wijues face——
Volp. Has shee so rare a face? Mos. O, sir, the
wonder,
The blazing starre of Italie! a wench
O' the firft yeere! a beautie, ripe, as harueft!
Whose skin is whiter then a fwan, all ouer! 110
Then filuer, snow, or lillies! a soft lip,
Would tempt you to eternitie of kissting!
And flesh, that melteth, in the touch, to bloud!
Bright as your gold! and louely, as your gold!

Volp. Why had not I knowne this, before? Mos.
     Alas, sir.

Myselfe, but yesterday, discouer'd it.
Volp. How might I see her? Mos. O, not possible;
Shee's kept as warily, as is your gold:
Neuer do's come abroad, neuer takes ayre,
But at a windore. All her lookes are sweet,
As the first grapes, or cherries: and are watch'd
As neere, as they are. Volp. I must see her——
     Mos. Sir.

There is a guard, of ten spies thick, vpon her;
All his whole household: each of which is set
Vpon his fellow, and haue all their charge,
When he goes out, when he comes in, examin'd.
Volp. I will goe see her, though but at her windore.
Mos. In some disguife, then. Volp. That is true.
I must
Maintayne mine owne shape, still, the fame: wee'll thinke.

Act II. Scene I.

Politique WOULD-BEE, PEREGRINE.

Sir, to a wife man, all the world's his foile.
It is not Italie, nor France, nor Europe,
That must bound me, if my fates call me forth.
Yet, I protest, it is no falt desire
Of seeing countries, shifting a religion,
Nor any dis-affection to the state

123 ten spies] spies ten G 128 then? Q 129 [Exeunt. G

ACT II. SCENE I. St. Mark's Place; a retired corner before Corvino's House. Enter Sir Politick Would-Be, and Peregrine. G
Volpone

Where I was bred (and, vnto which I owe
My dearest plots) hath brought me out; much lesse,
That idle, antique, stale, grey-headed proieast
Of knowing mens minds, and manners, with Vlysses:
But, a peculiar humour of my wiues,
Laid for this height of Venice, to obserue,
To quote, to leerne the language, and to forth——
I hope you trauell, sir, with licence? Per. Yes.
Pol. I dare the safelier conuerfe—— How long,
sir,

So lately!
You ha' not beeene with my lord Ambassador?
Per. Not yet, sir. Pol. 'Pray you, what newes,
sir, vents our climate?
I heard, laft night, a most strange thing reported
By some of my lords followers, and I long
To heare, how't will be seconed! Per. What was't,
sir?

Pol. Mary, sir, of a rauen, that shou'd build
In a ship royall of the Kings. Per. This fellow
Do's he gull me, trow? or is gull'd? your name, sir?
Pol. My name is Politique Wovld-Bee. Per.
O, that speaks him.

Your lady

Lies here, in Venice, for intelligence
Of tyres, and fasions, and behauour,
Among the curtizans? the fine lady Wovld-Bee?

Pol. Yes, sir, the spider, and the bee, oft-times,
Suck from one flowre. Per. Good sir Politique! [465]
I cry you mercie; I haue heard much of you:
'Tis true, sir of your rauen. Pol. On your knowl-
dge?

or The Foxe

PER. Yes, and your lyons whelping, in the Tower.

POL. Another whelpe! PER. Another, sir. POL.

Now, heauen! What prodigies be these? The fires at Berwike!
And the new starre! these things concurring, strange!
And full of omen! Saw you those meteors?

PER. I did, sir. POL. Fearefull! Pray you sir, confirme me,

Were there three porcupes feene, aboue the bridge,
As they glie out? PER. Sixe, and a sturgeon, sir.

POL. I am astonish'd! PER. Nay, sir, be not so;
Ile tell you a greater prodigie, then these——

POL. What should these things portend! PER.
The verie day

(Let me be sure) that I put forth from London,

There was a whale discouer'd, in the riuier,
As high as Woolwich, that had waited there
(Few know how manie mon'ths) for the subuersion
Of the Stode-Fleet. POL. Is't possible? Beleeue it,
'Twas either sent from Spaine, or the Arch-dukes!

SPINOLA's whale, vpon my life, my credit!
Will they not leave these proiects? Worthie sir,
Some other newes. PER. Faith, STONE, the foole,
is dead;

And they doe lacke a tauerne-foole, extremely.

POL. Is MASS' STONE dead! PER. H'is dead, sir,
why? I hope

You thought him not immortall? O, this Knight
(Were he well knowne) would be a precious thing
To fit our English stage: He that should write
But such a fellow, should be thought to faine
Extremely, if not maliciously. POL. STONE dead!

PER. Dead. Lord! how deeply, sir, you appre-
hend it?

41 and] and and CYUB and QG 50 Archduke, Q
55 dead? Q 60 [Aside. G dead? Q
He was no kinsman to you? Pol. That I know of. 
Well! that same fellow was an unknown fool. 
Per. And yet you knew him, it seemes? Pol. I 
did so. Sir, 
I knew him one of the most dangerous heads 65 
Living within the state, and so I held him. 
Per. Indeed, sir? Pol. While he liu'd, in action. 
He has receiu'd weekly intelligence, 
Upon my knowledge, out of the low Countries, 
(For all parts of the world) in cabages; 70 
And those dispens'd, againe, to' Ambassadors, 
In oranges, musk-melons, apricotes, 
Lemons, pome-citrons, and such like: sometimes, 
In Colchester-oysters, and your Selsey-cockles. 
Per. You make me wonder! Pol. Sir, upon my 
knowledge. 75 
Nay, I haue observ'd him, at your publique ordinarie,[466] 
Take his aduertisement, from a traveller 
(A concea'd states-man) in a trencher of meat; 
And, instantely, before the meale was done, 
Conuey an anfwere in a tooth-pick. Per. Strange! 80 
How could this be, sir? Pol. Why, the meat was cut 
So like his character, and so laid, as he 
Muss easily reade the cypher. Per. I haue heard, 
He could not reade, sir. Pol. So, 'twas giuen out, 
(In politie) by those, that did employ him: 85 
But he could read, and had your languages, 
And to't, as found a noodle—— Per. I haue heard, 
sir, 
That your Babiouns were spies; and that they were 
A kind of subtle nation, neere to China. 
Pol. I, I, your Mamuluchi. Faith, they had 90 
Their hand in a French plot, or two; but they
Were fo extremely giuen to women, as
They made difcouery of all: yet I
Had my aduices here (on wenfday last)
From one of their owne coat, they were return'd,
Made their relations (as the fashion is)
And now stand faire, for fresh imploymet. Per.
'Hart!
This, sir Poll: will be ignorant of nothing.
It feemes, sir, you know all? Pol. Not all, sir. But,
I haue fome generall notions; I doe loue
To note, and to obferue: though I liue out,
Free from the aftiue torrent, yet I'd marke
The currents, and the paffages of things,
For mine owne priuate vfe; and know the ebbes,
And flowes of state. Per. Beleeue it, sir, I hold
My selfe, in no small tie, vnto my fortunes,
For cafting me thus luckily, vpon you;
Whose knowledge (if your bountie equall it)
May doe me great afferlance, in inftuction
For my behauior, and my bearing, which
Is yet fo rude, and raw———. Pol. Why? came you
forth
Emptie of rules, for trauaile? Per. Faith, I had
Some common ones, from out that vulgar grammar,
Which he, that cry'd Italian to me, taught me.
Pol. Why, this it is, that spoiles all our braue
blouds,
Trusting our hopefull gentrie vnto pedants,
Fellowes of out-side, and mere barke. You feeme
To be a gentleman, of ingenuous race——
I not profefse it, but my fate hath bene
To be, where I haue bene consulted with,
In this high kind, touching fome great mens fonnes, [467]
Perfons of bloud, and honour——— Per. Who be
these, sir?

98 Poll. B [Aside. G 115 blouds; B
Volpone

Act II. Scene II.

Mosca, Politique, Peregrine,
Volpone, Nano,
Grege.

Vnder that windore, there't must be. The same.
Pol. Fellowes, to mount a banke! Did your instruc
ter
In the deare tongues, neuer dicourfe to you
Why,
Here shall you see one. Per. They are quack-faluers,
Fellowes, that liue by venting oyles, and drugs?
Pol. Was that the charactar he gaue you of them?
They are the onely-knowing men of Europe!
Great generall schollers, excellent phisicians,
Moift admir’d states-men, profeft favourites,
And cabinet-counfellors, to the greatest princes!
The onely languag’d-men, of all the world!
Per. And, I haue heard, they are moift lewd
impostors;
Made all of termes, and shreds; no leffe belyers
Of great-mens fauours, then their owne vile med’
cines;
Which they will vnter, vpon monstrous othes:
Selling that drug, for two pence, ere they part,
Which they haue valu’d at twelue crownes, before.
Pol. Sir, calumnies are anfwer’d beft with silence:
Your felfe shall judge. Who is it mounts, my friends?
Mos. Scorro of Mantua, sir. Pol. Is't he? nay,
then
I’le proudly promife, sir, you shall behold

Act II. . . . Grege.] Enter Mosca and Nano disguised, fol-
lowed by persons with materials for erecting a Stage. G
Another man, then has beene phant'fied to you.
I wonder, yet, that he should mount his banke
Here, in this nooke, that has beene wont t'appeare
In face of the piazza! Here, he comes.

VOLP. Mount, Zany. GRE. Follow, follow, follow, follow.

POL. See how the people follow him! h' is a man
May write 10000 crownes, in banke, here. Note,
Marke but his gesture: I doe vie to obferue
The state he keeps, in getting vp! Per. 'Tis worth it, fir.

VOLP. Most noble gent: and my worthy patrons, it
may seeme strange, that I, your Scoto Mantvano,
who was ever wont to fixe my banke in face of the
publike piazza, neere the shelter of the portico, to the
procuratia, shoulde, now (after eight months absence,
from this illustrious city of Venice) humbly retire my
selfe, into an obscure nooke of the piazza.

POL. Did not I, now, obieect the same? Per.
Peace, fir.

VOLP. Let me tell you: I am not (as your Lombard
proverb saith) cold on my feet; or content to part
with my commodities at a cheaper rate, then I accus-
tomed: looke not for it. Nor, that the calumnious
reports of that impudent detractor, and shame to our
profession, (Alessandro Buttone, I meane) who
gave out, in publike, I was condemn'd a' Sforzato to the
galleys, for poysoning the Cardinall Bembo's—
Cooke, hath at all attached, much leffe deemed me.
No, no, worthy gent. (to tell you true) I cannot indure,
to see the rabble of these ground Ciarlitani, that spred
their clokes on the pavement, as if they meant to do

27 Enter Volpone, disguised as a mountebank Doctor, and followed by a crowd of people. G 28 [to Nano. G] G om. last follow. 29 hee's Q 30 [Volpone mounts the Stage. G 33 gentlemen G 50 gentlemen G
feates of actiuitie, and then come in, lamely, with their mouldy tales out of Boccacio, like stale Tabarine, the Fabulis: some of them discoursing their travells, and of their tedious captivity in the Turkes galleyes, when indeed (were the truth knowne) they were the Christi-ans galleyes, where very temperately, they eate bread, and drunke water, as a wholesome penance (enioyn’d them by their Confessors) for base pileries.

Pol. Note but his bearing, and contempt of these. Volp. These turdy-facy-nasy-paty-lousy-farticall-rogues, with one poore groats-worth of vn-prepar’d antimony, finely wrapt vp in severall’ lascioccios, are able, very well, to kill their twentie a weeke, and play; yet, these meagre flaru’d spirits, who have halfe slopt the organs of their mindes with earthy oppilations, want not their favourers among your shrinel’d, sallad-eating artizans: who are ower-joy’d, that they may have their halfe-pe’rth of physick, though it purge ’hem into another world, ’t makes no matter.

Pol. Excellent! ha’ you heard better language, sir? Volp. Well, let ’hem goe. And gentlemen, honorable gentlemen, know, that for this time, our banke, being thus remou’d from the clamours of the canaglia, shall be the scene of pleasure and delight: For, I have nothing to fell, little, or nothing to fell.

Pol. I told you, sir, his end. Per. You did so, sir. Volp. I protest, I, and my fixe servants, are not able to make of this precious liquor, so fast, as it is fetch’d away from my lodging, by gentlemen of your city; strangres of the terra-ferma; worshipfull merchants; I, and senators too: who, ever since my arrivall, have detayned me to their vjes, by their splendidous liber-alities. And worthily. For, what anailes your rich
man to have his magazines fluxt with molcadelli, or of the purest grape, when his physitians prescribe him (on paine of death) to drinke nothing but water, cooed with anise-seeds? O, health! health! the blessing of the rich! the riches of the poore! who can buy thee at too deare a rate, since there is no enjoying this world, without thee? Be not then so sparing of your purses, honorable gentlemen, as to abridge the naturall course of life——

PER. You see his end? Pol. I, is't not good? 95

VOLP. For, when a humide fluxe, or catarrhe, by the mutability of aire, falls from your head, into an arme, or shoulder, or any other part; take you a duckat, or your cecchines of gold, and apply to the place affected: see, what good effect it can worke. No, no, 'tis this blessed vnguento, this rare extraction, that hath only power to disperse all malignant humours, that proceed, either of hot, cold, moist, or windy causes—— [469]

PER. I would he had put in drie to. Pol. 'Pray you, obferue.

VOLP. To fortifie the most indigest, and crude stomack, I, were it of one, that (through extreme weakesse) vomited blood, applying only a warme napkin to the place, after the vnction, and fricace; for the vertigine, in the head, putting but a drop into your noesrills, likewise, behind the eares; a most soueraigne, and approved remedie: the mal-caduco, crampes, convulsions, paralyses, epilepsies, tremor-cordia, retryred-nerues, ill vapours of the spleene, foppings of the liver, the stone, the strangury, hernia ventofs, iliaca passio; flops a difenteria, immediately; easeth the torsion of the small guts; and cures melancholia hypochondriaca, being taken and applyed, according to my

86 of] om. Q  113 stopps] stopping G
printed receipt. For, this is the phystitian, this the medicine; this counsells, this cures; this gives the
Pointing to his bill and glasse.
direction, this workes the effect: and (in summe) both 120
together may bee term’d an abstract of the theorick,
and praeclick in the æculapian arte. 'Twill cost you
eight crownes. And, ZAN FRITADA, 'pray thee sing a
verse, extempore, in honour of it.
Pol. How doe you like him, sir? Per. Most
strangely, I!
Pol. Is not his language rare? Per. But Alchimy
I neuer heard the like: or BROUGHTONS booke.

SONG.

H
Ad old HIPPOCRATES, or GALEN,
(That to their bookees put med’cines all in) 130
But knowne this secret, they had neuer
(Of which they will be guiltie ever)
Beene murderers of so much paper,
Or wasted many a hurtlesse taver:
No Indian drug had ere beene famed,
Tabacco, fassafras not named;
Ne yet, of guacum one [small] flock, sir,
Nor RAYMVND LVLLIES great elixir.
Ne, had beene knowne the Danish GONSWART,
Or PARACELSVS, with his long-sword. 140

Per. All this, yet, will not doe, eight crownes is high.
VOLP. No more. Gentlemen, if I had but time to
discourse to you the miraculous effects of this my oile,
surnamed oglio del Scoto; with the count-leffe cata-

119 Q om. stage-direction. 123 'pray thee] prithee G
128 Song.] Nano sings. G
logue of those I have cured of th' aforesaid, and many 145 more diseases; the patents and priviledges of all the Princes, and common-wealths of Chriflendome; or but the depositions of those that appear'd on my part, before the signiory of the Sanità, and most learned college of phyficians; where I was authorized, vpon 150 notice taken of the admirable vertues of my medica-ments, and mine owne excellency, in matter of rare, and unknowne secrets, not onely to dispersse them pub-liquely in this famous citie, but in all the territories, [470] that happily joy under the gouernement of the moft 155 pious and magnifcent states of Italy. But may some other gallant fellow say, O, there be divers, that make profefion to have as good, and as experimented receipts, as yours: Indeed, very many have essay'd, like apes in imitation of that, which is really and essentially 160 in mee, to make of this oyle; beftow'd great cost in furnaces, filles, alembeks, continual fire, and prepara-ration of the ingredients, (as indeede there goes to it fixe hundred severall simples, besides, some quantity of humane fat, for the conglutination, which we buy 165 of the anatomifles) but, when these practitioners come to the laft decotion, blow, blow, puff, puff, and all flies in tumo: ha, ha, ha. Poore wretches! I rather pittie their folly, and indiscretion, then their loffe of time, and money; for those may be recovered by 170 induftrie: but to bee a foole borne, is a disease incur-able. For my selfe, I alwaies from my youth have induenour'd to get the rareft secrets, and booke them; either in exchange, or for money: I spared nor cost, nor labour, where any thing was worthy to bee learned. 175 And gentlemen, honourable gentlemen, I will under-take (by vertue of chymicall art) out of the honourable hat, that couers your head, to extraet the foure ele-

163-6 Q om. parentheses 164 beside Q 170 those G
ments; that is to say, the fire, ayre, water, and earth, and returne you your felt without burne, or slaine. 180 For, whil'st others have beene at the balloo, I have beene at my booke: and am now past the craggie pathes of studie, and come to the flowerie plaines of honour, and reputation.

Pol. I doe assure you, sir, that is his ayme. 185

VOLP. But, to our price. PER. And that withall, sir Pol.

VOLP. You all know (honourable gentlemen) I never valu'd this ampulla, or viall, at leFFE then eight crownes, but for this time, I am content, to be depriv'd of it for fixe; fixe crownes is the price; and leFFE in courtesie, I know you cannot offer me: take it, or leave it, howsoeuer, both it, and I, am at your service. I ask you not, as the value of the thing, for then I shou'd demand of you a thousand crownes, so the Cardinals Montalto, Fermanse, the great duke of Tuscany, 195 my gossip, with divers other princes have given me, but I despise money: onely to shew my affection to you, honourable gentlemen, and your illustrious state here, I haue neglected the messages of these princes, mine owne offices, fram'd my iourney hither, onely to present you with the fruits of my travelvs. Tune your voices once more to the touch of your instruments, and give the honourable assembly some delightfull recrea-

PER. What monstreous, and most painefull circum-

stance

Is here, to get some three, or foure gazets! 205

Some three-pence, i'th whole, for that 'twill come to.

205 gazets? Q
Song.

You that would last long, lift to my song,
Make no more coyle, but buy of this oyle.
Would you be ever faire? and yong?

Stout of teeth? and strong of tongue?
Tart of palat? quick of eare?
Sharpe of sight? of nostrill cleare?
Moist of hand? and light of foot? [471]
(Or I will come nearer to't)

Would you live free from all diseases?
Doe the aû, your misris please;
Yet fright all aches from your bones?
Here's a med'cine, for the nones.

Volp. Well, I am in a humour (at this time) to make a present of the small quantitie my coffer contains: to the rich, in courteose, and to the poore, for God's sake. Wherefore, now marke; I ask'd you fixe crownes; and fixe crownes, at other times, you haue paid me; you shall not give me fixe crownes, nor fiue, 225 nor foure, nor three, nor two, nor one; nor halfe a duckat; no, nor a mucchinigo: fixe—pence it will cost you, or fixe hundred pound—expect no lower price, for by the banner of my front, I will not bate a bagatine, that I will haue, only, a pledge of your loues, to carry something from amongst you, to shew, I am not conten'd by you. Therefore, now, tosse your handkerchiefes, chearefully, chearefully; and be aduartised, that the first heroique spirit, that deignes to grace me, with a handkerchief, I will give it a little remem- 235 brance of something, beside, shall please it better, then if I had presented it with a double pistolet.

207 Song.] Nano sings. G 227 fixe—pence] fixpence Q
Per. Will you be that heroique sparke, sir Pol?

Cella at the windo' throwes downe her handkerchief.

O, feel the windore has preuented you.

Volp. Lady, I kisse your bountie: and, for this timely grace, you haue done your poore Scoto of Mantua, I will returne you, ouer and abowe my oile, a secret, of that high, and ineslimable nature, shall make you for ever enamour'd on that minute, wherein your eye first descended on fo meane, (yet not altogether to be despis'd) an obiect. Here is a poulden, conceald in this paper, of which, if I should speake to the worth, nine thousand volumes were but as one page, that page as a line, that line as a word: So short is this pilgrimage of man (which some call life) to the expressing of it. Would I reflect on the price? why, the whole world were but as an empire, that empire as a province, that province as a banke, that banke as a private purse, to the purchase of it. I will, onely, tell you; It is the poulden, that made Vevns a goddeffe (given her by Apollo) that kept her perpetually yong, clear'd her wrinckles, firm'd her gummess, fill'd her skin, colour'd her haire; from her, deriv'd to Helen, and at the sack of Troy (unfortunatly) lost: till now, in this our age, it was as happily recover'd, by a studious Antiquarie, out of some ruins of Asia, who sent a moyetie of it, to the court of France (but much sophisticated) whereewith the ladies there, now, colour their haire. The rest (at this present) remains with me; extracted, to a quinteissance: so that, where euer it but touches, in youth it perpetually preserues, in age restores the complexion; seate's your teeth, did they dance like virginall

239 Q om. stage-direction [Cella at a window above, throws down her handkerchief. G 245-6 Q om. parentheses. 252 were] is G
or The Foxe

sacks, firme as a wall; makes them white, as ivory, that were black, as—

Act II. Scene III.  

CORVINO, Politique, Peregrine.

He beats away the montebank: etc.

Sight o’ the deuill, and my shame! come downe, here;
Come downe: no house but mine to make your scene?
Signior Flaminio, will you downe, sir? downe?
What is my wife your Franciscina? sir?
No windores on the whole piazza, here,
To make your properties, but mine? but mine?
Hart! ere to morrow, I shall be new christen’d,
And cald the Pantalone di besogniosi,
About the towne. Per. What should this meane, sir
Pol.
Per. It may be some designe, on you. Pol. I know not.
I’le stand upon my guard. Per. It is your best, sir.
Pol. This three weekes, all my aduifes, all my letters,
They haue beene intercepted. Per. Indeed, sir?
Best haue a care. Pol. Nay, so I will. Per. This knight,
I may not lose him, for my mirth, till night.

269 Enter Corvino. G 1 Bloud Q  Q om. stage-direction
6 [Beats away Volpone, NANO, &c. G 12 'Tis Q
16 loose Q  [Exeunt. G
Volpone

Act II. Scene III.

Volpone, Mosca.

Not without;
Those blowes were nothing: I could beare them euer.

But angry Cupid, bolting from her ey's,
Hath shot himselfe into me, like a flame;
Where, now, he flings about his burning heat,
As in a fornace, an ambitious fire,
Whose vent is stop't. The fight is all within me.
I cannot live, except thou helpe me, Mosca;
My liuer melts, and I, without the hope
Of some soft aire, from her refreshinge breath,
Am but a heape of cinders. Mos. 'Lasse, good sir!
Would you had neuer seene her. Volp. Nay, would thou
Had't neuer told me of her. Mos. Sir, 'tis true;
I doe confesse, I was vnfortunate,
And you vnhappy: but I' am bound in conscience,
No leffe then duty, to effect my best
To your releafe of torment, and I will, sir.

Volp. Deare Mosca, shall I hope? Mos. Sir,
more then deare,
I will not bid you to defpaire of ought,
Within a humane compasse. Volp. O, there spoke
My better Angell. Mosca, take my keyes,
Gold, plate, and iewells, all's at thy deuotion;
Employ them, how thou wilt; nay, coyne me, too:
So thou, in this, but crowne my longings. Mosca?

Mos. I doubt not

Scene II. A Room in Volpone's House. Enter Volpone
and Mosca. G

6 an] some Q 25 doubt] dou Q
or The Foxe

To bring succeffe to your desires. VOLP. Nay, then,
I not repent me of my late disguise.
Mos. If you can horne him, sir, you need not.
VOLP. True:
Besides, I neuer meant him for my heire.
Is not the colour o' my beard, and eye-browes, 30
To make me knowne? Mos. No io. VOLP. I did it well.
Mos. So well, would I could follow you in mine,
With halfe the happinesse; and, yet, I would
Escape your epilogue. VOLP. But, were they gull'd
With a believe, that I was Scorol Mos. Sir, 35
Scoro himselfe could hardly haue distinguisht'd!
I haue not time to flatter you, now, wee'll part:
And, as I prosper, so applaud my art.

ACT II. Scene v.

CORVINO, CELIA, SERVITORE.

Death of mine honour, with the cities foole?
A juggling, tooth-drawing, prating mounte-banke?
And, at a publike windore? where whil'ft he,
With his strain'd action, and his dole of faces,
To his drug-lecture drawes your itching eares, 5
A crue of old, vn-marri'd, noted lechers,
Stood leering vp, like Satyres: and you smile,
Most graciously! and fan your favours forth,
To giue your hot spectators satisfaction!
What, was your mountebanke their call? their whistle? 10
Or were you' enamour'd on his copper rings?

26 To] But Q 30 o'] of Q of o' Y 34 [Aside. G 37 now]
His faffron iewell, with the toade-ftone in't?
Or his imbroidred fute with the cope-flitch,
Made of a herfe-cloth? or his old tilt-feather?
Or his ftarch'd beard? well! you fhall haue him, yes. 15
He fhall come home, and minifter vnto you
The fricace, for the moother. Or, let me fee,
I thinke, you' had rather mount? would you not
mount?

Why, if you'll mount, you may; yes truely, you may:
And fo, you may be feene, downe to th' foot. 20
Get you a citterne, lady vanitie,
And be a dealer, with the vertuous man;
Make one: I'le but proteft my felfe a cuckold,
And faue your dowrie. I am a Dutchman, I!
For, if you thought me an Italian, 25
You would be damn'd, ere you did this, you whore:
Thou'ldft tremble, to imagine, that the murder
Of father, mother, brother, all thy race,
Should follow, as the subieeft of my iustice!

Cel. Good sir, haue patience! Corv. What

coul'dft thou propofe
Letfe to thy felfe, then, in this heat of wrath,
And ftung with my diſhonour, I fhould ftrike
This fteele vnto thee, with as many ftabs,
As thou wert gaz'd vpon with goatifh eyes?

Cel. Alaffe sir, be appeas'd! I could not thinke
My being at the windore fhould more, now,
Moue your impatience, then at other times.

Corv. No? not to feeke, and entertaine a parlee,
With a knowne knaue? before a multitude?
You were an actor, with your handkerchiefe!
Which he, moft sweettly, kift in the receipt,
And might (no doubt) returne it, with a letter,
And point the place, where you might meet: your
sifters,
Your mothers, or your aunts might ferue the turne.
Cel. Why, deare sir, when doe I make these excuses?

Or euer stirre, abroad, but to the church?

And that, so feldome—— Corv. Well, it shal be leffe;

And thy restraint, before, was libertie,
To what I now decree: and therefore, marke me.
First, I will haue this bawdy light dam’d vp;

And, til ’t be done, some two, or three yards off,
I’le chalke a line: o’re which, if thou but chance
To set thy depl’rate foot; more hell, more horror,
More wilde, remorselesse rage shall feize on thee,
Then on a conjurer, that, had needlesse left
His circ’sles safetie, ere his deuill was laid.

Then, here’s a locke, which I will hang vpon thee;
And, now I thinke on’t, I will keepe thee backe-wards;
Thy lodging shal be backe-wards; thy walkes backe-wards;

Thy prospect—all be backe-wards; and no pleasure,

That thou shalt know but backe-wards: Nay, since you force

My honest nature, know, it is your owne
Being too open, makes me vse you thus.
Since you will not containe your subtle nostrils
In a sweet roome, but they must snuffe the ayre

Of ranke, and sweatie passengers—— One knockes. [475]

Knocke within.

Away, and be not feene, paine of thy life;
Not looke toward the windore: if thou doft——
(Nay stay, heare this) let me not prosper, whore,
But I will make thee an anatomie,

Dissect thee mine owne selfe, and read a leaerture
Vpon thee, to the citie, and in publique.

Away. Who’s there? Ser. ’Tis signior Mosca, sir.
Volpone

Act II. Scene VI.

Corvino, Mosca.

L Et him come in, his master's dead: There's yet
Some good, to helpe the bad. My Mosca, wel-
come,
I gheffe your newes. Mos. I feare you cannot, sir.
Corv. Is't not his death? Mos. Rather the con-
trarie.
I am curst,  
I am bewitch'd, my crosses meet to vex me.
Scoto's oyle!
Corbaccio, and Vottle brought of it,
Whil't I was busie in an inner roome——
Corv. Death! that damn'd mountebanke! but, for
the law,
Now, I could kill the raskall: 't cannot be,
His oyle should haue that vertue. Ha' not I
Knowne him a common rogue, come fidling in
To th' osteria, with a tumbling whore,
And, when he ha's done all his forc'd trickes, beene
glad
Of a poore spoonefull of dead wine, with flyes in't?
It cannot be. All his ingredients
Are a sheepe's gall, a rosted bitches marrow,
Some few fod earewigs, pounded caterpillers,
A little capons grease, and fasting spittle:
I know 'hem, to a dram. Mos. I know not, fir,
But some on't, there they powr'd into his eares,
Some in his nostrils, and recover'd him;
Applying but the fricace. Corv. Pox o' that fricace.
Mos. And since, to seeme the more officious,

1 Exit Servant. G   2 Enter Mosca. G   14 Osteria Q
And flatt'ring of his health, there, they haue had
(At extreme fees) the college of physiciанс
Consulting on him, how they might restore him;
Where, one would haue a cataplaisme of spices,
Another, a fayd ape clapt to his brest,
A third would ha' it a dogge, a fourth an oyle
With wild cats skinnes: at laft, they all resolu'd
That, to preferue him, was no other meanes,
But some yong woman must be freight fough't out,
Lustie, and full of iuice, to sleepe by him;
And, to this seruice (moft vnhappily,
And moft vnwillingly) am I now imploy'd,
Which, here, I thought to pre-acquaint you with,
For your adviſe, since it concerns you moſt,
Becauf'e, I would not doe that thing might croſſe
Your ends, on whom I haue my whole dependance, fir:
Yet, if I doe it not, they may delate
My slacknesse to my patron, worke me out
Of his opinion; and there, all your hopes,
Venters, or whatfoever, are all frustrate.
I doe but tell you, fir. Besides, they are all
Now striving, who shall first preſent him. Therefore—
I could intreat you, briefly, conclude some-what:
Preuent 'hem if you can. Corv. Death to my hopes!
This is my villainous fortune! Best to hire
But they are all fo subtile, full of art,
And age againe doting, and flexible,
So as——I cannot tell——we may perchance
Light on a queane, may cheat vs all. Corv. 'Tis true.
Mos. No, no: it must be one, that ha's no trickes, fir,
Some fimple thing, a creature, made vnto it;
Some wench you may command. Ha' you no kin-
woman?
Godsfo— Thinke, thinke, thinke, thinke, thinke,
thinke, thinke, sir.
One o' the Doçtors offer'd, there, his daughter.
Corv. How! Mos. Yes, signior Lvpo, the physi-
cian,
Corv. His daughter? Mos. And a virgin, sir.
Why? Alafse
He knowes the state of 's bodie, what it is;
That nought can warme his bloud, sir, but a feuër;
Nor any incantation rayle his spirit:
A long forgetfulnesse hath feiz'd that part.
Besides, sir, who shall know it? some one, or two——
Corv. I pray thee give me leaue. If any man
But I had had this lucke—— The thing in't selfe,
I know, is nothing—— Wherefore should not I
As well command my bloud, and my affections,
As this dull Doçtor? In the point of honour;
The cafes are all one, of wife, and daughter.
Mos. I heare him comming. Corv. Shee shall
do't: 'Tis done.
Slight, if this Doçtor, who is not engag'd,
Unlesse 't be for his counsell (which is nothing)
Offer his daughter, what shoud I, that am
So deepely in? I will prevent him: wretch!
Couteous wretch! Mosca, I haue determin'd:
Mos. How, sir? Corv. We'll make all sure.
The party, you wot of,
Shall be mine owne wife, Mosca. Mos. Sir. The
thing,
(But that I would not feeme to counsell you)
I shoud haue motion'd to you, at the first:
And, make your count, you haue cut all their throte.
75 who] that Q
or The Foxe

Why! 'tis directly taking a possession!
And, in his next fit, we may let him goe.
'Tis but to pull the pillow, from his head,
And he is threatled: 't had beene done, before,
But for your scrupulous doubts. Corv. I, a plague on't,
My conscience fooles my wit. Well, I'le be briefe,
And so be thou, left they should be before vs;
Goe home, prepare him, tell him, with what zeale,
And willingnesse, I doe it: fwear e it was,
On the first hearing (as thou maist doe, truely)
Mine owne free motion. Mos. Sir, I warrant you,
I'le so possesse him with it, that[the rest
Of his taru'd clients shall be baniisht, all;
And onely you receiu'd.] But come not, sir,
Vntill I fend, for I haue some-thing else
To ripen, for your good (you must not know't)
Corv. But doe not you forget to fend, now. Mos.
Feare not.

Act II. Scene VII.

Corvino, Celia.

VV Here are you, wife? my Celia? wife? what,
blubbering?
Come, drie those teares. I thinkes, thou
thought'ft. me in earnest?
Ha? by this light, I talk'd so but to trie thee.
Me thinkes, the lightnesse of the occasion
Should ha' confirm'd thee. Come, I am not jealous. 5
Cel. No? Corv. Faith, I am not, I, nor neuer
 was:
It is a poore, vnprofitable humour.
Doe not I know, if women haue a will,

They'll doe 'gainst all the watches, o' the world?
And that the fiercest spies, are tam'd with gold?
Tut, I am confident in thee, thou shalt see't:
And see, I'le giue thee cause too, to beleue it.
Come, kisse me. Go, and make thee ready straight,
In all thy best attire, thy choicest jewells,
Put 'hem all on, and, with 'hem, thy best look
We are invited to a solemn feast,
At old Volpone's, where it shall appeare
How far I am free, from iealousie, or feare.

Act III. Scene I.

Mosca.

Fear, I shall begin to grow in love
With my deare selfe, and my most prosp'rous parts,
They doe fo spring, and burgeon; I can feele
A whifmy v i my bloud: (I know not how)
Success hath made me wanton I could skip
Out of my skin, now, like a subtle snake,
I am fo limber. O! Your Parasite
Is a most precious thing, dropt from aboue,
Not bred mongst clods, and clot-poules, here on earth.
I mufe, the mysterie was not made a science,
It is so liberally profest! almost
All the wife world is little else, in nature,
But Parasites, or Sub-parasites. And, yet,
I meane not those, that have your bare towne-arue,
To know, who's fit to feede 'hem; haue no house,
No family, no care, and therefore mould
Tales for mens eares, to bait that fenfe; or get
Kitchin-invention, and some stale receipts
To please the belly, and the groine; nor those,
With their court-dog-tricks, that can fawne, and fleere,
or The Foxe

Make their reuennue out of legs, and faces,
Eccho my-Lord, and lick away a moath:
But your fine, elegant rai-call, that can rife,
And stoope (almost together) like an arrow;
Shoot through the aire, as nimbly as a ffarre;
Turne short, as doth a fwallove; and be here,
And there, and here, and yonder, all at once;
Present to any humour, all occasion;
And change a vifor, fwifter, then a thought!
This is the creature, had the art borne with him;
Toiles not to learne it, but doth praife it
Out of moft excellent nature, and fuch fparkes,
Are the true Parasites, others but their Zani's.

Act III. Scene II.

Mosca, Bonario.

VV VV Ho's this? Bonario? old Corbaccio's fonne?
The perfon I was bound to feeke. Faire fir,
You are happily met. Bon. That cannot be, by thee.
Mos. Why, fir? Bon. Nay 'pray thee know thy way, & leaue me:
I would be loth to inter-change diſcourfe,
With fuch a mate, as thou art. Mos. Courteous fir,
Scorne not my pouertie. Bon. Not I, by heauen:
But thou fhalt giue me leaue to hate thy bafeneffe.
Mos. Bafenefte? Bon. I, anfwere me, is not thy floth
Sufficient argument? thy flattery?
Thy meanes of feeding? Mos. Heauen, be good to me.
These imputations are too common, fir,
And eafily stuck on vertue, when hee's poore;
You are vnequall to me, and how ere

33 Enter Bonario. G
Your sentence may be righteous, yet you are not,  
That ere you know me, thus, proceed in censure:  
St. Mark beare witnesse 'gainst you, 'tis inhumane.  
Bon. What? do's he weepe? the signe is soft, and good!  
I doe repent me, that I was so harsh.  
Mos. 'Tis true, that, fwayne'd by strong necessitie,  
I am enforc'd to eate my carefull bread  
With too much obsequie; 'tis true, beside,  
That I am faine to spin mine owne poore rayment,  
Out of my mere obedience, being not borne  
To a free fortune: but that I have done  
Safe offices, in rending friends afunder,  
Dividing families, betraying counsells,  
Whispering falle lyes, or mining men with praises,  
Train'd their credulitie with periuries,  
Corrupted chastitie, or am in loue  
With mine owne tender eafe, but would not rather  
Proue the most rugged, and laborious course,  
That might redeeme my present estimation;  
Let me here perish, in all hope of goodness.  
Bon. This cannot be a perfonated passion!  
I was to blame, so to mistake thy nature;  
'Pray thee forgiue me: and speake out thy bus'nesse.  
Mos. Sir, it concernes you; and though I may feeme,  
At first, to make a maine offence, in manners,  
And in my gratitudde, vnto my master,  
Yet, for the pure loue, which I beare all right,  
And hatred of the wrong, I must receale it.  
This verie houre, your father is in purpose  
To disinherit you—— Bon. How! Mos. And thrue you forth,  
As a mere stranger to his bloud; 'tis true, sir:  
The worke no way ingageth me, but, as
I claime an interest in the generall state
Of goodneffe, and true vertue, which I heare
T'abound in you: and, for which mere respeçt,
Without a seconç ayme, sir, I haue done it.

Bon. This tale hath loñ thee much of the late truñt,
Thou hadst with me; it is impossible:
I know not how to lend it any thought,
My father shouold be fo vnnaturall.

Mos. It is a confidence, that well becomes
Your pietie; and form'd (no doubt) it is,
From your owne simple innocenç: which makes
Your wrong more monstrouç, and abhor'd. But, sir,
I now, will tell you more. This vereï minute,
It is, or will be doing: And, if you
Shall be but pleas'd to goe with me, I'le bring you,
(I dare not say where you shall fee, but) where
Your eare shall be a witnesse of the deed;
Heare your selfe written baflard: and profest
The common issue of the earth. Bon. I'm maz'd!

Mos. Sir, if I doe it not, draw your iust sword,
And score your vengeance, on my front, and face;
Marke me your villain: You haue too much wrong,
And I doe suffer for you, sir. My heart
Weepes bloud, in anguish— Bon. Lead. I fol-
low thee.

Aet III. Scene III.

Volpone, Nano, Androgyno,
Castrone.

Mosca stayes long, me thinkes. Bring forth your
sports
And helpe, to make the wretched time more
fweet.

70 [Exeunt. G  Act III. . . . Castrone.] Scene II. A
Room in Volpone's House. Enter Volpone, G 2 Enter Nano,
Androgyno, and Castrone. G
NAN. Dwarf, Fool, and Eunuch, well met here we be.
A question it were now, whether of vs three,
Being all the knowne delicates of a rich man,
In pleasing him, claimes the precedencie can?
CAS. I clai'me for my selfe. AND. And, so doth the fool.
NAN. 'Tis foolish indeed: let me set you both to Schoole.
First, for your dwarfe, hee's little, and wittie,
And every thing, as it is little, is prittie;
Else why doe men say to a creature of my shape,
So foone as they see him, it's a pritty little ape?
And, why a pritty ape? but for pleasing imitation
Of greater mens action, in a ridiculous fashion.
Beside, this feat body of mine doth not craue
Halfe the meat, drinke, and cloth, one of your bulkes
will haue.
Admit, your fools face be the mother of laughter,
Yet, for his braine, it must alwaies come after:
And, though that doe feed him, it's a pittifull case,
His body is beholding to such a bad face.

VOLP. Who's there? my couch, away, looke, NANO,
fee:
Glue me my cappes, first—— go, enquire. Now,
CUPID
Send it be MOSCA, and with faire returne.
NAN. It is the beauteous madam—— VOLP.
WOULD-BE—is it?
NAN. The same. VOLP. Now, torment on me;
squire her in:
For she will enter, or dwell here for euer.
or The Foxe

Nay, quickly, that my fit were past. I feare
A second hell too, that my loathing this
Will quite expell my appetite to the other:
Would shee were taking, now, her tedious leave.
Lord, how it threatens me, what I am to suffer!

Act III. Scene III.

Lady, Volpone, Nano,
Women. 2.

I

Thanke you, good sir. 'Pray you signifie
Un to your patron, I am here. This band
Shewes not my neck inough (I trouble you, sir,
Let me request you, bid one of my women
Come hither to me) in good faith, I, am dreft
Most fauourably, to day, it is no matter,
'Tis well inough. Looke, Fee, these petulant things!
How they have done this? Volp. I do feele the
feuer

Entring, in at mine eares; Ö, for a charme,
To fright it hence. Lad. Come neerer: is this curle
In his right place? or this? why is this higher
Then all the rest? you ha' not wash'd your eies, yet?
Or do they not stand eu'n y' your head?

Marke

Deliever vs: anon, shee'll beate her women,
Because her nofe is red. Lad. I pray you, view
This tire, forfooth: are all things apt, or no?
Wom. One haire a little, here, sticks out, forfooth.
Lad. Do's 't fo forfooth? and where was your deare
fight

When it did fo, forfooth? what now? bird-ey'd?

27 [Retires to his couch. G

Act III. . . . 2] Re-enter Nano, with Lady Politick Would-
And you, too? 'pray you both approch, and mend it. 
Now (by that light) I mufe, yo' are not ashamed!
I, that haue preach'd thefe things, fo oft, vnto you,
Read you the principles, argu'd all the grounds,
Disputed euery fitneffe, euery grace,
Call'd you to counfell of fo frequent dressings—
(NA. More carefully, then of your fame, or
honour)
LAD. Made you acquainted, what an ample dowrie
The knowledge of thefe things would be vnto you,
Able, alone, to get you noble husbands
At your returne: and you, thus, to negle& it?
Besides, you feeing what a curious nation
Th' Italians are, what will they fay of me?
The English lady cannot dreffe her felfe;
Here's a fine imputation, to our countrie!
Well, goe your wayes, and ftey, i' the next roome.
This fucus was too courte too, it's no matter.
Good-fir, you'll giue 'hem entertainement?
VOLP. The ftorne comes toward me. LAD. How
do's my VOLP?
VOLP. Troubled with noife, I cannot sleepe; I
dreamt
That a strange furie entred, now, my house,
And, with the dreadful tempeft of her breath,
Did cleave my rooffe afunder. LAD. Beleeue me, and I
Had the moft fearefull dreame, could I remember't—
VOLP. Out on my fate; I ha' giu'n her the occasion
How to torment me: shee will tell me hers.
LAD. Me thought, the golden mediocrtie
Polite, and delicate— VOLP. O, if you doe loue me,
No more; I sweat, and fuffer, at the mention
Of any dreame: feele, how I tremble yet.
LAD. Alas, good foule! the passion of the heart.
Seed-pearle were good now; boild with fyrrope of apples,
Tincture of gold, and corall, citron-pills,
Your elicampane roote, mirobalanes——

VOLP. Ay me, I haue tane a grasse-hopper by the wing.

LAD. Burnt filke, and amber, you haue mufcadell
Good i' the house—— VOLP. You will not drinke, and part?

LAD. No, feare not that. I doubt, we shall not get
Some English saffron (halfe a dram would serue)
Your sixtene cloues, a little muske, dri'd mints,
Buglosske, and barley-meale—— VOLP. Shee's in againe,

Before I fayn'd difeafes, now I haue one.

LAD. And thefe appli'd, with a right scarlet-cloth——

VOLP. Another flood of wordes! a very torrent! [483]

LAD. Shall I, sir, make you a poultife? VOLP.

No, no, no;

I' am very well: you need precribe no more.

LAD. I haue, a little, studyed phyfick; but, now,
I' am all for musique: faue, i' the fore-noones,
An hour, or two, for painting. I would haue
A lady, indeed, t' haue all, letters, and artes,
Be able to diſcourfe, to write, to paint,
But principall (as Plato holds) your musique
(And, fo do's wife Pythagoras, I take it)
Is your true rapture; when there is concet
In face, in voyce, and clothes: and is, indeed,
Our fexes chiefest ornament. VOLP. The Poet,
As old in time, as Plato, and as knowing,
Say's that your higheft female grace is silence.

LAD. Which o' your Poets? Petrarch? or Tasso?
or Dante?

Volpone

Gverrini? Ariosto? Aretine?
Cieco di Hadria? I haue read them all.

VOLP. Is everything a cause, to my destruction?
LAD. I thinke, I ha' two or three of 'hem, about me.
VOLP. The funne, the sea will sooner, both, stand still,

Then her eternall tongue! nothing can scape it.

LAD. Here's Pastor Fido— VOLP. Professe obstinate silence,

That's, now, my safest. LAD. All our English writers,
I meane such, as are happy in th' Italian,
Will deigne to steale out of this author, mainly;
Almoost as much, as from Montagnie:
He has so moderne, and facile a veine,
Fitting the time, and catching the court-eare.
Your Petrarch is more passionate, yet he,
In dayes of fonetting, truited 'hem, with much:
Dante is hard, and few can vnderstand him.
But, for a desperate wit, there's Aretine!
Onely, his pictures are a little obscene——
You marke me not? VOLP. Alas, my mind's perturb'd.

LAD. Why, in fuch cases, we muft cure our selues,
Make vie of our philosophie—— VOLP. O'y me.

LAD. And, as we find our passions doe rebell,
Encounter 'hem with rea'on; or diuert 'hem,
By giuing scope vnto some other humour
Of lesser danger: as, in politique bodies,
There's nothing, more, doth ouer-whelme the judgeme-

And clouds the vnderstanding, then too much
Settling, and fixing, and (as't were) subsiding
Vpon one obiect. For the incorporating
Of these fame outward things, into that part,
Which we call mentall, leaues some certaine faces, That stop the organs, and, as Plato sayes, Assassinates our knowledge. Volp. Now, the spirit Of patience helpe me. Lad. Come, in faith, I must Visit you more, a dayes; and make you well: Laugh, and be lufty. Volp. My good angell save me. Lad. There was but one folke man, in all the world, With whom I ere could sympathize; and he Would lie you often, three, foure houres together, To heare me speake: and be (sometyme) so rap't, As he would anfwer me, quite from the purpose, Like you, and you are like him, iuft. I'lle discourse (And't be but only, sir, to bring you a-sleepe) How we did spend our time, and loues, together, For some fixe yeeres. Volp. Oh, oh, oh, oh, oh, oh. Lad. For we were coetanei, and brought vp——— Volp. Some power, some fate, some fortune rescue me.

Act III. Scene V.

Mosca, Lady, Volpone.

G

Od save you, Madam. Lad. Good sir. Volp. Mosca? welcom, Welcome to my redemption. Mos. Why, sir? Volp. Oh, Rid me of this my torture, quickly, there; My Madam, with the euerlafting voye: The bells, in time of pestilence, ne're made Like noife, or were in that perpetuall motion; The cock-pit comes not neere it. All my houfe, But now, iطعم'd like a bath, with her thicke breath. A lawyer could not haue bene heard; nor scarf

Act III. . . . Volpone.] Enter Mosca. G
Another woman, such a hayle of wordes
Shee has let fall. For hells fake, rid her hence.
   Mos. Has shee presented? Volp. O, I do not care,
I'le take her abfence, vpon any price,
With any losse. Mos. Madam— Lad. I ha' brought your patron
A toy, a cap here, of mine owne worke—— Mos.
'Tis well,
I had forgot to tell you, I saw your Knight,
Mary,
Where yet, if you make haste, you may apprehend him,
Rowing vpon the water in a gondole,
With the most cunning curtizan, of Venice.
   Lad. Is't true? Mos. Purfue 'hem, and beleue your eyes:
Leaue me, to make your gift. I knew, 't would take.
For lightly, they that vfe themfelves moft licence,
Are still moft iealous. Volp. Mosca, hearty thankes,
For thy quicke fiction, and deliuerie of mee.
   Now, to my hopes, what faift thou? Lad. But doe you heare, sir?—
Volp. Againe; I feare a paroxisme. Lad. Which way
Row'd they together? Mos. Toward the rialto.
   Lad. I pray you lend me your dwarfe. Mos. I pray you, take him.
Your hopes, sir, are like hoppie blossomes, faire,
And promife timely fruit, if you will stay
But the maturing; keepe you, at your couch,
Corbacco will arrive straight, with the will:
When he is gone, ile tell you more. Volp. My blood,
My spirits are return'd; I am alieue:

22 [Exit Lady P. hastily. G  26 Re-enter Lady P. Would-Be. G  
29 [Exit Lady P. G  34 [Exit. G
or The Foxe

And like your wanton gam'fter, at *primero,*
Whose thought had whisper'd to him, not goe lesse,
Methinkes I lie, and draw—for an encounter.

Ael III. Scene VI.

MOSCA, BONARIO.

Sir, here conceald, you may heare all. But 'pray you
Haue patience, sir; the fame's your father,
knocks:

One knockes.

I am compeld, to leaue you. Bon. Do so. Yet,
Cannot my thought imagine this a truth.

Ael III. Scene VII.

MOSCA, CORVINO, CELIA, BONARIO,

VOLPONE.

Dearth on me! you are come too foone, what meant you?
Did not I say, I would send? Corv. Yes, but I feard
You might forget it, and then they preuent vs.
Mos. Preuent? did ere man hafte fo, for his hornes?
A courtier would n'ot ply it fo, for a place.

Well, now there's no helping it, stay here;
Ile prefently returne. Corv. Where are you, CELIA?
You know not wherefore I have brought you hither?


I will:
Harke hither. Mos. Sir, your father hath sent word, To Bonario.

It will be halfe an hour, ere he come;
And therefore, if you please to walk, the while,
Into that gallery—at the upper end,
There are some books, to entertain the time:
And I will take care, no man shall come unto you, sir. Bon. Yes, I will stay there, I doe doubt this fellow.

Mos. There, he is far enough; he can hear nothing:
And, for his father, I can keep him off.

Corv. Nay, now, there is no starting back; and therefore,
Refolue upon it: I have so decree'd.

It must be done. Nor, would I moue't afore,
Because I would auoide all shifts and tricks,
That might denie me. Cel. Sir, let me beseech you,
Affeéct not these strange trials; if you doubt
My chaftitie, why locke me vp, for euer:

Make me the heyre of darkenesse. Let me liue,
Where I may please your feares, if not your truist.

Corv. Beleeue it, I have no such humor, I.
All that I speake, I mean; yet I am not mad:
Not horne-mad, fee you? Go too, shew your selfe
Obedient, and a wife. Cel. O heauen! Corv. I say it,

Do so. Cel. Was this the traine? Corv. I have told you reasons;

or The Foxe

What the phystians haue set downe; how much,  
It may concerne me; what my engagements are;  35  
My meanes; and the necessitie of thofe meanes,  
For my recovery: wherefore, if you bee  
Loyall, and mine, be wonne, respect my venture.  

Cel. Before your honour? Corv. [Honour? tut,  
a breath;  
There's no fuch thing, in nature: a meere terme  
Inuented to awe fooles." What is my gold  
The worfe, for touching? clothes, for being look'd on?  40  
Why, this 's no more. An old, decrepit wretch,  
That ha's no fenfe, no finew; takes his meate  
With others fingers; onely knowes to gape,  
When you doe scald his gummes; a voice; a shadow;  45  
And, what can this man hurt you? Cel. Lord! what  
spirit  
Is this hath entred him? Corv. And for your fame,  
That's fuch a ligge; as if I would goo tell it,  
Crie it, on the piazza! who shall know it?  
But hee, that cannot speake it; and this fellow,  50  
Whose lippes are i' my pocket: faue your selfe,  
If you'll proclaim't, you may. I know no other,  
Should come to know it. Cel. Are heauen, and faints  
then nothing?  
Good Sir,  
Be iealous still, æmulate them; and thinke  
What hate they burne with, toward euery finne.  55  
Corv. I grant you: if I thought it were a finne,  
I would not vrge you. Should I offer this  
To some yong Frenchman, or hot Tuscan bloud,  
That had read Aretine, conn'd all his printes,  60 [487]  
Knew euery quirke within lufts laborinth,  
And were profest critique, in lechery;  
And I would looke vpon him, and applaud him,  

47 [Aside. G
This were a finne: but here, 'tis contrary,
A pious worke, mere charity, for phyfick,
And honest politie, to assure mine owne.

Cel. O heauen! canst thou suffer such a change?
Volp. Thou art mine honor, Mosca, and my pride,
My ioy, my tickling, my delight! goe, bring 'hem.

Mos. Pleafe you draw neere, sir. Corv. Come on, what——

You will not be rebellious? by that light——

Mos. Sir, signior Corvino, here, is come to fee you.
Volp. Oh. Mos. And hearing of the consulta-
tion had,
So lately, for your health, is come to offer,
Or rather, sir, to prostitute—— Corv. Thankes,
Fweet Mosca.

Mos. Freely, vn-ask'd, or vn-intreated—— Corv.

Well.

Mos. (As the true, feruent instance of his loue)
His owne most faire and proper wife; the beauty,
Onely of price, in Venice—— Corv. 'Tis well 

vrg'd.

Mos. To be your comfortresse, and to preferue you.

Volp. Alas! I am past already! 'pray you, thanke 

'thim,
For his good care, and promptnesse, but for that, 
'Tis a vaine labour, eene to fight, 'gainst heauen;
Applying fire to a ftone: (vh, vh, vh, vh.)
Making a dead leafe grow againe. I take
His wishes gently, though; and, you may tell him,
What I' haue done for him: mary, my flate is hope-

lesse!

Will him, to pray for me; and t'vie his fortune,
With reuerence, when he comes to't. Mos. Do you 

heare, sir?

70 [advancing. G 76 vna-fked Q 84 [coughing. G 
89 to't] to it Q
Go to him, with your wife. Corv. Heart of my father!
Wilt thou persift thus? come, I pray thee, come.
Thou seeft 'tis nothing. Celia. By this hand,
I shal grow violent. Come, do't, I say.

Cel. Sir, kill me, rather: I will take downe poyfon,
Eate burning coales, doe any thing— Corv. Be damn'd.

(Heart) I will drag thee hence, home, by the haire;
Cry thee a strumpet, through the streets; rip vp
Thy mouth, vnto thine eares; and flit thy nofe,
Like a raw rotchet—— Do not tempt me, come.
Yeld, I am loth—— (Death) I will buy some Flaue, Whom I will kill, and binde thee to him, aliue;
And at my windore, hang you forth: deuising
Some monstruous crime, which I, in capittall letters,
Will eate into thy fleshe, with aqua-fortis,
And burning cor'fues, on this stubborn brete.
Now, by the bloud, thou haft incent'd, ile do't.

Cel. Sir, what you please, you may, I am your martyr.

Corv. Be not thus obstinate, I ha' not defferud it:
Thinke, who it is, intreats you. 'Pray thee, sweet;
(Good'faith) thou shalt haue ieweles, gownes, attires,
What thou wilt thinke, and ask. Do, but, go kisse him.
Or touch him, but. For my fake. At my fute.
This once. No? not? I shal remember this.
Will you disgrace me, thus? do' you thirst my'vndo-
ing?

Mos. Nay, gentle lady, be adui'd. Corv. No, no. She has watch'd her time. God's precious, this is skiruy;

109 'Pray thee] 'Prithee G  116 precious— G
'Tis very skiruie: and you are—— Mos. Nay, good, sir.

Shee will consider. Cel. Would my life would ferue To satisifie. Corv. (S’ death) if shee would but speake to him, And faue my reputation, ’twere somewhat; But, fightly to affect my utter ruine.

Mos. I, now you’ haue put your fortune, in her hands. 125

Why i’ faith, it is her modesty, I muft quit her;
If you were absent, shee would be more comming;
I know it: and dare vnertake for her.
What woman can, before her husband? ’pray you,
Let vs depart, and leaue her, here. Corv. Sweet

Cel., 130

Thou mayft redeeme all, yet; I’le fay no more:
If not, esteeme your felfe as loft.  stay there.

Cel. O god, and his good angels, whether, whether.
Is shame fled humane brefts? that with fuch ease,
Men dare put off your honours, and their owne? 135
Is that, which euer was a caufe of life,
Now plac’d beneath the bafeft circumstance?
And modestie an exile made, for money?

Volp. I, in Corvino, and fuch earth-fed mindes,

He leapes off from his couch.

That neuer tafted the true heau’n of loue. 140
Affure thee, Celia, he that would fell thee,
Onely for hope of gaine, and that vncertaine,

thy CYUB  132 [Shuts the door, and exit with Mosca. G
133 whether, whether.] whither, whither, G  139 Q om. stage-
He would have sold his part of paradise
For ready money, had he met a cope-man.
Why art thou maze'd, to see me thus requi'd?
Rather applaud thy beauties miracle;
'Tis thy great worke: that hath, not now alone,
But sundry times, 'ray'd me, in feuerall shapes,
And, but this morning, like a mountebanke,
To see thee at thy windore. I, before
I would have left my practice, for thy loue,
In varying figures, I would have contended
With the blue Proteus, or the horned Floud.
Now, art thou welcome. Cel. Sir! Volp. Nay,
flie me not.
Nor, let thy false imagination
That I was bedrid, make thee thinke, I am fo:
Thou shalt not find it. I am, now, as fresh,
As hot, as high, and in as iouiall plight,
As when (in that fo celebrated scene,
At recitation of our comedie,
For entertainment of the great Valoys)
I acted yong Antinovs; and attracted
The eyes, and eares of all the ladies, present,
'T admire each gracefull gesture, note, and footing.

**SONG.**

Come, my Celia, let us prove,
While we can, the sports of loue;
Time will not be ours, for euer,
He, at length, our good will seuer;
Spend not then his gifts, in vaine.
Sunes, that set, may rise againe:
But if, once, we lose this light,
'Tis with us perpetuall night.
Why should wee deferre our ioyes?
Fame, and rumor are but toies.
Volpone

Cannot we delude the eyes
Of a few poore household-spies?
Or his easie ears beguile,
Thus remoued, by our wile?
'Tis no sinne, loves fruits to stile;
But the sweet thefts to reveale:
To be taken, to be seene,
These haue crimes accounted beene.

CEL. Some ferene blast me, or dire lightning strike
This my offending face. VOLP. Why droopes my
CELIA?
Thou haft in place of a base husband, found
A worthy lowr: vfe thy fortune well,
With sectrie, and pleasure. See, behold,
What thou art queene of; not in expectation,
As I feed others: but possess'd, and crown'd.
See, here, a rope of pearle; and each, more orient
Then that the braue Egyptian queene carroui'd:
Dissolue, and drinke 'hem. See, a carbuncle,
May put out both the eyes of our S'. MARKE;
A diamond, would haue bought LOLLIA PAVLINA,
When she came in, like star-light hid with jewels,
That were the spoiles of provinces; take these,
And weare, and looke 'hem: yet remaines an eare-ring
To purchafe them againe, and this whole state.
A gem, but worth a priuate patrimony,
Is nothing: we will eate fuch at a meale.
The heads of parrats, tongues of nightingales,
The braines of peacoks, and of estriches
Shall be our food: and, could we get the phœnix,
(Though nature loft her kind) thee were our diskh.

CEL. Good sir, these things might moue a minde
affected
With fuch delights; but I, whose innocence
Is all I can thinke wealthy, or worth th'enjoying,
And which once lost, I haue nought to loose beyond it,
Cannot be taken with thefe fenfluall-baites:
If you have conscience—— VOlP. 'Tis the beg-
gers vertue,
If thou haft wifdome, heare me, CELIA.
Thy bathes shall be the iuyce of iuly-flowres,
Spirit of rofes, and of violets,
The milke of vnicornes, and panthers breath
Gather'd in bagges, and mixt with cretan wines.
Our drinke shall be prepared gold, and amber;
Which we will take, vntill my roofe whirle round
With the vertigo: and my dwarfe shall dance,
My eunuch finge, my foole make vp the antique.
Whil'ft, we, in changed shapes, aët Ovids tales,
Thou, like EVROPA now, and I like Iove,
Then I like MARS, and thou like ERYCINE,
So, of the reft, till we haue quite run through
And weary'd all the fables of the gods.
Then will I haue thee in more moderne formes,
Attired like some fprightly dame of France,
Braue Tuscan lady, or proud Spanifh beauty;
Sometimes, vnto the Persian Sophies wife;
Or the grand-Signiors mistrefle; and, for change,
To one of our moft art-full courtizans,
Or some quick Negro, or cold Russian;
And I will meet thee, in as many shapes:
Where we may, fo, tranf-fufe our wandring foules,
Out at our lippes, and fcore vp fummes of pleafures,

That the curious fhall not know,
How to tell them, as they flow;
And the envious, when they find
What their number is, be pind.

CEL. If you haue eares that will be pierc'd; or eyes, 240
That can be open'd; a heart, may be touch'd;

235 [Sings. G 241 heart, may] heart that may G
Or any part, that yet founds man, about you:
If you have touch of holy saints, or heaven,
Do me the grace, to let me scape. If not,
Be bountiful, and kill me. You do know,
I am a creature, hither ill betray'd,
By one, whose shame I would forget it were,
If you will daigne me neither of these graces,
Yet feed your wrath, sir, rather then your lust;
(It is a vice, comes neerer manlinesse)
And punish that vnhappy crime of nature,
Which you mischal my beauty: flay my face,
Or poision it, with oynments, for seducing
Your blood to this rebellion. Rub these hands,
With what may caufe an eating leprofie,
E'ene to my bones, and marrow: any thing,
That may disfaour me, faue in my honour.
And I will kneele to you, pray for you, pay downe
A thousand hourely vowes, sir, for your health,
Report, and thinke you vertuous—— Volp. Thinke
me cold,
Frosten, and impotent, and fo report me?
That I had Nestor's hernia, thou wouldest thinke.
I doe degenerate, and abuse my nation,
To play with opportunity, thus long:
I should have done the act, and then have parlee'd.
In vaine——
Bon. Forbeare, foule rauisher, libidinous swine,

He leapes out from where Mosca had plac'd him.

Free the forc'd lady, or thou dy'ft, impostor.
But that I am loth to snatch thy punishment
Out of the hand of iustice, thou shouldst, yet,
Be made the timely sacrifice of vengeance,
Before this altar, and this dross, thy idoll.
Lady, let's quit the place, it is the den

266 [Seizes her. G 267 Q om. stage-direction. [rushing in. G
Of villany; feare nought, you haue a guard:
And he, ere long, shall meet his iust reward.

VOLP. Fall on me, rooife, and bury me in ruine,
Become my graue, that wert my shelter. O!
I am vn-maifqu'd, vn-spirited, vn-done,
Betray'd to beggery, to infamy——

Act III. Scene VIII.

MOSCA, VOLPONE.

VV Here shall I runne, most wretched shame of men,
To beate out my vn-luckie braines? VOLP.
Here, here.
What! doft thou bleed? Mos. O, that his wel-driu'n
word
Had beene fo courteous to haue cleft me downe,
Vnto the nauill; ere I liu'd to fee
My life, my hopes, my spirits, my patron, all
Thus desperately engaged, by my error.

VOLP. Woe, on thy fortune. Mos. And my fol-
lies, fir.
VOLP. Th' haft made me miserable. Mos. And
my felfe, fir.

Who would haue thought, he would haue harken'd, fo?

VOLP. What shall we do? Mos. I know not, if
my heart
Could expiate the mischance, Il'd pluck it out.
Will you be pleaf'd to hang me? or cut my throate?
And i'le requite you, fir. Let's die like Romanes,
Since wee haue liu'd, like Grecians. VOLP. Harke,
who's there?

They knock without.

275 [Exeunt Bon. and Cel. G Act III. . . . Volpone.] Enter
MOSCA, wounded and bleeding. G 3 What? Q 9 Thou haft Q
15 Q om. stage-direction. [Knocking within. G
I heare some footing, officers, the Saffi,
Come to apprehend vs! I doe feele the brand
Hissing already, at my fore-head: now,
Mine eares are boring. Mos. To your couch, sir, you
Make that place good, how euer. Guilty men
Suspect, what they deferue still. Signior Corbaccio!

**Act III. Scene IX.**

**Corbaccio, Mosca, Voltore, Volpone.**

Vv

Hy! how now? Mosca! Mos. O, vndone,
amaz'd, sir.
Your sonne (I know not, by what accident)
Acquainted with your purpose to my patron,
Touching your will, and making him your heire;
Entred our house with violence, his sword drawne,
Sought for you, call'd you wretch, unnaturall,
Vow'd he would kill you. Corb. Me? Mos. Yes,
and my patron.
Corb. This act, shall disinherit him indeed:
Here is the will. Mos. 'Tis well, sir. Corb. Right
and well.
Be you as carefull now, for me. Mos. My life, sir, 10
Is not more tender'd, I am onely yours.
He'll out-laft May. Corb. To day? Mos. No, laft-out May, sir.
Corb. Couldst thou not gi' him a dram? Mos. O,
by no meanes, sir. 20

**20 Volpone lies down, as before. Act III. . . . Volpone.**

Enter Corbaccio. G 10 Enter Voltore behind. G
or The Foxe

CORB. Nay, I'le not bid you. VOLT. This is a knaue, I fee.

MOS. How, signior Voltore! did he heare me?

[VOLT. Parasite.

MOS. Who's that? O, sir, most timely welcome—

VOLT. Scarfe,

To the discovery of your tricks, I feare.

You are his, onely? and mine, also? are you not?

MOS. Who? I, sir! VOLT. You, sir. What deuice is this

About a will? MOS. A plot for you, sir.] VOLT.

Come,

Put not your foist's vpon me, I shall sent 'hem.

MOS. Did you not heare it? VOLT. Yes, I heare,

CORBACCIO

Hath made your patron, there, his heire. MOS. 'Tis true,

By my deuice, drawne to it by my plot,

With hope—— VOLT. Your patron should reciprocate?

And, you haue promis'd? MOS. For your good, I did, sir.

Nay more, I told his fonne, brought, hid him here,

Where he might heare his father passe the deed;

Being perfwaded to it, by this thought, sir,

That the vnaturalnesse, first, of the act,

And then, his fathers oft disclaiming in him,

(Which I did meane t'helpe on) would sure enrage him

To doe some violence vpon his parent.

On which the law shou'd take sufficient hold,

And you be stated in a double hope:

Truth be my comfort, and my confcieence,

My onely ayme was, to dig you a fortune

Out of these two, old rotten sepulchers——

(VOLT. I cry thee mercy, Mosca.) Mos. Worth your patience,
And your great merit, sir. And, see the change!
you must helpe, sir.
Whilste we expected th' old rauen, in comes
Corvinos's wife, lent hither, by her husband——
VOLT. What, with a present? Mos. No, sir, on visitation:
(I'le tell you how, anone) and, staying long,
The youth, he growes impatient, rushes forth,
Seizeth the lady, wound's me, makes her fweare
(Or he would murder her, that was his vow)
T' affirme my patron to haue done her rape:
Which how vnlike it is, you see! and, hence,
With that pretext, hee's gone, t'accuse his father;
Defame my patron; defeate you—— Volt. Where's her husband?
Let him be sent for, sitreight. Mos. Sir, I'le goe fetch him.
VOLT. Bring him, to the Scrutineo. Mos. Sir, I will.
VOLT. This must be slopt. Mos. O, you do nobly, sir.
Alasfe, 'twas labor'd all, sir, for your good;
Nor, was there want of counsel, in the plot:
But fortune can, at any time, oerthrow
The proiefts of a hundred learned clearkes, sir.
Corb. What's that? Volt. Wilt pleafe you sir,
to goe along?
Mos. Patron, go in, and pray for our successe.
Volt. Neede makes deuotion: heauen your labor bless'd.

40 Q om. parentheses. 50 to] would Q 61 [listening. G
[Exit Corbaccio, followed by Voltore. G 63 [rising from his couch. G Exeunt. G
or The Foxe

Act III. Scene I.

POLITIQUE, PÆREGRINE.

Told you, sir, it was a plot: you see
What observation is. You mention'd mee,
For some instructions: I will tell you, sir,
(Since we are met, here in this height of Venice)
Some few particulars, I have set downe,
Only for this meridian; fit to be knowne
Of your crude traveller, and they are these.
I will not touch, sir, at your phrase, or clothes,
For they are old. Per. Sir, I have better. Pol.
Pardon
I meant, as they are theames. Per. O, sir, proceed: I
I'll slander you no more of wit, good sir.
Pol. First, for your garbe, it must be graue, and
ferious;
Very referu'd, and lock't; not tell a secret,
On any termes, not to your father; scarfe.
A fable, but with caution; make sure choice
Both of your company, and discourse; beware,
You never spake a truth.—Per. How! Pol. Not
to strangers,
For those be they you must conuerse with, most;
Others I would not know, sir, but, at distance,
So as I still might be a fauer, in 'hem:
You shall have tricks, else, past vpon you, hourly.
And then, for your religion, professe none;
But wonder, at the diuersitie of all;
And, for your part, protest, were there no other
But simply the lawes o' th' land, you could content you:

Nic: MACHIAVEL, and monsieur BODINE, both,

Act III. . . . PÆREGRINE.] ACT IV. SCENE I. A Street.
Enter Sir POLITICK WOULD-BE and PÆREGRINE. G speak Q
How? Q
Volpone

Were of this minde. Then, must you learne the vfe, 
And handling of your siluer forke, at meales;
The mettal of your glasse: (these are maine matters, 
With your Italian) and to know the houre, 
When you must eat your melons, and your figges.

Per. Is that a point of state, too? Pol. Here it is. 
For your Venetian, if he see a man 
Preposterous, in the leaff, he has him straignt; 
He has: he strippes him. I'le acquaint you, fir, 35 [495] 
I now haue liu'd here ('tis some foureene monthes) 
Within the first weeke, of my landing here, 
All tooke me for a citizen of Venice: 
I knew the formes, so well—— Per. And nothing else.

Pol. I had read Contarene, tooke me a house, 40 
Dealt with my Iewes, to furnish it with mueables—— 
Well, if I could but finde one man, one man, 
To mine owne heart, whom I durst trust, I would—— 
make him a fortune:
He should not thinke, againe. I would command it. 45 
Per. As how? Pol. With certaine proieets, that I haue:
Which, I may not discouer. Per. If I had 
But one to wager with, I would lay odds, now, 
He tells me, instantly. Pol. One is, (and that 
I care not greatly, who knowes) to ferue the state 50 
Of Venice, with red herrings, for three yeeres, 
And at a certaine rate, from Roterdam, 
Where I haue correpondence. There's a letter, 
Sent me from one o' th' States, and to that purpose; 
He cannot write his name, but that's his marke. 55 
Per. He is a chaundler? Pol. No, a cheefe-monger.

or The Foxe

There are some other too, with whom I treate,
About the same negotiation;
And, I will undertake it: For, 'tis thus,
I'll do't with ease, I' haue cast it all. Your hoigh 60
Carries but three men in her, and a boy;
And she shall make me three returns, a yeare:
So, if there come but one of three, I faue,
If two, I can defalke. But, this is now,
If my mayne proieet faile. Per. Then, you haue others?

Pol. I should be loath to draw the subtil ayre
Of such a place, without my thousand aymes.
Ile not difemble, sir, where ere I come,
I loue to be consideratiue; and, 'tis true,
I haue, at my free houres, thought vpon 70
Some certaine goods, vnto the state of Venice,
Which I doe call my cautions: and, sir, which
I meane (in hope of pension) to propound
To the great councell, then vnto the forty,
So to the ten. My meanes are made already—— 75

Per. By whom? Pol. Sir, one, that though his place b'obscure,
Yet, he can fway, and they will heare him. H'is
A commandadore. Per. What, a common sergeant?

Pol. Sir, such, as they are, put it in their mouthes,[496]
What they should say, sometimes: as well as greater. 80
I think I haue my notes, to shew you—— Per.

Good, sir,

Pol. But, you shall fweare vnto me, on your gentry,
Not to anticipate—— Per. I, sir? Pol. Nor reuеale
A circumstance—— My paper is not with mee.
Per. O, but, you can remember, sir. Pol. My first is,

57 other] others G 59 And— Q 81 [Searching his pockets. G
Concerning tinder-boxes. You must know,
No family is, here, without it's boxe.
Now sir, it being so portable a thing,
Put case, that you, or I were ill affected
Vnto the state; sir, with it in our pockets,
Might not I goe into the arsenale?
Or you? come out againe? and none the wiser?

PER. Except your selfe, sir. POL. Goe too, then.

I, therefore,
Advertise to the state, how fit it were,
That none, but such as were knowne patriots,
Sound louers of their countrey, should be sufferd
T'enioy them in their houses: and, euen those,
Seal'd, at some office, and, at such a bignesse,
As might not lurke in pockets. PER. Admirable!

POL. My next is, how t'enquire, and be resolu'd,
By present demonstration, whether a ship,
Newly arrived from Soria, or from
Any suspected part of all the levant,
Be guilty of the plague: And, where they vse,
To lie out fortie, fifty daies, sometimes,
About the Lazzaretto, for their triall;
Ile faue that charge, and losse vnto the merchant,
And, in an houre, cleare the doubt. PER. Indeede,
sir?

POL. Or—— I will loose my labour. PER. 'My
faith, that's much.

POL. Nay, sir, conceive me. 'Twill cost me, in
onions,
Some thirtie liu'res—— PER. Which is one pound
sterling.

POL. Beside my water-workes: for this I doe, sir.
First, I bring in your ship, 'twixt two brickwalles;
(But tho' the state shall venter) on the one
I straine me a faire tarre-paulin; and, in that,
or The Foxe

I stick my onions, cut in halfes: the other.
Is full of loo[pe]-holes, out at which, I thrust
The no[se]s of my bellowes; and, those bellowes
I keepe, with wa[ter]-wo[rk]es, in perpetuall motion,
(Which is, the easi'ft matter of a hundred)

Now, sir, your onion, which doth naturally
Attract th' infection, and your bellowes, blowing
The ayre vpon him, will shew (instantly)
By his chang'd colour, if there be contagion,
Or else, remaine as faire, as at the first.

Now 'tis knowne, 'tis nothing. Per. You are right,
sir.

Pol. I would, I had my note. Per. 'Faith, so
would I:
But, you ha' done well, for once, sir. Pol. Were I
false,
Or would be made so, I could shew you reasons,
How I could fell this state, now, to the Turke;

Spight of their galleis, or their— Per. Pray you,
sir Poll.

Pol. I have 'hem not, about me. Per. That I
fear'd.

They' are there, sir? Pol. No, this is my diary,
Wherein I note my actions of the day.

Per. 'Pray you, let's see, sir. What is here? no-
tandum,

A rat had gnawne my spurre-lettes; notwithstanding,
I put on new, and did goe forth: but, first,
I threw three beanes ouer the threshold. Item,
I went, and bought two tooth-pickes, whereof one
I burst, immediately, in a d[icourfe]

With a dutch merchant, 'bout ragion del stato.
From him I went, and payd a moccinigo,
For pec[ee]ing my filke stockings; by the way,
I cheapen'd sprats: and at St. Markes, I vrin'd.

'Faith, these are politique notes! Pol. Sir, I do
flippe

No action of my life, thus, but I quote it.

Per. Beleeue me it is wise! Pol. Nay, sir, read
forth.

Act III. Scene II.

Lady, Nano, Women, Politique,
Peregrine.

VV Here should this loole knight be, trow? sure,
h'is houf'd.

Nan. Why, then he's faft. Lad. I,
he plaies both, with me:
I pray you, stay. This heate will doe more harme
To my complexion, then his heart is worth.
(I do not care to hinder, but to take him)
Where?

Wom. With a yong gentleman. Lad. That fame's
the party!
In mans apparell. 'Pray you, sir, iog my knight:
I will be tender to his reputation,

Pol. 'Tis shee indeed, sir, you shall know her.
She is,
Were she not mine, a lady of that merit,
For fashion, and behauior; and, for beauty
I durft compare—— Per. It seemes, you are not
jealous,
That dare commend her. Pol. Nay, and for dif-
courfe——

146 thus, but] but thus G Act III. ... Peregrine.] Enter,
at a distance, Lady Politick Would-Be, Nano, and two Waiting-
women. G 6 [Rubbing her cheeks. G 10 [seeing her. G
or The Foxe

PER. Being your wife, shee cannot misse that.

POL. Madame,
Here is a gentleman, 'pray you, vse him, fairely, [498]
He feemes a youth, but he is— LAD. None? POL.
Yes, one
Has put his face, as foone, into the world——
LAD. You meane, as earely? but to day? POL.
How's this!

LAD. Why in this habit, sir, you apprehend me.
Well, master Wovld-Bee, this doth not become you;
I had thought, the odour, sir, of your good name,
Had beene more precious to you; that you would not
Haue done this dire massacre, on your honour;
One of your grauity, and ranke, besides!
But, knights, I see, care little for the oath
They make to ladies: chiefly, their owne ladies.

POL. Now, by my spurre (the symbole of my
knight-hood)

(Per. Lord! how his braine is humbled, for an
oath)

POL. I reach you not. LAD. Right, sir, your politie
May beare it through, thus. Sir, a word with you.
I would be loth, to contest publikely,
With any gentlewoman; or to seeme
Froward, or violent (as the courtier fayes)
It comes too neere rusticity, in a lady,
Which I would shun, by all meanes: and, how-euer
I may deferue from master Wovld-Bee, yet,
T'hau one faire gentlewoman, thus, be made
Th'unkind instrument, to wrong another,
And one she knowes not, I, and to perfeuer;
In my poore judgement, is not warranted
From being a folacisme in our fexe,
Volpone

If not in manners. Per. How is this! Pol. Sweet madame,
Come neerer to your ayme. Lad. Mary, and will, sir. 45
Since you prouoke me, with your impudence,
And laughter of your light land-firen, here,
Your Sporvs, your hermaphrodite— Per. What's here?
Poetique fury, and historique stormes!
Pol. The gentleman, beleue it, is of worth, 50
And of our nation. Lad. I, your white-Friers nation?
Come, I blushe for you, master Wovld-Bee, I;
And am asham'd, you should ha' no more forehead,
Then, thus, to be the patron, or St. George
To a lewd harlot, a base fricatrice,
A female deuill, in a male out-side. Pol. Nay,
And you be such a one! I must bid adieu
To your delights. The cafe appeares too liquide.
Lad. I, you may carry't cleare, with your state-face!
But, for your carniale concipifcence,
Who here is fled for liberty of conscience,
From furious perfecution of the Marshall, [499]
Her will I dics'ple. Per. This is fine, i'faith!
And do you vse this, often? is this part
Of your wits exercife, 'gainst you haue occasion?
Madam— Lad. Go to, sir. Per. Do you heare me, lady?
Why, if your knight haue set you to begge shirts,
Or to inuite me home, you might haue done it
A neerer way, by farre. Lad. This cannot work you,
Out of my inare. Per. Why? am I in it, then? 70
Indeede, your husband told me, you were faire,
And so you are; onely your nofe enclines
(That side, that's next the funne) to the queene-apple.
Lad. This cannot be endur'd, by any patience.

52 Mr. Q 57 And] An G 58 [Exit. G
Act III.  Scene III.

Mosca, Lady, Peregrine.

VV

Hat's the matter, madame? Lad. If the Senate
Right not my quest, in this; I will protest 'hem,
To all the world, no aristocracie.
Mos. What is the iniurie, lady? Lad. Why, the callet,
You told me of, here I haue tane disguif'd.
Mos. Who? this? what meanes your ladifhip? the creature
I mention'd to you, is apprehended, now,
Before the Senate, you shall see her——— Lad.

Where?
Mos. I'le bring you to her. This yong gentleman
I saw him land, this morning, at the port.
Lad. Is't possible! how has my judgement wan-
der'd!
Sir, I must, blushing, fay to you, I haue err'd:
And plead your pardon. Per. What! more changes,
yet?
Lad. I hope, yo' ha' not the malice to remember
A gentlewomans passion. If you stay,

In Venice, here, pleafe you to vie me, fir———
Mos. Will you go, madame? Lad. 'Pray you, fir,
vie me. In faith,
The more you see me, the more I shall conceive,
You haue forgot our quarrell. Per. This is rare!
Sir Poliique Would-bee? no, sir Poliique bawd!
To bring me, thus, acquainted with his wife!

Act IIII. . . . Peregrine.] Enter Mosca. G 11 wander'd? Q
15 Gentlewomans Q 18 fee] vie Q 19 [Exeunt Lady Would-
Be, Mosca, Nano, and Waiting-women. G
Well, wise sir Pol.: since you have practis'd, thus,
Upon my freeman-ship, I'll try your salt-head,
What proof it is against a counter-plot.

Act III. Scene III.

VoltoRE, CORBACCio, CORVINo, MOSCA.

Well, now you know the carriage of the business,
Your constancy is all, that is requir'd
Unto the safety of it. [Mos. Is the lie
Safely connu'd amongst us? is that sure?
Knowes every man his burden? Corv. Yes. Mos.
Then, shrink not.
Corv. But, knowes the Advocate the truth? Mos.
O, sir,
By no meanes. I deuif'd a formal tale,
That fall'd your reputation.] But, be valiant, sir.
Corv. I feare no one, but him; that, this his pleading
Should make him stand for a co-heire—— Mos.
Co-halter.
Hang him: we will but vfe his tongue, his noise,
As we doe croakers, here. Corv. I, what shall he do?
Mos. When we ha' done, you mean? Corv. Yes.
Mos. Why, we'll thinke,
Sell him for mummia, hee's halfe duft already.
Do not you smile, to see this buffalo,

To VoltoRE.

How he doth sport it with his head?—— I should
If all were well, and past. Sir, onely you

To Corbaccio.

24 [Exit. G Act IIII. ... MOSCA.] SCENE II. The
Scrubineo, or Senate-House. Enter VoltoRE, Corbaccio, Corvino,
and MOSCA. G 15 Q om. stage-direction. 16 doth] do's Q
17 Q om. stage-direction. [Aside. G
or The Foxe

Are he, that shall enjoy the crop of all,
And these not know for whom they toil. [Corb. I,
peace.
Mos. But you shall eat it. Much! Worshipful
Sir,

To Coruino, then to Voltore again.

Mercy fit upon your thundring tongue,
Or the French Hercules, and make your language
As conquering as his club, to beate along,
(As with a tempest) flat, our aduersaries:
But, much more, yours, Sir. Volt. Here they come,
ha' done.
Mos. I have another witnesse, if you neede, Sir,
I can produce. Volt. Who is it? Mos. Sir, I have
her.

Act III. Scene v.

Corbaccio, Corvino, Mosca,
Notario, Commandadori.

The like of this the Senate never heard of.
Avoc. 2. 'Twill come most strange to them,
when we report it.
Avoc. 4. The gentlewoman has beene euer held
Of vn-reproved name. Avoc. 3. So, the yong man.
Avoc. 4. The more vnnaturall part that of his
father.
Avoc. 2. More of the husband. Avoc. 1. I not
know to giue
His act a name, it is so monstrous!

20 Q om. stage-direction [Aside. G Act III. . . . Com-
mandadori.] Enter Avocatori and take their seats, Bonario, Celia,
Notario, Commandadori, Saffi, and other Officers of Justice. G
2 'Twill B 3 Gentlewoman Q 4 So has the youth. QG
Avoc. 4. But the impostor, he is a thing created
T'excédex example! Avoc. And all after times!

Avoc. 2. I neuer heard a true voluptuary
defcrib'd, but him. Avoc. 3. Appeare yet those were
cited?
NOTA. All, but the old magnifico, Volpone.
Avoc. 1. Why is not hee here? Mos. Please your
father-hoods,
Here is his Aduocate. Himselfe's, so weake,
So feeble—— Avoc. 4. What are you? Bon. His
parasite,
His knaue, his pandar: I beseech the court,
He may be forc'd to come, that your graue eyes
May beare strong witnesse of his strange impostures.
VOLT. Upon my faith, and credit, with your vertues,
He is not able to endure the ayre.

Avoc. 2. Bring him, how euer. Avoc. 3. We will
see him. Avoc. 4. Fetch him.

VOLT. Your father-hoods fit pleasures be obey'd,
But sure, the sight will rather mooue your pitties,
Then indignation; may it please the court,
In the meane time, he may be heard in me:
I know this place most voide of prejudice,
And therefore craue it, since we haue no reason
To feare our truth shoulde hurt our cause. Avoc. 3.

Speake free.

VOLT. Then know, most honor'd fathers, I must
now
Difcouer, to your strangledley' abused aares,
The most prodigious, and most frontlesse piec
Of solid impudence, and trecherie,
That euer vicious nature yet brought foorth.
To shame the state of Venice. This lewd woman
(That wants no artificiall lookes, or teares,

22 [Exeunt Officers. G]
To helpe the vifor, she has now put on)  
Hath long beene knowne a clofe adulteresse,  
To that lasciuious youth there; not suspected,  
I say, but knowne; and taken, in the act;  
With him; and by this man, the easie husband,  
Pardon'd: whole timelesse bounty makes him, now,  
Stand here the most vnhappy, innocent person,  
That euer mans owne goodnesse made accus'd.  
For these, not knowing how to owe a gift  
Of that deare grace, but with their shame; being plac'd  
So' aboue all powers of their gratitude,  
Began to hate the benefit: and, in place  
Of thankes, deuise t'exterpe the memorie  
Of such an act. Wherein, I pray your father-hoods,  
To obserue the malice, yea, the rage of creatures  
Difcouver'd in their euils; and what heart  
Such take, euyn, from their crimes. But that, anone,  
Will more appeare. This gentleman, the father,  
Hearing of this foule fact, with many others,  
VWhich dayly strooke at his too-tender eares,  
And, grieu'd in nothing more, then that he could not  
Preferue him selfe a parent (his fonnes ills  
Growing to that strange floud) at laft decreed  
To dif-inherit him. Avoc. i. These be strange turnes!  
Avoc. 2. The yong mans fame was euer faire, and  
honest.

VOLT. So much more full of danger is his vice,  
That can beguile fo, vnder shade of vertue.  
But as I said (my honour'd fires) his father  
Hauing this setled purpose, (by what meanes  
To him betray'd, we know not) and this day  
Appointed for the deed; that parricide,  
(I cannot stile him better) by confederacy  
Preparing this his paramour to be there,
Entred Volpone's house (who was the man
Your father-hoods must understand, design'd
For the inheritance) there, fought his father:
But, with what purpose fought he him, my lords?
(I tremble to pronounce it, that a sonne
Vnto a father, and to such a father
Should have so foule, felonious intent)
It was, to murder him. When, being prevented
By his more happy absence, what then did he?
Not check his wicked thoughts; no, now new deeds:
(Mischief doth euer end, where it begins)
An act of horror, fathers! he drag'd forth
The aged gentleman, that had there lien, bed-red,
Three yeeres, and more, out of his innocent couch,
Naked, upon the floore, there left him; wounded
His servant in the face; and, with this trumpet
The stale to his forg'd practice, who was glad
To be so affliue, (I shall here desire
Your father-hoods to note but my collections,
As most remarkable) thought, at once, to stop
His fathers ends; discredit his free choice,
In the old gentleman; redeem themselues,
By laying infamy upon this man,
To whom, with blushing, they should owe their liues.

Avoc. 1. What proofes liaue you of this? Bon.
Most honour'd fathers,
I humbly crave, there be no credit giuen
To this mans mercenary tongue. Avoc. 2. Forbeare. 95
Bon. His foule moves in his fee. Avoc. 3. O,
Sir. Bon. This fellow,
For fix fals more, would pleade against his maker. [503]
Avoc. 1. You do forget your selfe. Volt. Nay,
nay, grave fathers,
Let him haue scope: can any man imagine

72 lords?] Sirs? Q 79 euer] never G 81 bed-red] bed-ridd
QG 82 off] of G
That he will spare’ his accuser, that would not
Haue spar’d his parent? Avo. 1. Well, produce your
proofes.
Cel. I would I could forget, I were a creature.
Volt. Signior Corbaccio. Avo. 4. What is he?
Volt. The father.
What must I do now?
Not. Your testimony’s crau’d. Corb. Speake to
the knaue?
I’le ha’ my mouth, first, stop’t with earth; my heart
Abhors his knowledge: I disclaime in him.
Avo. 1. But, for what cause? Corb. The meere
portent of nature.
He is an utter stranger, to my loines.
Bon. Haue they made you to this! Corb. I will
not heare thee,
Monster of men, wine, goat, wolfe, parricide,
Speake not, thou viper. Bon. Sir, I will sit downe,
And rather with my innocence should suffer,
Then I resist the authority of a father.
Volt. Signior Corvino. Avo. 2. This is strange!
Avo. 1. Who’s this?
He is. Avo. 3. Speak then.
Corv. This woman (please your father-hoods) is
a whore,
Of most hot exercize, more then a partrich,
Upon record— Avo. 1. No more. Corv. Neighes,
like a kinnen.
Not. Preferue the honour of the court. Corv. I
shall,
And modestie of your most reverend eares.
And, yet, I hope that I may say, these eyes
Haue seene her glew'd vnto that peece of cedar;
That fine well-timber'd gallant: and that, here,
The letters may be read, thorough the horne,
That make the story perfect. Mos. Excellent! sir.

Corv. There is no shame in this, now, is there?
Mos. None.

Corv. Or if I said, I hop'd that she were onward
To her damnation, if there be a hell
Greater then whore, and woman; a good catholique
May make the doubt. Avo. 3. His grieue hath made
him frantique.

Avo. 1. Remoue him, hence. Avo. 2. Looke to
the woman. Corv. Rare!

She frownnes.

Prettily fain'd! againe! Avo. 4. Stand from about
her.

Avo. 1. Giue her the ayre. Avo. 3. What can you
fay? Mos. My wound
(May't pleafe your wisdome's) speakes for me, receiu'd
In ayde of my good patron, when he mift
His fought-for father, when that well-taught dame
Had her cue giuen her, to cry out a rape.

Bon. O, most lay'd impudence! Fathers— Avo. 3.
Sir, be silent,
You had your hearing free, so must they theirs.

Avo. 2. I do begin to doubt th' imposture here.

Avo. 4. This woman, has too many moods. Volt.
Graue fathers,

She is a creature, of a moft profeft,
And prostituted lewdnesse. Corv. Moft impetuous!
Unsatisfied, graue fathers! Volt. May her fainings
Not take your wisdome's: but, this day, she baited
A ftranger, a graue knight, with her loose eyes,

127 shame] harme Q  [Aside to Mosca. G  130 catholique]
Christiau Q  132 Q om. stage-direction.  134 [to Mosca. G
138 cue] Qu: Q
or The Foxe

And more lascivious kisses. This man saw 'em
Together, on the water, in a gondola.

Mos. Here is the lady her selfe, that saw 'em too, 150
Without; who, then, had in the open streets
Pursu'd them, but for sauing her knights honour.

Avo. 1. Produce that lady. Avo. 2. Let her
come. Avo. 4. These things,
They strike, with wonder! Avo. 3. I am turn'd a
stone!

Act III. Scene VI.

Mosca, Lady, Avocatori, &c.

Be resolute, madame. Lad. I, this same is shee.
Out, thou chameleon harlot; now, thine eies
Vie teares with the hyæna: dar'st thou looke
Vpon my wronged face? I cry your pardons.
I feare, I haue (forgettingly) transgrest
Against the dignitie of the court—— Avo. 2. No,
madame.

Lad. And beene exorbitant—— Avo. 4. You haue
not, lady.

Avo. 4. These proofes are strong. Lad. Surely,
I had no purpose:
To scandalize your honours, or my sexes.

Avo. 3. VVe do beleue it. Lad. Surely, you
may beleue it.

Avo. 2. Madame, we do. Lad. Indeede, you
may; my breeding
Is not fo courte—— Avo. 4. VVe know it. Lad.
To offend
VVith pertinacy—— Avo. 3. Lady. Lad. Such a
presence:

153 [Exit Mosca. G Act IIII. . . &c.] Re-enter Mosca
with Lady Would-Be. G 1 [Pointing to Celia. G
No, surely. Avo. I. VVe well thinke it. Lad. You may thinke it.
Avo. I. Let her o'recome. VVhat witnesses have you,
To make good your report? Bon. Our consciences.
Cel. And heauen, that neuer failes the innocent.
Avo. 4. These are no testimonies. Bon. Not in your courts,
Where multitude, and clamour ouercomes.
Avo. I. Nay, then you do waxe infolent. Volt.
Here, here,
The testimonie comes, that will convince,
Volpone is brought in, as impotent.
And put to vttre dumbnesse their bold tongues.
See here, graue fathers, here's the rauisher,
The rider on mens wiues, the great impostor,
The grand voluptuary! do you not think,
These limbes should affect venery? or these eyes
Couet a concubine? 'pray you, marke these hands. [505]
Are they not fit to stroake a ladies brests?
Perhaps, he doth dissemble? Bon. So he do's.
Volt. Would you ha' him tortur'd? Bon. I would haue him prou'd.
Volt. Betf try him, then, with goades, or burning
Irons;
Put him to the strappado: I haue heard,
The racke hath cur'd the gout, faith, giue it him,
And helpe him of a maladie, be courteous.
I'le vndertake, before these honour'd fathers,
He shall haue, yet, as many left disease,
As she has knowne adulterers, or thou strumpets.
O, my most equall hearers, if these deedes,
Aets, of this bold, and most exorbitant straine,
May passe with fufferance, what one citizen,

20 Re-enter Officers, bearing Volpone on a couch. G
stage-direction. 29 dissemble?] dissemble. Q

21 Q om.
But owes the forfeit of his life, yea fame,
To him that dares traduce him? which of you
Are sate, my honour'd fathers? I would ask
(With leave of your graue father-hoods) if their plot
Haue any face, or colour like to truth?
Or if, vnto the dullest nostrill, here,
It smell not rancke, and most abhorred slander?
I craue your care of this good gentleman,
Whose life is much indanger'd, by their fable;
And, as for them, I will conclude with this,
That vicious persons when they are hot, and flesh'd
In impious acts, their constancy abounds:
Damn'd deeds are done with greatest confidence.
Avoc. 1. Take 'hem to custody, and feuer them.
Avoc. 2. 'Tis pittie, two such prodigies should liue.
Avoc. 1. Let the old gentleman be return'd, with care:
I am forry, our credulitie wrong'd him.
Avo. 4. These are two creatures! Avo. 3. I haue an earthquake in me!
Avo. 2. Their shame (euen in their cradles) fled their faces.
Avo. 4. You' haue done a worthy seruice to the state, fir,
In their discouerie. Avo. 1. You shall heare, ere night,
What punishment the court decrees vpon 'hem.
VOLT. We thanke your fatherhoods. How like you it? Mos. Rare.
I'd ha' your tongue, fir, tipt with gold, for this;
I'd ha' you be the heire to the whole citie;
The earth I'd haue want men, ere you want liuing:

56 [Exeunt Officers with VOLPONE. G 57 credulitie wrong'd]
credulity hath wrong'd G 61 [To VOLT. G 62 [Exeunt
Avocatori, Notario, and Officers with BONARIO and CELIA. G
Volpone

They' are bound to erect your statue, in St. Markes. Signior Corvino, I would have you goe, And shew your selfe, that you have conquer'd. Corv.

Yes.

Mos. It was much better, that you should profess 70 Your selfe a cuckold, thus, then that the other Should have beene prou'd. Corv. Nay, I consider'd that:

[506]

Now, it is her fault. Mos. Then, it had beene yours. Corv. True, I doe doubt this Advocate, still. Mos.

I'faith,


None else, not I.

Corb. Be carefull then. Mos. Rest you, with both your eyes, sir.

Corb. Dispatch it. Mos. Instantly. Corb. And looke, that all,

What-uer, be put in, iewels, plate, moneyes, Household-stuffe, bedding, cortines. Mos. Cortine-

ings, sir,

Onely, the Advocates fee must be deducted.

Corb. I'le pay him, now: you'll be too prodigall.

Mos. Sir, I must tender it. Corb. Two cecchines is well?

Mos. No, fix, sir. Corb. 'Tis too much. Mos.

He talk'd a great while,

You must consider that, sir. Corb. Well, there's three——

Mos. I'le give it him. Corb. Doe fo, and there's for thee.

73 [Exit. G 88 [Exit. G
Mos. Bountifull bones! What horride strange
offence
Did he commit 'gainst nature, in his youth,
Worthy this age? you see, sir, how I worke
Vnto your ends; take you no notice. VOLT. No,
I'le leaue you. Mos. All, is yours; the devill, and
all:
Good Advocate. Madame, I'le bring you home.
LAD. No, I'le goe see your patron. Mos. That
you shall not:
I'le tell you, why. My purpose is, to vrge
My patron to reforme his will; and, for
The zeale you' haue shewn to day, whereas before
You were but third, or, fourth, you shall be now
Put in the first: which would appeare as beg'd,
If you were present. Therefore—— LAD. You
shall fway me.

Act V. Scene I.

VOLPONE.

Ell, I am here; and all this brunt is past:
I ne're was in dislike with my disguisef,
Till this fled moment; here, 'twas good, in
private,
But, in your publike, Caue, whilfe I breathe.
'Fore god, my left legge 'gan to haue the crampe;
And I apprehended, straight, some power had strooke
me
With a dead palsey: well, I must be merry,
And shake it off. A many of these feares
Would put me into some villainous difeafe,
Should they come thick upon me: I'll prevent 'em. 10
Give me a bong of lusty wine, to fright
This humor from my heart; (hum, hum, hum)

'Tis almost gone, already: I shall conquer.
Any device, now, of rare, ingenious knavery,
That would possess me with a violent laughter,
Would make me vp, again! So, so, so, so.

This heat is life; 'tis blood, by this time: MOSCA!

**Act V. Scene II.**

**MOSCA, VOLPONE, NANO, CASTRONE.**

H ow now, sir? do's the day look clear again?
Are we recover'd? and wrought out of error,
Into our way? to see our path, before us?
Is our trade free, once more? [VOLP. Exquisite
Mosca!  
Mos. Was it not carry'd learnedly? VOLP. And
toutly.

Good wits are greatest in extremities.
Mos. It were a folly, beyond thought, to trust
Any grand act vnto a cowardly spirit:
You are not taken with it, enough, me thinkes?

VOLP. O, more, then if I had enjoy'd the wench:
The pleasure of all woman-kind's not like it.
Mos. Why, now you speake, sir. We must, here be
fixt;
Here, we must rest; this is our master-peece:
We cannot think, to go beyond this. VOLP. True,
Thou hast playd thy prife, my precious MOSCA. Mos.

Nay, sir,

12 Q om. stage-direction. 16 Q om. stage-direction.

**Act V. . . . CASTRONE.] Enter MOSCA. G . . .**

11 wòman-kind's Q
or The Foxe

To gull the court—— _VOLP_. And, quite diuert the
torrent,

_Upon the innocent._ _Mos._ Yes, and to make

[So rare a musique out of discordes]—— _VOLP._

Right.

That, yet, to me's the strangest! how th' haft borne it!
That these (being so diuided 'mongst themselues)
Should not fent some-what, or in me, or thee,
Or doubt their owne side. _Mos._ True, they will not
see't.

Too much light blinds 'hem, I thinke. Each of 'hem
Is fo po(l)esed, and stufft with his owne hopes,
That any thing, vnto the contrary,

Neuer fo true, or neuer fo apparent,

Neuer fo palpable, they will refift it——

_VOLP._ Like a temptation of the diuell. _Mos._

Right, sir.

Merchants may talke of trade, and your great signiors
Of land, that yeelds well; but if _Italy_
Haue any glebe, more fruitfull, then these fellowes,
I am deceiu'd. Did not your Advocate rare?

_VOLP._ O (my most honor'd fathers, my grauie
fathers,

Vnder correction of your father-hoods,
What face of truth is, here? If these strange deeds
May passe, mo(i)st honour'd fathers——) I had much a doe
To forbeare laughing. _Mos._ 'T feem'd to me, you
fweat, sir.

_VOLP._ In troth, I did a little. _Mos._ But confesse,
sir,

Were you not daunted? _VOLP._ In good faith, I was
A little in a mift; but not deieetted:

Neuer, but sti(l)l my felse. _Mos._ I thinke it, sir
Now (fo truth helpe me) I must needes say this, sir.

33-6 _om. parenthases._
And, out of conscience, for your advocate:
He' has taken paines, in faith, sir, and defera'd,
(In my poore judgement, I speake it, vnder favour,
Not to contrary you, sir) very richly——
Well—to be cofen'd. **VOLP.** 'Troth, and I thinke fo
too,
By that I heard him, in the latter end.

**Mos.** O, but before, sir; had you heard him, first,
Draw it to certaine heads, then aggrauate,
Then vie his vehement figures—— I look'd still,
When he would shift a shert; and, doing this
Out of pure loue, no hope of gaine—— **VOLP.** 'Tis
right.
I cannot anfwer him, **Mosca,** as I would,
Not yet; but for thy fake, at thy intrety,
I will beginne, eu'n now, to vexe 'hem all:
This very instant. **Mos.** Good, sir. **VOLP.** Call the
dwarf,
And eunuch, forth. **Mos.** **Castrone, Nano.** **Nan.**
Here.

**VOLP.** Shal we haue a jig, now? **Mos.** What you
pleafe, sir. **VOLP.** Go,
 streight, giue out, about the ftreetes, you two,
That I am dead; doe it with conftancy,
Sadly, doe you heare? impute it to the griefe
Of this late flander. **Mos.** What doe you meane, sir?

**VOLP.** O,
I shall haue, instantly, my vulture, crow,
Rauen, come flying hither (on the newes)
To peck for carrion, my shee-wolfe, and all,
Greedy, and full of expectation——

**Mos.** And then to haue it rauish'd from their
mouthes?

**VOLP.** 'Tis true, I will ha' thee put on a gowne,

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45-6 *Q om. parentheses.* 58 *Enter Castrone and Nano. G*
63 *[Exeunt Cast. and Nano. G]*
or The Foxe

And take vpon thee, as thou wert mine heire; 70
Shew'hem a will: open that chest, and reach
Forth one of those, that has the blankes. I'lle straight
Put in thy name. Mos. It will be rare, sir. Volp. I,
When they e'ene gape, and finde themselues deluded—
Mos. Yes. Volp. And thou vfe them skirmuly.

Dispatch,

Get on thy gowne. Mos. But, what, sir, if they aske
After the body? Volp. Say, it was corrupted. [509]
Mos. I'le say, it ftunke, sir; and was faine t' haue it
Coffin'd vp instantly, and snt away.
Volp. Any thing, what thou wilt. Hold, here's my
will.

Get thee a cap, a count-booke, pen and inke,
Papers afore thee; fit, as thou wert taking
An inuентory of parcels: I'lle get vp,
Behind the cortine, on a ftoole, and harken;
Sometime, pepe ouer; fee, how they doe looke;
With what degrees, their bloud doth leaue their faces!
O, 'twill afford me a rare meale of laughter.
Mos. Your Aduocate will turne flark dull, vpon it.
Volp. It will take off his oratories edge.
Mos. But your Clarifsimo, old round-backe, he
Will crumpe you, like a hog-loufe, with the touch.
Volp. And what Corvino? Mos. O, sir, looke
for him,
To morrow morning, with a rope, and a dagger,
To visite all the streetes; he must runne mad.
My Lady too, that came into the court,
To beare falte witnesse, for your worship— Volp.

Yes,
And kift mee 'fore the fathers; when my face
Flow'd all with oyles. Mos. And sweate, sir. Why,
your gold

73 [Gives him a paper. G  76 [putting on a gown G
88 [putting on a cap, and setting out the table, &c. G
Is such another med’cine, it dries vp
All those offensive faults! It transformes
The most deformed, and restores ’hem lonely,
As ’t were the strange poetical girdle. I love

Cesius.

Could not inuent, t’ himselfe, a shroud more subtle,
To passe Acrisius guardes. It is the thing
Makes all the world her grace, her youth, her beauty. 105
Volp. I thinke, she loues me. Mos. Who? the lady, sir?
She’s jealous of you. Volp. Do’t thou say so?
Mos. Harke,
There’s some already. Volp. Looke. Mos. It is
the vulture:
He has the quickest sent. Volp. I’ll to my place,
Thou, to thy posture. Mos. I am set. Volp. But,
Mosca,
Play the artificer now, torture ’hem, rarely.

Act V. Scene III.

Voltores, Mosca, Corbaccio, Corvino,
Lady, Volpone.

How now, my Mosca? Mos. Turkie carpets,
nine——
Vol. Taking an inuentory? that is well.
Mos. Two futes of bedding, tiffew— Vol.
Where’s the will?
Let me read that, the while. Corb. So, set me
downe:
And get you home. Vol. Is he come, now, to
trouble vs?

107 [Knocking within. G 110 [Goes behind the curtain. G
Act V. . . . Volpone.] Enter Voltores. G 4 Enter Serv-
vants, with Corbaccio in a chair. G 5 [Exeunt Servants. G
Mos. Of cloth of gold, two more— Corb. Is it done, Mosca?
Mos. Of feuerall vellets, eight— Volt. I like his care.
Corb. Doft thou not heare? Corv. Ha? is the houre come, Mosca?
Volp. I, now, they muster. Corv. What do’s the aduocate here?

Volpone peepes from behinde a trauerfe.

Or this Corbaccio? Corb. What do these here?
Lad. Mosca?
Is his thred fpunne? Mos. Eight chefts of linnen—
Volp. O,
My fine dame Wovld-bee, too! Corv. Mosca, the will,
That I may shew it thefe, and rid ’hem hence.
Mos. Six chefts of diaper, foure of damaske—
There.
Corb. Is that the will? Mos. Down-beds, and boulsters— Volp. Rare!
Be busie still. Now, they begin to flutter:
They neuer thinke of me. Looke, fee, fee, fee!
How their twift eies runne ouer the long deed,
Vnto the name, and to the legacies,
What is bequeath’d them, there— Mos. Ten futes of hangings—
Volp. I, i’their garters, Mosca. Now, their hopes
Are at the gaspe. Volt. Mosca the heire! Corb.
What’s that?
Volp. My aduocate is dumbe, looke to my mer-
chant,
Hee has heard of some strange storme, a ship is loft,

He faints: my lady will fwayne. Old glazen-eyes, 25
He hath not reach'd his dispaire, yet. Corb. All
these
Are out of hope, I' am sure the man. Corv. But,
Mosca——
Mos. Two cabinettes—— Corv. Is this in earnest?
Mos. One
Of ebony.— Corv. Or, do you but delude me?
Mos. The other, mother of pearle—I am very busie. 30
Good faith, it is a fortune throwne upon me——
Item, one falt of agat—not my seeking.
Lad. Do you heare, sir? Mos. A perfum'd boxe—
pray you forbear,
You see I am troubled—made of an onyx— Lad.
How!
Mos. To morrow, or next day, I shall be at leasure,
To talke with you all. Corv. Is this my large hopes
issue?
Lad. Sir, I must haue a fayrer anwer. Mos.
Madame!
Mary, and shal: 'pray you, fairely quit my house.
Nay, raife no tempeft with your lookes; but, harke
you:
Remember, what your ladyship offred me, 40
To put you in, an heire; goe to, thinke on't.
And what you said, eene your best madames did
For maintenance, and, why not you? inough.
Goe home, and vie the poore sir Pol, your knight, well;
For feare I tell some riddles: go, be melancholique. 45
Volp. O, my fine diuell! Corv. Mosca, 'pray
you a word.
Mos. Lord! will not you take your dispatch hence,
yet?

27 [Takes the Will. G 37 Madame!] Madame? Q
45 melancholique] melancholy G. Exit Lady Would-Be. G.
Me thinkes (of all) you should haue beene th'example.
VWhy should you stay, here? with what thought? what promife?
Heare you, doe not you know, I know you an asse? 50[511]
And, that you would, most faine, haue beene a wittoll,
If fortune would haue let you? that you are
A declar'd cuckold, on good termes? this pearle,
You'll say, was yours? right: this diamant?
I'le not deny't, but thanke you. Much here, else?
It may be so. VVhy, thinke that these good works
May helpe to hide you bad: I'le not betray you,
Although you be but extraordinary,
And haue it onely in title, it sufficeth.

Go home, be melancholique too, or mad.

VOLP. Rare, Mosca! how his villany becomes him!
VOLT. Certaine, he doth delude all these, for me.
CORB. Mosca, the heire? VOLP. O, his foure eyes

haue found it!

CORB. I' am cofen'd, cheated, by a parasite-flaue;
Harlot, t'haft gul'd me. Mos. Yes, sir. Stop your
mouth,

Or I shall draw the onely tooth, is left.
Are not you he, that filthy couetous wretch,
With the three legges, that here, in hope of prey,
Haue, any time this three yeere, snuft about,
With your most grouling nofe; and would haue hir'd

Me to the pois'ning of my patron? sir?
Are not you he, that haue, to day, in court,
Profes's'd the dif-inheriting of your fonne?
Periur'd your selfe? Go home, and die, and finke;
If you but croake a fillable, all comes out:

Away and call your porters, go, go, finke.

50 not you] you not G 57 you bad] your bad QG
60 melancholique] melancholy G [Exit Corrino. G 69 yeere] years G
Volpone

VOLP. Excellent varlet! VOLT. Now, my faithfull Mosca,
Mos. A table
Of porphiry—I mar’le, you’ll be thus troublesome.
VOLT. Nay, leave off now, they are gone. Mos.
Why? who are you?

VWhat? who did send for you? O’ cry you mercy,
Reuerend sir! good faith, I am greeud for you,
That any chance of mine should thus defeat
Your (I must needs say) most deferuing trauels:
But, I protest, sir, it was cast vpon me,
And I could, almoft, wish to be without it,
But, that the will o’ th’ dead, must be obserud.
Mary, my ioy is, that you need it not,
You haue a gift, sir, (thank your education)
WIll neuer let you want, while there are men,
And malice, to breed caufes. WWould I had
But halfe the like, for all my fortune, sir.
If I haue any fuites (as I doe hope,
Things being so easie, and direft, I shall not)
I wil make bold with your obstreperous aide,
(Conceiue me) for your fee, sir. In meane time,
You, that haue fo much law, I know ha’ the concience,
Not to be couetous of what is mine.
Good sir, I thanke you for my plate: ’twill helpe
To fet vp a yong man. Good faith, you looke
As you were coftiue; best go home, and purge, sir.

VOLP. Bid him, eat lettuce well: my wittie mif-
chiefe,
Let me embrace thee. O, that I could now
Transforme thee to a Venus—— Mosca, goe,
Straight, take my habit of Clarissimo;

76 [Exit Corbaccio. G  78 [writing G  101 [Exit Voltore. G  102 [comes from behind the curtain. G
And walke the streets; be seene, torment 'hem more:
We must purfew, as well as plot. Who would
Haue lost this feast? Mos. I doubt it will loose them.

VOLP. O, my recovery shall recover all.
That I could now but thinke on some disguife,
To meet 'hem in: and aske 'hem questions.
How I would vexe 'hem still, at every turne?

Mos. Sir, I can fit you. VOLP. Canst thou?
Mos. Yes, I know
One o' the Commandatori, sir, so like you,
Him will I fright make drunkel, and bring you his
habit.

VOLP. A rare disguife, and answering thy braine!
O, I will be a sharpe diseafe vnto 'hem.

Mos. Sir, you must looke for curses—— VOLP.
Till they burst;
The Foxe fares euer best, when he is curst.

All V. Scene III.

Peregrine, Mercatori. 3. Woman,
Politique.

AM I enough disguis'd? Mer. 1. I warrant you.
PER. All my ambition is to fright him, onely.
MER. 2. If you could ship him away, 'twere
excellent.

MER. 3. To Zant, or to Alepo? PER. Yes, and
ha' his
Aduentures put i' th' booke of voyages,
And his guld story registred, for truth?
Well, gentlemen, when I am in, a while,
And that you thinke vs warme in our discourfe,
Know your approaches. Mer. I. Trust it to our care.

Per. Saue you, faire lady. Is sir Poll. within? 10

Wom. I do not know, sir. Per. 'Pray you, say vnto him,

Here is a merchant, vpon earneft businesse,

Desires to speake with him. Wom. I will see, sir.

Per. 'Pray you.

I fee, the family is all female, here.

Wom. He fai's, sir, he has waigtey affaires of state, 15

That now require him whole, some other time [513]

You may poiffe him. Per. 'Pray you say againe,

If those require him whole, these will exaet him,

Whereof I bring him tidings. What might be

His graue affaire of state, now? how, to make 20

Bolognian faufeges, here, in Venice, fparing

One o' th' ingredients. VVom. Sir, he fai's, he knowes

By your word, tidings, that you are no statef-man,

And therefore, wills you stay. Per. Sweet, 'pray you returne him,

I haue not read fo many proclamations, 25

And studied them, for words, as he has done,

But—— Here he deignes to come. Pol. Sir, I must craue

Your courteous pardon. There hath chanc'd (to day)

Vnkinde disafter, 'twixt my lady, and mee:

And I was penning my apologie 30

To giue her fatisfacion, as you came, now.

Per. Sir, I am grieu'd, I bring you worfe disafter;

The gentleman, you met at th' port, to day,

14 [Re-enter Waiting-woman. G 19 [Exit Woman. G
22 Re-enter Waiting-woman. G 27 [Exit Woman. Enter sir
Politick. G
That told you, he was newly arriu'd—— Pol. I, was
A fugitiue punke? Per. No, sir, a spie, fet on you:
And, he has made relation to the Senate,
That you profest to him, to haue a plot,
To fell the state of Venice, to the Turke.
Pol. O me! Per. For which, warrants are sign'd
by this time,
To apprehend you, and to search your study,
For papers—— Pol. Alas, sir. I haue none,
but notes,
Drawne out of play-bookes—— Per. All the better,
sir.
Pol. And some essayes. What shall I doe? Per.
Sire, best
Conuay your selfe into a sugar-chest,
Or, if you could lie round, a fraile were rare:
And I could send you, aboard. Pol. Sir, I but talk'd so,
For discourse fake, merely. Per. Harke, they are
there.

They knocke without.

Pol. I am a wretch, a wretch. Per. What, will
you doe, sir?
Ha you ne're a curren'-but to leape into?
They'll put you to the racke, you must be fudden.
Pol. Sir, I haue an ingine—(Mer. 3. Sir Politi-
tique Would-be?
Mer. 2. Where is he?) Pol. That I haue thought
vpon, before time.
Per. What is it? Pol. (I shall ne're endure the
torture.)
Mary, it is, sir, of a tortoyse-shell,
Fitted, for these extremities: 'pray you sir, helpe me.
Here, I' haue a place, sir, to put backe my leggs,
(Pleafe you to lay it on, sir) with this cap,
And my blacke gloues, I'le lye, sir, like a tortoyfe,
Till they are gone. Per. And, call you this an ingine?
Pol. Mine owne deuice—— good sir, bid my wiues
women

They rush in.

To burne my papers. Mer. 1. Where's he hid?
Mer. 3. We must
And will, sute, find him. Mer. 2. Which is his
study? Mer. 1. What
Are you, sir? Per. I' am a merchant, that came heere
To looke vpon this tortoyfe. Mer. 3. How? Mer. 1.
St. Marke!
What beast is this? Per. It is a fish. Mer. 2.
Come out, here.
Per. Nay, you may strike him, sir, and tread vpon
him:
Hee'll beare a cart. Mer. 1. What, to runne ouer
him? Per. Yes. (sir)
Mer. 3. Let's iump, vpon him. Mer. 2. Can he
not go? Per. He creeps.
Mer. 1. Let's see him creepe. Per. No, good sir,
you will hurt him.
Mer. 2. (Heart) I'le see him creepe; or pricke his
guts.
Mer. 3. Come out, here. Per. 'Pray you sir,
(creepe a little) Mer. 1. Forth.

57 Q om. parentheses. [Lies down while Per. places the shell
upon him. G 61 Q om. stage-direction. [Exit Per. The three
Merchants rush in. G 62 Re-enter Peregrine. G 67 Yes] Yes,
sir G 71 [Aside to sir Politick. G
MER. 2. Yet furder. PER. Good sir, (creep)
MER. 2. We'll see his legs.

They pull of the shell and discover him.

MER. 3. Gods' fo, he has garters! PER. 1. I, and
MER. 2. Is this
Your fearefull tortoyfe? PER. Now, sir POLL. we are
euen;
For your next proieft, I shall be prepar'd:
I am forry, for the funerall of your notes, sir.

MER. 1. 'Twere a rare motion, to be seene in Fleet-
street!
MER. 2. I, i'the terme. MER. 1. Or Smithfield,
in the faire.
MER. 3. Me thinkes, tis but a melancholique fight!
PER. Farewell, most politique tortoyfe. POLL.
Where's my lady?
Knowes thee of this? WOM. I know not, sir. POLL.
Enquire.
O, I shall be the fable of all feastts;
The freight of the gazetti; ship-boyes tale;
And, which is worst, euene talke for ordinaries.
WOM. My lady's come most melancholique, home,
And say's, sir, she will straight to sea, for phyfick.
POLL. And I, to shunne, this place, and clime for
euer;
Creeping, with house, on backe: and thinke it well,
To shrinke my poore head, in my politike shell.

[They pull off the shell and discover him. G
Ods so G Q om. stage-direction. 74 discovering himself. G
Volpone

Act V. Scene V.

Volpone, Mosca.

The first, in the habit of a Commandadore: the other, of a Clarissimo.

Am I then like him? Mos. O, sir, you are he:
No man can feuer you. Volp. Good. Mos.
But, what am I?

Volp. 'Fore heau'n, a braue Clarissimo, thou becom'lt it!
Pitty, thou wert not borne one. Mos. If I hold
My made one, 'twill be well.] Volp. I'le goe, and see What newes, first, at the court. Mos. Doe fo. My

Foxe
Is out on his hole, and, ere he shall re-enter, I'le make him languish, in his borrow'd cafe,
Except he come to composition, with me:

Androgino, Castrone, Nano. All. Here. 10 [515]

Mos. Goe recreate your felues, abroad; goe, fport:
So, now I haue the keies, and am possed.
Since he will, needes, be dead, afore his time, I'le burie him, or gaine by him. I' am his heire:
And fo will keepe me, till he share at leaft.

To cofen him of all, were but a cheat
Well plac'd; no man would conftrue it a finne:
Let his fport pay for't, this is call'd the Foxe-trap.

AT THE FOXE

ACT V. SCENE VI.

CORBACCIO, CORVINO, VOLPONE.

T

Hey fax, the court is set. CORV. We must maintaine
Our first tale good, for both our reputations.
CORB. Why? mine's no tale: my sonne would, there, haue kild me.
CORV. That's true, I had forgot: mine is, I am sure.
But, for your will, sir. CORB. I, I'll come vpon him, For that, hereafter, now his Patron's dead.
VOLP. Signior CORVINO! and CORBACCIO! sir, Much joy vnto you. CORV. Of what? VOLP. The fodiaene good,
Dropt downe vpon you— CORB. Where? VOLP. (And, none knowes how)
From old VOLPONE, sir. CORB. Out, errant knaue. VOLP. Let not your too much wealth, sir, make you furious.
CORB. Away, thou varlet. VOLP. Why sir? CORB. Do'ft thou mocke me?
VOLP. You mocke the world, sir, did you not change wills?
CORB. Out, harlot. VOLP. O! belike you are the man,
Signior CORVINO? 'faith, you carry it well;
You grow not mad withall: I loue your spirit.
You are not ouer-leauen'd, with your fortune.
You shoulde ha' some would swell, now like a wine-fat,
With such an Autumnne—— Did he gi' you all, sir?
CORV. Auid, you rascall. VOLP. Troth, your wife has shew'ne

Act V. . . . VOLPONE.] Scene IV. A Street. Enter Cor-
10 errant] arrant G

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Her selfe a very woman: but, you are well,
You neede not care, you haue a good estate,
To beare it out, sir, better by this chance.
Except CORBACCIO haue a share? CORB. Hence, varlet.

VOLP. You will not be a' knowne, sir: why 'tis wife. 25
Thus doe all gam'sters, at all games, disseemle.
No man will feeme to winne. Here, comes my vulture,
Heauing his beake vp i' the ayre, and fnuffing.

Act V. Scene VII.  [516]

VOLTRE, VOLPONE.

O
Vt-strt thus, by a parasite? a slaue?
Would run on errands? and make legs, for crummes?
Well, what I'le do—VOLP. The court staises for you worship.
I eene rejoyce, sir, at your worships happinesse,
And that it fell into fo learned hands,
That vnderstand the fingering——VOLT. What doe you meane?

VOLP. I meane to be a futor to your worship,
For the small tenement, out of reparations;
That, at the end of your long row of houfes,
By the piscaria: it was, in VOLPONE's time,
Your predeceffor, ere he grew diseas'd,
A handfome, pretty, cuftom'd, bawdy-houfe,
As any was in Venice (none disprais'd)
But fell with him; his body, and that houfe Decay'd, together. VOLT. Come, sir, leave your prat-
ing.

27 [Exeunt Corvino and CORBACCIO. G  Act V. . . . VOL-
PONE.] Enter VOLTRE. G  3 you] your G
or The Foxe

VOLP. Why, if your worship giue me but your hand, That I may ha' the refufull; I haue done. 'Tis a meere toy, to you, fir; candle rents: As your learn'd worship knowes—— VOLT. What doe I know?

VOLP. Mary no end of your wealth, fir, god decreafe it. VOLT. Miftaking knaue! what, mock'ft thou my mis-fortune?

VOLP. His bleffing on your heart, fir, would 'twere more. (Now, to my firft, againe; at the next corner.)

Act V. Scene VIII.

CORBACCIO, CORVINO, (Mosca, paffant) VOLPONE.

See, in our habite! see the impudent varlet!

CORV. That I could shoote mine eies at him, like gun-flones.

VOLP. But, is this true, fir, of the parasite?

CORB. Againe, t'affliët vs? monftr! VOLT. In good faith, fir,

I' am hartily greeu'd, a beard of your graue length Should be fo ouer-reach'd. I neuer brook'd That parasites haire, me thought his nofe shou'd cofen: There still was somwhat, in his looke, did promife The bane of a Clarisimo. CORB. Knaue—— VOLP. Me thinkes,

Yet you, that are fo traded i' the world,

A witty merchant, the fine bird, CORVINO,

21 [Exit G 23 Q om. parentheses. [Exit G Act V. . . . VOLPONE.] Scene IV. Another part of the Street. Enter CORBACCIO and CORVINO;—Mosca passes over the Stage, before them. G

2 Enter VOLPONE. G
Volpone

That haue such morall emblemes on your name,
Should not haue fung you shame; and dropt your cheese: 

To let the Foxe laugh at your emptinesse.

Corv. Sirrah, you thinke, the priuiledge of the place,
And your red faucy cap, that seemes (to me)
Nayl'd to your iolt-head, with thoe two cecchines,
Can warrant your abusse; come you, hither:
You shall perceiue, sir, I dare beate you. Approch.

Volp. No haste, sir, I doe know your valure, well: Since you durst publish what you are, sir. Corv.

Tarry,
I'd speake, with you.  Volp. Sir, sir, another time——
Corv. Nay, now.  Volp. O god, sir! I were a wife man,
Would stand the fury of a distraeted cuckold.

Mosca walkes by 'hem.

Corb. What! come againe?  Volp. Vpon 'hem,

Mosca; faue me,

Corb. The ayre's infected, where he breathes.

Corv. Lets flye him.

Volp. Excellent Basiliske! turne vpon the vulture.

All v.  Scene ix.

VOLTORE, MOSCA, VOLPONE.

Vell, flesh-flie, it is sommer with you, now;
Your winter will come on.  Mos. Good Advocate,

'Pray thee, not raile, nor threaten out of place, thus;
Thou 'lt make a solacisme (as madame fayes.)

13 you] your  QG  23 god] lord  G  24 [As he is running off, re-enter Mosca.  G  Q om. stage-direction.  26 Exeunt Corv. and Corb.  G  Act V. . . . VOLPONE.] Enter VOLTORE.  G
3 'Pray thee] Prithee  G
or The Foxe

Get you a biggen, more: your braine breakes looke.

VOLT. Well, sir. VOLP. Would you ha' me beate the insolent flaue?

Throw dirt, vpon his first good cloathes? VOLT. This fame

Is, doubleesse, some familiar! VOLP. Sir, the court
In troth, flayes for you. I am mad, a mule,

That neuer read IVSTINIAN, should get vp,
And ride an Aduocate. Had you no quirke,
To auoide gullage, sir, by such a creature?
I hope you doe but ieft; he has not done 't:
This's but confederacy, to blind the reft.
You are the heire? VOLT. A strange, officious,
Trouble-fome knaue! thou doft torment me. VOLP. I know——

It cannot be, sir, that you should be cosen'd;
'Tis not within the wit of man, to doe it:
You are so wise, so prudent, and, 'tis fit,
That wealth, and wisdome still, should goe together.

Alt V. Scene 10.

AVOCATORI, 4. NOTARIO, COMMANDADORE,
BONARIO, CELIA, CORBACCIO, CORVINO, VOLTORE, VOLPONE.

Are all the parties, here? NOT. All, but the Aduocate.

AVO. 2. And, here he comes. AVO. Then bring 'hem foorth to sentence.

VOLT. O, my most honour'd fathers, let your mercy

5 [Exit. G 6 ha'] haue Q 14 This's] 'Tis G 20 [Exeunt. G
Act V. . . . Volpone.] SCENE VI. The Scrutineo or Senate House. Enter AVOCATORI, NOTARIO, BONARIO, CELIA, CORBACCIO, CORVINO, COMMANDADORI, Saffi, &c. G

2 Enter VOLTORE and VOLPONE. G
Once winne vpon your iustice, to forgiue——
I am distraeted—— (VOLP. What will he doe, now?)

VOLT. O,
I know not which t’addresse my selfe to, first,
Whether your father-hoods, or these innocents——
(CORV. Will he betray himselfe?) VOLT. Whom, equally,
I haue abus’d, out of most couetous endes——
(CORV. The man is mad! CORB. What’s that?
CORV. He is possest.)

VOLT. For which; now strooke in conscience, here
I prostrate
My selfe, at your offended feet, for pardon.

AVO. 1. 2. Arise. CEL. O heau’n, how iust thou
art! VOLP. I’ am caught
I’ mine owne noose—— CORV. Be constant, sir,
nought now
Can helpe, but impudence. AVO. 1. Speake forward.

COM. Silence.

VOLT. It is not passion in me, reuerend fathers,
But onely conscience, conscience my good fires,
That makes me, now, tell truth. That parasite,
That knaus hath been the instrument of all.

AVO. Where is that knaus? fetch him. VOLP. I
go. CORV. Graue fathers,
This man’s distraeted; he confesse it, now:
For, hoping to be old VOLPONE’s heire,
Who now is dead—— AVOc. 3. How? AVO. 2. Is
VOLPONE dead?

CORV. Dead since, graue fathers—— BON. O, fure
vengeance! AVO. 1. Stay,
Then, he was no deceiuer? VOLT. O no, none:

5 Q om. parentheses. B begins parentheses after VOLP.
[Aside. G   VOLT.| VOLP. CYUB  6 t’] to Q  8 [Aside. G
14 [Aside. G   [to CORBACCIO. G   20 Exit. G
The parasite, graue fathers. Corv. He do's speake,  
Out of meere enuie, 'cause the seruant's made  
The thing, he gap't for; pleafe your father-hoods,  
This is the truth: though, I'le not iustifie  
The other, but he may be some-deale faulty.  

Volt. I, to your hopes, as well as mine, Corvinio:  
But I'le vfe modesty. Pleafeth your wiſdomes  
To vuewe theſe certaine notes, and but conferre them;  
As I hope fauour, they ſhall ſpeake cleare truth.  

Corv. The deuill ha's entred him! Bon. Or  
bides in you.  

Avo. 4. We haue done ill, by a publike officer,  
To fend for him, if he be heire. Avo. 2. For whom?  
Avo. 4. Him, that they call the parasite. Avo. 3.  
'Tis true;  

He is a man, of great eftate, now left.  

Avo. 4. Goe you, and learne his name; and fay,  
the court  

Intreates his prefence, here; but, to the clearing  
Of fome few doubts. Avo. 2. This fame's a laby-  
rinth!  

My ftate,  
My life, my fame— Bon. (Where is't?) Corv.  
Are at the ftake.  

Avo. 1. Is yours fo too? Corb. The Aduocate's  
a knaue:  

And has a forked tongue—— Avo. 2. (Speake  
to the point.)  
Corb. So is the parasite, too. Avo. 1. This is  
confuſion.  

Volt. I doe beſeech your father-hoods, read but  
thoſe;

30 some-deale] somwhere Q  
42 [Exit Notary. G  
44 Q om. parenth.  
46 Q om. parenth.  
48 [Giving them papers. G
Volpone

Corv. And credit nothing, the false spirit hath writ:
It cannot be, but he is possest, graue fathers.

Act V. Scene XL

Volpone, Nano, Androgino, Castrone.

To make a snare, for mine owne necke! and run
My head into it, wilfully! with laughter!
When I had newly scap't, was free, and cleare!
Out of mere wantonneffe! Û, the dull deuill
Was in this braine of mine, when I deuis'd it;
And Mosca gaue it secon'd: he must now
Helpe to feare vp this veyne, or we bleed dead.
How now! who let you loose? whither goe you, now?
What? to buy ginger-bread? or to drowne kitlings?

Nano. Sir, master Mosca call'd vs out of doores,
And bid vs all goe play, and tooke the keies. And.

Yes.

Volp. Did master Mosca take the keyes? why, so!
I am farder, in. These are my fine conceipts!
I must be merry, with a milchife to me!
What a vile wretch was I, that could not beare
My fortune soberly? I must ha' my crotchets!
And my conundrums? well, goe you, and seeke him:
His meaning may be truer, then my feare.
Bid him, he freight come to me, to the court;
Thither will I, and, if 't be possible,
Vn-scrow my advocate, vpon new hopes:
When I prouok'd him, then I loft my felse.

50 but he is possest, graue fathers] my Sires but he is posseft Q
[The scene closes. G   Act V. . . . Castrone.] Scene VII.
or The Foxe

Act v. Scene xii.

AVOCATORI, &c.

THese things can nere be reconcil'd. He, here, Profeßeth, that the gentleman was wrong'd; And that the gentlewoman was brought thither, Forc'd by her husband: and there left. VOLT. Most true.

CEL. How ready is heau'n to thofe, that pray! Avo. 1. But, that VOLPONE would haue rauish'd her, he holds Vitterly falf: knowing his impotence.

CORV. Graue fathers, he is posseft; againe, I fay, Posseft: nay, if there be posseffion,
And obfession, he has both. Avo. 3. Here comes our officer.

VOLP. The parasite will streight be, here, graue fathers.

Avo. 4. You might inuent some other name, sir varlet.

Avo. 3. Did not the notarie meet him? VOLP. Not that I know.

Avo. 4. His comming will cleare all. Avo. 2. Yet it is miffie.

VOLT. May't please your father hoods—— VOLP.

Sir, the parasite

VOLpone whispers the Advocate.

Will'd me to tell you, that his master liues; That you are still the man; your hopes the fame; And this was, onely a left—— VOLT. How? VOLP.

Sir, to trie

Act V. . . . &c.] Scene VIII. The Scrutineo, or Senate-House. Avocatori, Bonario, Cellia, Corbaccio, Corvino, Commandadori, Saffi, &c., as before. G 1 Shewing the papers. G 3 Gentlewoman Q 10 And] G transfers to end of preceding line. [Enter VOLPONE. G 15 Q om. stage-direction.
If you were, firme, and how you stood affected.
   VOLT. Art' fure he liues? VOLP. Doe I liue, fir?
   VOLT. O me!
I was to violent. VOLP. Sir, you may redeeme it,
They said, you were poseft; fall downe, and seeme so:
I'le helpe to make it good. God blesse the man!

Voltores falls.
(Stop your wind hard, and fwell) see, see, see, fee, see!
He vomits crooked pinnes! his eyes are fet,
Like a dead hares, hung in a poulters shop!
His mouth's running away! doe you see, signior?
Now, 'tis in his belly. (Corv. I, the deuill!)
   VOLP. Now, in his throate. (Corv. I, I perceiue
       it plaine.)
   VOLP. 'Twill out, t'will out; stand cleere. See,
       where it flies!
In shape of a blew toad, with a battes wings!
Doe not you see it, fir? Corb. What? I thinke I
doe.
   Corv. 'T is too manifeft. VOLP. Looke! he comes
t' himselfe!
   VOLT. Where am I? VOLP. Take good heart, the
worst is past, fir.
You are dif-poseft. Avo. 1. What accident is this?
   Avo. Sodaine, and full of wonder! Avo. 3. If
he were.
Poseft, as it appeares, all this is nothing.
   Corv. He has beene, often, subbieft to these fits,
   Avo. 1. Shew him that writing, do you know it, fir?
   VOLP. Deny it, fir, forweare it, know it not.
   VOLT. Yes, I doe know it well, it is my hand: [521]
But all, that it containes, is false. Bon. 3. O praiffe!
   Avo. 2. What maze is this! Avo. 1. Is he not
guilty, then,

' 23 Q om. stage-direction. 24 Q om. parentheses. 28 Q om.
parentheses. 40 [whispers VOLT. G
or The Foxe

Whom you, there, name the parasite? VOLT. Graue fathers,
No more then, his good patron, old VOLPONE.
Avo. 4. Why, he is dead? VOLT. O no, my hon-
or’d fathers.
Avo. 2. This is subter, yet!
Avo. 3. You said, he was dead? VOLT. Neuer.
Avo. 3. You said fo? CORV. I heard fo.
Avo. 4. Here comes the gentleman make him way.
Avo. 3. A stoole.
Avo. 4. A proper man! and were VOLPONE dead, 50
VOLP. MOSCA, I was a’most loft, the Aduocate
Had betray’d all; but, now, it is recoyer’d:
Al’s o’ the hinge againe—fay, I am liuing.
MOS. What bufie knaue is this! moft reuerend fathers,
I sooner, had attended your graue pleasures,
But that my order, for the funerall
Of my deare patron did require me— VOLP.
(MOSCA!) 55
MOS. Whom I intend to bury, like a gentleman.
VOLP. I, quicke, and cofen me of all. Avo. 2.
Still stranger!
More intricate! Avo. 1. And come about againe!
Avo. 4. It is a match, my daughter is beflow’d.
MOS. (Wil you gi’ me halfe? VOLP. Firft, I’le be hang’d. MOS. I know,
Your voice is good, cry not fo lowd’) Avo. 1.
Demand
The Aduocate. Sir, did not you affirme,

49’Enter MOSCA. G 51 [Aside. G 54 [Aside to Mos. G
VOLP. G 65 not you] you not G
VOLPONE was aliue? VOLP. Yes, and he is;
This gent’man told me so, (thou shalt haue halfe.)
Mos. Whole drunkard is this fame? speake some,
that know him:
I neuer saw his face. (I cannot now
Affoord it you fo cheape. VOLP. No?) AVO. I.
What say you?
VOLT. The officer told mee. VOLP. I did, graue
fathers,
And will maintaine, he liues, with mine owne life.
And, that this creature told me. (I was borne,
With all good starres my enemies.) Mos. Most graue
fathers,
If such an insolence, as this, must passe
Vpon me, I am silent: ’twas not this,
For which you sent, I hope. AVO. 2. Take him away.
(VOLP. MOSCA.) AVO. 3. Let him be whipt.
(VOLP. Wilt thou betray me?
COFEN me?) AOC. 3. And taught to beare himselfe
Toward a perfon of his ranke. AVO. 4. Away.
Mos. I humbly thank your father-hoods. VOLP.
Soft, soft: whipt?
And loofe all that I haue? if I confesse,
It cannot be much more. AVO. 4. Sir, are you mar-
rried?
VOLP. They'll be ally’d, anon; I must be refolute:
He puts off his disguise.
The FOxe shall, here, vncafe. (Mos. Patron.)
VOLP. Nay, now,
My ruines shall not come alone; your match
I'le hinder sure: my fubftance shall not gleeve you,
Nor screw you, into a family. (Mos. Why, patron?)
VOLP. I am VOLPONE, and this is my knaue;
or The Foxe

This, his owne knaue; this, avarices foole;
This, a Chimæra of wittall, foole, and knaue;
And, reuerend fathers, since we all can hope
Nought, but a sentence, let’s not now despaire it.
You heare me briefe. Conv. May it please your
father-hoods— Com. silence.
Avoc. 1. The knot is now undone, by miracle!
Avoc. 2. Nothing can be more cleare. Avo. 3.
Or can more proue
These innocent. Avoc. 1. Gieue ’hem their liberty.
Bon. Heauen could not, long, let such grosse crimes
be hid.
Avoc. 2. If this be held the high way to get riches,
May I be poore. Avoc. 3. This ’s not the gaine, but
torment.
Avoc. 1. These posseffe wealth, as sicke men pos-
seffe feuers,
Which, trulyer may be faid to posseffe them.
Avoc. 2. Difroabe that parasite. Conv. Mos. Moft
honor’d fathers.
Avoc. 1. Can you plead ought to stay the course of
justice?
If you can, speake. Conv. Volt. We beg favor,
Cel. And mercy.
Avoc. 1. You hurt your innocence, fuing for the
guilty.
Stand forth; and, firft, the parasite. You appeare
T’ haue beene the chiefest minister, if not plotter,
In all these lewd impostures; and now, laftly,
Haue, with your impudence, abus’d the court,
And habit of a gentleman of Venice,
Being a fellow of no birth, or bloud:
For which, our sentence is, firft thou be whipt;
Then liue perpetuall prisioner in our gallies.

90 [to Volt. G] [to Corb. G] 91 [to Conv. G]
VOLT. I thanke you, for him. Mos. Bane to thy wooluish nature.

AVOC. i. Deliuer him to the Saffi. Thou, Volpone, By bloud, and ranke a gentleman, canst not fall Vnder like cenfure; but our judgement on thee Is, that thy substance all be straignt confiscate To the hospitat, of the Incurabili:

And, since the most was gotten by imposture, By faining lame, gout, palsey, and fuch diseaues, Thou art to lie in prifon, crampt with irons, Till thou bee'ft sicke, and lame indeed. Remoue him.

VOLP. This is call'd mortifying of a Foxe.

AVOC. i. Thou VoltoRE, to take away the scandale Thou haft giu'n all worthy men, of thy proffession, Art banish'd from their fellowship, and our state. CorBACCio, bring him neere. We here posseffe Thy fonne, of all thy state; and confine thee To the monaisterie of San' Spirito:

Where, since thou knew'st not how to liue well here, Thou shalt be learn'd to die well. CorB. Ha! what said he?

COM. You shall know anone, sir. Avoc. Thou

Corvino, shalt Be straignt imbarqu'd from thine owne house, and row'd

Round about Venice, through the grand canale, Wearing a cap, with faire, long ashes eares, In stead of horns: and, fo to mount (a paper Pin'd on thy breft) to the berlino—— Corv. Yes, And, haue mine eies beat out with flinking fish, Bruis'd fruit, and rotten egges——'Tis well. I am glad,

I shall not fee my shame, yet. Avoc. i. And to expiate

[116 Mosca is carried out. G 124 He is taken from the Bar. G 130 state] 'estate Q. 139 berlino] Berlina G
or The Foxe

Thy wrongs done to thy wife, thou art to send her Home, to her father, with her dowrie trebled: And these are all your judgements. (ALL. Honour'd fathers.)

Avoc. 1. Which may not be requ'd. Now, you begin,
When crimes are done, and past, and to be punish'd,
To thinke what your crimes are: away with them.
Let all, that see these vices thus rewarded,
Take heart, and loue to study 'hem. Mischieves feed
Like beasts, till they be fat, and then they bleed.

VOLPONE.

The leasoning of a play is the applause.
Now, though the Fox be punish'd by the lawes,
He, yet, doth hope there is no suffring due,
For any fact, which he hath done 'gainst you;
If there be, enfure him: here he, doubtfull, stands.
If not, fare ioually, and clap your hands.

THE END.

151 [Exeunt. VOLPONE comes forward. G 6 Exit. G
This Comoedie was first acted, in the yeere 1605.

By the Kings Maiesties Servants.

The principall Comoedians were,

Will. Sly.     | Alex. Cooke.

With the allowance of the Master of Revels.

*Q om. this page.*
NOTES

These notes include whatever has been thought valuable in previous editions. Notes signed W are from Whalley, G from Gifford, C from Cunningham, H from Holt's manuscript. The Bibliography should be consulted for other abbreviated references and editions of work cited. References to the text of Volpone are to act, scene, and line of this edition; other references to Jonson are to act, scene, and page of the Cunningham-Gifford edition of 1875.

COMMENDATORY POEMS

None of the ten poems found just before the argument in the quarto are reprinted with Volpone in the folio; but those signed F. B., I. D., and E. B. are included among the poems at the beginning of the volume. The one signed E. B. in the quarto is in the folio signed E. Bolton; that signed F. B. in the quarto is in the folio signed Franc. Beaumont. Of the rest, I. D. is John Donne; Gifford identifies G. C. as George Chapman, E. S. as Edward Scory, and J. F. as John Fletcher.

FOLIO TITLE-PAGE

Comœdie. This is Jonson's usual spelling of the word.

Acted in the yeere 1605. This would be 1606, new style. A discussion of the date of the first performance, as well as of the composition of the play, is given in the Introduction.

By the K. Maiesties Servants. This famous company was then playing at the Globe. A list of the members taking part in the performance is given on the page following the Epilogue. For a detailed account of the company and the theatres occupied by it, see Adams, Shakespearean Playhouses.

Simul & iucunda, & idonea dicere vitae. The quotation is from Horace, Ars Poet. 333-4:

Aut prodesse volunt aut delectare poetæ,
Aut simul et iucunda et idonea dicere vitae.
In Jonson's translation this appears as:

Poets would either profit or delight;
Or mixing sweet and fit, teach life the right.

Byron in his *Hints from Horace* renders it:

Two objects always should the poet move,
Or one or both,—to please or to improve.

The doctrine became a commonplace of literary criticism; cf. Scaliger's *Poetics* i A (1561): 'Namque Poeta etiam docet, non solum delectat, vt quidam arbitrabantur.' The same line is used on the title-page of *The Staple of News*, and appears often in various forms in Jonson's writings. For other similar passages, see the notes on Prologue 8. Cf. also Ep. Ded. 125-7: 'the doctrine, which is the principall end of poesie, to informe men, in the best reason of living.'

Printed by William Stansby. Stansby's name appears often as a printer between 1611 and 1635. Of Jonson's works, he entered at Stationer's Hall in 1615 *Certayne Masques at the Court never yet printed;* and also printed the 1620 quarto of *Epicane.*

DEDICATION

As to the influence of this dedication on the famous dedication to the *Sonnets* of Shakespeare, see Sir Sidney Lee, *William Shakespeare,*(ed. 1916), p. 675, note: 'Thorpe's dedicatory formula and the type in which it was set were clearly influenced by Ben Jonson's form of dedication before the first edition of his *Volpone* (1607), which, like Shakespeare's *Sonnets,* was published by Thorpe and printed for him by George Eld. The preliminary leaf in *Volpone* was in short lines and in the same fount of capitals as was employed in Thorpe's dedication to "Mr. W. H." On the opening leaf of *Volpone* stands a greeting of "The Two Famous Universities," to which "Ben: Jonson (The Grateful Acknowledger) dedicates both it [the play] and Himselfe." In very small type at the right-hand corner of the page, below the dedication, run the words "There follows an Epistle if (you dare venture on) the length." The Epistle begins overleaf.'

Most equall. Used as an equivalent of the Latin aequus, just, or fair, not in the ordinary English sense of the word; cf. *Cynthia's Revels* 5. 1, p. 305:

Whom equal Jove hath loved.
Both it and himselfe. I believe this was suggested by the dedication of Del Rio's work on magic, which the notes on the Masques show Jonson to have been reading at about this time: 'Martinus Delrio Societatis Iesu Presbyter, se suaque L. M. D. D.'

Drummond (Conversations, p. 19) quotes Jonson as saying: 'He was Master of Arts in both the Universities, by their favour, not his studie.' Fleay says (Chronicle I. 351): 'I suppose these degrees had been conferred on him, but not with admission, when Volpone was acted at Oxford and Cambridge in 1606.' Laing, in a note on the passage from the Conversations given above, quotes Anthony Wood (Fasti I. 392): 'Benjamin Johnson, the father of English poets and poetry, and the most learned and judicious of the comedians, was then actually created Master of Arts, in a full House of Convocation,' i.e. July 19, 1619. It is not clear whether this refers to a second conferring of the degree; Fleay thinks the word actually means that Jonson was present in person to receive the degree at this time.

EPISTLE

'Of this address, Godwin, who was one of the first, in recent times, properly to appreciate Jonson's genius, says, "The address to the Two Universities, prefixed to his most consummate performance, the Fox, will strike every reader familiar with the happiest passages of Milton's prose with its wonderful resemblance."'—C. Critics have agreed in praising this dedicatory epistle as one of the noblest pieces of English prose. Its foundation is ultimately the critical theories of Horace, Jonson's favorite author; but it must be remembered that these theories of Horace had been stated and adapted many times by the writers of the Renaissance, until they had become common property. It is, therefore, often difficult to determine whether a given passage is based on Horace, directly, or on a later writer. In the present case the source is the Epistola Apologetica of Erasmus, written in defense of his Moriae Encomium, the chief source of Volpone. As often in his borrowings, Jonson has done little but select and rearrange sentences; some of the parallel passages I give below, but the whole of the two works should be read together.

x. the bounty of your act. Presumably the conferring of a degree on the author.

x3 heare so ill. 'A mere latinism (tam male audiumt) for— are so ill spoken of. It is used by Spenser,

"If old Aveugle's son so evil hear";
and again by Jonson in *Catiline*

“And glad me doing well, though *I hear ill.*” — G.

Jonson found the phrase in the first sentence of *Moriae Encomium*:

‘Utcumque de me vulgo mortales loquuntur, neque enim sum rescia, quam male audiat *Stultitia* etiam apud stultissimos.’

27-32 *He that is said to be able,* etc. ‘In this description of the offices and functions of a good poet, our author, as Whalley observes, “seems to have had his eye on different passages in Horace.” Here he alludes to the Epistle to Augustus [2. 1. 130-1]:

“Recte facta refert, orientia tempora notis
Instruct exemplis, inopem solatur et aegrum.”

A little below, to the Art of Poetry, v. 396

“Fuit hæc sapientia quondam
Publica privatis secerne re, sacra profanis.”

The sentence immediately preceding this is taken almost literally from Strabo: ‘*H de touiou ounekevit τη τοι ανδρωτου καλ ουχ ουν τε αγαθα γενεσιν ποιητην, μη προτερον γενηθητα άνδρα αγαθον.*’ — G.

Holt notes the resemblance to a well-known passage in Cicero’s *Pro Archia Poeta*: ‘At hæc studia adulescentiam alunt, senectutem oblectant, secundas res ornant, adversis perfugium ac solacium præbent, delectant domi, non impedient foris, pernoctant nobiscum, peregrinantur, rusticantur.’ Castelain, in his edition of the *Discoveries*, compares Minturno’s *Poeta*, pp. 8-9: ‘Hoc deplorandum quod in ea tempora incidissent, isque rerum status, cum nulla dicendi ratio vigeret, ipsaque vis Poeturum penitus cecidisset, quae quondam pacatis tranquillissque in civitatibus floruisset, conandum vero, ut quam publice colere non possent, eam privatim tota mente amplectenterunt, Quindam, inquit, potest, aut debet præclarius videri quam id meditari, quo pueros ad omnem disciplinam possis informare, viros ad virtutes hortari, seniores in optimo statu retinere, aut si repuerascere inciperint, ad pristinam firmitatem revocare, populum mira cum voluptate erudire, ac rapere quo velis, unde libeat abducere.’ Cf. also the following from Erasmus’ *Epistola Apologetica*: ‘Possem tibi permultos enumerare nominatim, qui cani jam ceperint in his litteris repuerascere.’ I am inclined to believe that this passage suggested that from Minturno, which Jonson may have had in his note-books in preparation for his proposed commentary on Horace’s *Ars Poetica*. He uses the same thought again in the *Prologue of the Staple of News*:

He must be one that can instruct your youth,
And keep your acme in the state of truth.
50 For my particular, etc. Cf. Epist. Apol. 2 D-E: 'Hujusmodi rationibus ipse mihi persuasi, ut semper innoxias et incurantias haberem litteras, nec eas ullius mali nomine contaminarem.' Cf. also 8 E: 'Atque eandem cautionem in omnibus servare curavi, ne quid obscene scriberem, ne quid pestiferum moribus, ne quid seditiosum, aut quod cum ullius ordinis injuria conjunctum videri posset.'

58-59 not my yongest infant but hath come into the world with all his teeth. This seems a singularly confused and illogical sentence. Jonson evidently means 'my infants have all their teeth when very young, and are actually born with them.' Cf. Epist. Apol. 7 E: 'in re jocosa sine dente luserim.'

59-68 I would ask, etc. Cf. Epist. Apol. 2 B: 'At ego in tot jam editis Voluminibus, cum tam multos candissimse laudarim, quasse, cujus unquam denigravi famam, cui vel levissimam adspersi labem? Quam gentem, quem ordinem, quem hominem nominatim taxavi?'

63-64 My workes are read, allow'd, (I speake of those that are intirely mine). 'This he says, because he had written in conjunction with Chettle, Decker, Chapman, and others. It appears from this judicious and learned composition, which in elegance and vigour stands yet unrivalled, that the objections subsequently urged against the stage by Prynne and Collier, were but the echoes of former complaints. It would not have been much amiss, if those who found themselves aggrieved by them had been content with referring to Jonson; for, to speak tenderly, they have, after all their exculpatory efforts, added little of moment to what is to be found in this and the preceding pages.'—G. Cf. Epist. Apol. 3 F: 'At ipse fateris, cæteras lucubrationes meas ejusmodi esse, ut juxta piis atque eruditissim omnibus magnopere probentur.'

69-70 as he might not, either ingenuously haue confest, or wisely dissemble his disease? Cf. Discoveries, p. 118 (ed. Castelain): 'A man that is on the mending hand, will either ingenuously confess, or wisely dissemble the disease.' Here Castelain notes the resemblance to Epist. Apol. 5 C-D: 'Si prudens sum, dissimulabo quod sentio, nec ipse mei veniam proctor: si probus, admonitus cavebo, ne mihi tale convitium posthac in os nominatim possit impingi, quod illic sine nomenclatura notatum video. . . . Et tamen quia nemo nominatim incessitur, arrident omnes, et suum quisque morbum aut fatetur ingenue, aut dissimulat prudenter.'

71-82 But it is not rumour can make men guiltie, etc. Cf. Epist. Apol. 9 A-B: 'Ad hunc modum solent isti calumniatores pestilentissimi duo verba decerpere eaque nuda, nonnumquam et
immutata nonnihil, prætermissis his quæ durum alioqui sermonem leniunt et explicant. . . . Hanc artem isti non ex Quintiliani preceptis, sed ex sua malevolentia didicerunt.'

72-75 I know, that nothing can bee so innocently writ, etc. Cf. Epist. Apol. 11 C: 'In quosdam [auctores] adeo sunt iniqui, ut nihil tam circumspecte dici possit, quod non aliqua ratione calumnientur.'

81-82 often, utter their owne virulent malice, vnder other mens simplest meanings. Cf. Epist. Apol. 11 B: 'Quid autem mirum, si tales, quales modo diximus, propositiones aliquot eligant, ex magno decerptas opere, quam a faciunt scandalosas, alias irreverentiales, alias male sonantes, alias impias et haeresim sapientes? non quod hæc mala reperiant ilic, sed quod ipsi securum adferant.'

83-84 faultes which charitie hath rak'd vp. 'i. e. smothered, hidden; alluding to the practice of covering live embers, by raking ashes over them.'—G. Cf. Euphues, p. 60 (Arber Reprint, 1913): 'Albeit I can no way quench the coales of desire with forgetfulness, yet will I rake them vp in the ashes of modestie.'

87 intrench, with their petulant stiles. I suppose it is unnecessary to call attention to the fact that this is a reference to the Latin stilus, which, with its sharp point, would make a somewhat dangerous weapon. The same expression occurs again in the Apologetical Dialogue at the end of Poetaster (Wks. 2. 514):

They did provoke me with their petulant styles.

Cf. Epist. Apol. 2 A: 'Stylus teili vice fuit.'

87-88 may they doe it, without a riuall, for me. Cf. Moriae Encomium 430 B: 'Proinde, si libet, ipsi suo sapiente fruantur, citraque rivalem ament licet.' Jonson uses the phrase again in the Dramatis persona of the New Inn: 'Sir Glorious Tipto, a Knight and Colonel, hath the luck to think well of himself, without a rival.'

95 exploded. Used in the Latin sense. The use of this word makes me believe this sentence was suggested by Epist. Apol. 5 E: 'Numquam explosa fuisset vetus comœdia, si ab edendis nominibus illustrium virorum abstinuisset.'

98 -Sibi quisq; timet, quanquam est intactus, & edit. This line from Sat. 2. 1. 23 is paraphrased in Poetaster 3. 2 (Wks. 2. 508):

In satires, each man, though untouch'd, complains
As he were hurt; and hates such biting strains.

104 filth of the time. The quarto reading, garbage of the time, is explained well by a passage from the Apologetical Dialogue at the end of Poetaster (Wks. 2. 513):
To swallow up the garbage of the time
With greedy gullets, whilst myself sit by,
Pleased, and yet tortured, with their beastly feeding.

107 brothelry, able to violate the care of a pagan. Cf. Epist. Apol. 10 F: 'Quod si placet, cur non eadem opera quicquid à Poetis hodie scribitur aut luditur, ad hanc excutiunt legem? quot illic reperient obscena, quot veterem Paganismum olentia?'

109-113 I cannot but be serious, etc. Cf. Epist. Apol. 8 B: 'Quid enim eo sanctius, quid augustius, quid æque resipiens ac referens illa cælestia Christi dogmata? at hoc, ut omissam barbari factitiiique sermonis sordes et portenta, ut omissam omnium bonarum litterarum inscitiam, ut imperitiam linguarum, sic Aris-totele, sic humanis inventiunculis, sic profanis etiam legibus est contaminatum, ut haud sciam an purum illum ac sincerum Christum ubique sapiat.'

143-144 To which, I shall take the occasion else-where to speake. He alludes to the promise in his former play, of publishing a translation of the Art of Poetry. The "notes" were written, and . . . burnt in the fire which destroyed his library."—G.

164 not Cinnamus the barber. Gifford notes that this is a reference to Martial 6. 64:

At si quid nostrà tibi bilis inusserit ardo,
Vivet, et hærebit, totaque legetur in urbe;
Stigmata nec vafra delebit Cinnamus arte.

He compares the following from the Apologetical Dialogue at the end of Poetaster (Wks. 2. 518):

Or, living, I could stamp
Their foreheads with those deep and public brands,
That the whole company of barber-surgeons
Should not take off, with all their art and plaster.

See also Martial's epigram on Cinnamus, 7. 64; and cf. 10. 56. 6:

Tristia servorum stigmata.

169 The quarto is dated From my house in the Black-Friars this 11. of February. 1607. Castelain, Ben Jonson, p. 36, note, comments on this: 'La dedicace de Volpone porte au bas ces mots, qui font songer à un monarque signant un édit.' But this form was common; cf. Much Ado, 1. 1. 284:

From my house, if I had it,—the sixth of July.

Other examples are cited in the notes on this passage in Furness' Variorum edition. Erasmus uses the same form. On the date, see Introduction. The Blackfriars is described as follows by
Wheatley-Cunningham: 'A church, precinct, and sanctuary with four gates, lying between Ludgate Hill and the Thames, and extending westward from Castle Baynard (St. Andrew's Hill) to the Fleet river. It was so called from the house of Black Preaching, or Dominican Friars, founded by Hubert de Burgh, Earl of Kent, A. D. 1221. . . . Ben Jonson dated the dedication to his Volpone “from my house in the Black Friars this 11th day of February 1607,” and here he laid the scene of the Alchemist. In 1613 Shakespeare bought here a house from Henry Walker for £140.' A full account of the theatres in Blackfriars is given in J. Q. Adams' Shakespearean Playhouses; a considerable list of prominent persons living in the precinct is given p. 184, showing that this must have been a good residence district. Many Puritans lived here, and it is likely that Jonson acquired his knowledge of them and dislike for them by observation of some of his neighbors.

THE PERSONS OF THE PLAY

The naming of the characters was probably part of the ‘ayde of his Muses’ that Jonson received from Florio. Cunningham inserted some of the definitions for these various characters from Florio's dictionary; the following are from his World of Wordes (1598):

‘Volpone, an old fox, an old reinard, an old craftie, slie, subtile companion, sneaking lurking wily deceiveer.
Mosca, any kinde of flye.
Vollere, a rauenous bird called a vultur, a geyre or grap. Also a greedie cormorant.
Corbacchio, a filthie great rauen.
Nano, a dwarfe, or dandiprat.
Castrone, a gelded man. Also a wether or ewe mutton. Also a noddie, a meacocke, a cuckold, a ninnie, a gull.
Androgino, he that is both male and female, or man and woman, or of both sexes and kindes.
Bonario, debonaire, honest, good, vn corrupt.'
Corvino is not given by Florio; this fact, and slight differences in the spelling of various words indicate that Jonson did not use the World of Wordes directly, but rather got his information from Florio in person. The name Mosca is merely the Italian for the Latin musca, a common nickname for a parasite; on its use, see the sixth book of Athenæus, where a very full discussion of parasites is given, with many quotations illustrating their characteristics. Lucian, whose dialogues furnished much material for Jonson, has a treatise on the fly. As most of the characters in the
present play are birds of prey, it is perhaps worth noting that at the beginning Lucian includes the fly among 'the other birds.' Jonson in the New Inn introduces a character named Fly, whom he describes as 'the Parasite of the Inn,' and whom he often classes as a bird; cf. 2. 2. (Wks. 5. 337):

Thou shalt be the bird
To sovereign Prue, queen of our sports, her Fly.

I have called attention in the Introduction to the fact that Sir Pol and his wife are also birds—chattering poll-parrots. Epigram LXXII is entitled To Fine Lady Would-be; and there is another of two lines, LXXI, On Court Parrot:

To pluck down mine, Pol sets up new wits still;
Still 'tis his luck to praise me 'gainst his will.

Voltore, the vulture, is called so because he preys on the dead; it was a common name for legacy-hunters. Cf. Erasmus, Adagia 1. 7: 'Captchaores testamentorum et hæredipetæ, vulgata metaphora vultures appellantur, quod senibus ceu cadaveribus inhiert.' But Voltore is also a vulture in appearance, with his black, flapping lawyer's gown; see Staple of News 5. 1 (Wks. 5. 281):

Do, do, my gowned vulture.

It is an interesting question whether there were hints in the costumes of the other players of the various birds for which they are named.

THE ARGUMENT

Volpone and The Alchemist are the only plays of Jonson that have arguments in acrostics. His usual scorn for such ingenuities in verse is indicated in his conversations with Drummond of Hawthornden, p. 20: 'And said of that Panagyrist who wroth panagyriques in acrostics, windowes, crosses, that he was Homo miserrima patientia. He scorned Anagrams; and had ever in his mouth

Turpe est difficiles amare nugas,
Et stultus labor est ineptiarum.'

As Whalley remarks, the acrostic form of argument is taken from the similar arguments prefixed to the comedies of Plautus. These are not by Plautus, but probably by some grammarian of the second century. Their form leads to excessive brevity, and a consequent roughness of expression, which Jonson has imitated to some extent.

6 bold. The use of the adjective bold modifying the subject each, instead of an adverb modifying the verb, is a Latinism.
PROLOGUE

1 Now, luck yet send vs. The word luck is object of the verb send; yet seems a little awkward; it implies that the poet has done his duty, but now hopes for luck in addition. It is evidently a makeshift substitute for God of the Quarto, which had to be eliminated on account of the stricter regulations against using sacred names on the stage.

3 the palates of the season. This would not be a complimentary phrase. For Jonson's judgment on the taste of his day, see note on Ep. Ded. 104.

4 Here is rime, not emptie of reason. The phrase 'rhyme or reason' has long been common both in French and English. NED. quotes examples from the thirteenth century to the present time; for the thought, cf. Discoveries, p. 124 (ed. Castelain): 'The common Rymers powre forth verses, such as they are, (ex tempore) but there neuer comes from them one Sense, worth the life of a Day. A Rymer and a Poet, are two things.'

5 This we were bid to credit, from our Poet. 'Jonson calls himself here a poet, and his plays, poems; making use of expressions importing dignity and honour: thus in his Discoveries [Castelain, p. 119]: "A poet is that, which by the Greeks is called a maker" &c. And this name he gives to himself in the Prologue to the Silent Woman

Lest so you make the maker to judge you.'—U.

Many other quotations might be given to show that Jonson was proud to claim this title, e. g., Conversations, p. 38: 'In his merry humor he was wont to name himself The Poet.' It is 'to be doubted, however, whether the word is used here with any intention of distinguishing this particular play from the rest, as more poetical. It is probably merely a reminiscence of the prologues of Terence, who regularly in them refers to himself as 'the poet.' Cf. the first line of the prologue of Andria:

Poeta quom primum animum ad scribendum adpulit.

There is a similar use of the word in each of the other prologues.

8 To mixe profit, with your pleasure. 'Our learned Comedian takes particular care, in many passages throughout his works, to let his audience know, that he strictly observed what his favourite author writes in the Art of Poetry:

Omne tuliit punctum, qui miscuit utile dulci.
Lectorem delectando, pariterque monendo.
So in the second Prologue to the *Silent Woman*:

The ends of all, who for the scene do write
Are, or should be, to profit and delight.

And in his Introduction to *Every Man out of his Humour*:

*Asp.* To please: but whom? attentive auditors,
Such as will join their profit with their pleasure.

and in other places.—U. Among these would be the Prologue of the *Alchemist*:

But when the wholesome remedies are sweet,
And in their working gain and profit meet.

and the Epilogue of the *Staple of News*:

Thus have you seen the maker's double scope,
To profit and delight.

The immediate source of the present passage and of its repetition, just quoted, is Erasmus' *Epist. Apol.* 1 D: 'In omnibus edendis libris hic unicus semper fuit scopus, ut mea industria aliquam adferam utilitatem.' It will be noticed that Jonson is practically translating the sentence. Cf. also the dedicatory epistle to Erasmus' translation into Latin of Lucian's *Dream*: 'Omne tuitum punctum (ut scripsit Flaccus) qui miscuit utile dulci. Quod quidem aut nemo, mea sententia, aut noster hic Lucianus est assequatus, qui priscæ Comedie dicacitatem, sed citra petulantiam referens: Deum immortalem! qua vafricie, quo lepore perstringit omnia, quo naso cuncta suspendit, quam omnia miro sale perfricat. . . . Neque legenda, sed plane spectanda oculos exponit, ut nulla Comedia, nulla Satyra cum hujus dialogis conferri debeat, seu volupatatem species, seu spectes utilitatem.' Line 34 below shows that Jonson may have been thinking of this passage.

9-14 And not as some, etc. Upton shows that Dekker is especially meant, quoting the *Apologetical Dialogue* at the end of *Poetaster*:

*Pol.* O, but they lay particular imputations.

*Aut.* As what? *Pol.* That all your writing is mere railing. . .

*Aut.* Have they no other? *Pol.* Yes; they say you are slow,
And scarce bring forth a play a year.

Jonson's usual slowness in composition was well known, as can be seen from many of the poems in *Jonsonus Virbius*; these lines of Owen Feltham will serve as an example:
Admit his muse was slow. 'Tis judgment's fate
To move, like greatest princes, still in state. . . .
And those slight nothings that so soon are made,
Like mushrooms, may together live and fade.

His unusual speed in the case of *Volpone* is alluded to in the poem
by J. Mayne in the same collection:

He that writes well, writes quick, since the rule's true
Nothing is slowly done, that's always new.
So when thy Fox had ten times acted been,
Each day was first, but that 'twas cheaper seen.

16 five weekes fully pen'd it. It is interesting that Erasmus
in *Epist. Apol.* 3 E makes a similar claim of rapidity of composition: 'In hoc negotii septem plus minus dies impendi.'

17-18 From his owne hand, without a co-adiutor,
Nouice, journey-man, or tutor. 'A most interesting
passage in the Prologue shows how joint plays were written; the
second hand was either 1, coadjiutor, where the authors had equal
powers each over his own share of the play, as in the Beaumont
and Fletcher series; 2, novice, where the second hand was learning
his business; and 4, the tutor, who superintended and corrected,
as in the early form of some of Shakespeare's plays; or 3, jour-
neyman, where a part of the play was put out to an underwriter,
as one act of The Arraignment of London was to Cyril Tourneur.'
(Fleay, *Biog. Chron.* 1. 373.)

21 Nor quaking custards with fierce teeth affrighted. 'In
the Poetaster, Marston (not Decker, as Whalley has it) throws up
the words quaking custard: the allusion, however, is not to this,
but to a burlesque representation of a city feast, of which, in Jon-
son's days, an immense custard always made a conspicuous part.
With this custard a number of foolish tricks were played, at the
Lord Mayor's table, to the unspeakable delight of the guests; and
some dramatic writer, perhaps, had transferred them, with improve-
ments, to the stage, where they seem to have given equal pleasure.
I suspect that Jonson's "taxing" did not always "fly like a wild
goose, unclaimed of any man"; yet I cannot pretend to guess at
the objects of his present satire.'—G. 'The City custards continued
to be famous down to Peter Pindar's time:

"Rich as Dutch cargoes from the fragrant East
Or Custard Pudding at a City Feast."'—C.

In the first scene of *The Devil is an Ass*, Satan gives a list of the
few occupations left for devils on earth:
He may, perchance, in tail of a sheriff's dinner,
Skip with a rhyme on the table, from New-nothing
And take his Almain leap into a custard,
Shall make my lady mayoress and her sisters
Laugh all their hoods over their shoulders.

23 Nor hales he in a gull, old ends reciting. 'Whalley observes, in the margin of his copy, that Marston is probably meant by the "reciter of old ends"; and it must be granted that they abound, as he says, in the Malcontent. The Malcontent, however, which was inscribed to Jonson, has no "gull" amongst its characters, who are all equally liberal of old ends, and all equally oracular.'—G.

26 make Bet'lem a faction. Add a new disorderly party to Bedlam. On Bethlehem, or Bedlam, see Stow 1. 164-5: 'Next unto the parish church of S. Buttolph, is a fayre Inne for receipt of Travellers: then an Hospitall of S. Mary of Bethleem, founded by Simon Fitis Mary one of the Sheriffe of London in the yeare 1246. He founded it to have beene a Priorie of Cannons with brethren and sisters, and king Edward the thirde granted a protection, which I have seene, for the brethren Milicia beate Maria de Bethlem, within the City of London, the 14. yeare of his raigne. It was an Hospitall for distracted people, Stephen Geninges Marchant Taylor gave 40. li. toward purchase of the patronage by his Testament 1523. the Mayor and Communitie purchased the patronage thereof with all the landes and tenementes thereunto belonging, in the yeare 1546. the same yeare King Henry the eight gave this Hospitall unto the Cittie; the Church and Chappell whereof were taken down in the raigne of Queene Elisabeth and houses builded there, by the Governours of Christes Hospitall in London. In this place people that bee distraight in wits, are by the suite of their friendes receyved and kept as afoare, but not without charges to their bringers in.'

27 Nor made he' his play, for jests, stolne from each table. He did not collect jests and then write a play to include them, but rather planned his play first, then invented his jests to fit it. For the prevalence of the former custom, cf. the Induction to Cynthia's Revels: 'Besides, they could wish your poets would leave to be promoters of other men's jests, and to way-lay all stale apothegms, or old books, they can hear of, in print, or otherwise, to farce their scenes withal. That they would not so penuriously glean wit from every laundress or hackney-man, or derive their best grace, with servile imitation, from common stages, or observation of the
company they converse with; as if their invention lived wholly upon another man's trencher.'

30 As best Criticks haue designed. Jonson gives an interesting commentary on this thought in Discoveries, p. 127 (Caste- lain): 'Those, that can teach him anything, he must ever account his masters, and reverence: among whom Horace, and (hee that taught him) Aristotle, deserv'd to bee first in estimation.' Jonson has said above, however, that 'Nothing is more ridiculous, then to make an Author a Dictator, as the schooles have done Aristotle.'

31 The lawes of time, place, persons he obserueth. A discussion of the length of time taken by the action in each of Jonson's comedies may be found in Buland's Presentation of Time in Elizabethan Drama (Yale S. in E. 44). The author concludes that in The Case is Altered and Eastward Hoe the unity of time is not regarded at all; in Every Man out of his Humor the action takes about a day and a half; in the rest of the comedies the action is limited to one day. On the unities of place and action in Jonson's plays, cf. the following lines by J. Mayne in Jonsonus Virbius:

Thy scene was free from monsters; no hard plot
Call'd down a god t' untie th' unlikely knot:
The stage was still a stage, two entrances
Were not to parts o' the world disjoin'd by seas.

32 From no needfull rule he swerueth. The word needfull is to be noted. Jonson does not believe in blind obedience to rules; see the passages from Discoveries given above on line 30. Cf. also the following from Discoveries p. 129: 'I am not of that opinion to conclude a Poets liberty within the narrowe limits of lawes which either the Grammarians or Philosophers prescribe.'

34 Only, a little salt remayneth, etc. From Horace, Sat. 1. 10. 3-4, as Upton notes:

At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.

But see the quotation from Erasmus given above on line 8, which Jonson had evidently been reading. Cunningham has a rather strange note: 'Nothing, to our present ideas, can be clumsier than Jonson's use of the word rub in this place.' If rub is clumsy, then Horace's defricuit is clumsy too. But why should there be any objection to either word? Salt is common in both Latin and Elizabethan literature for wit. As to copperas, see Horace again, Sat. 1. 4. 100-103:
Notes

Hæc est
Aerugo mera: quod vitium procul afore chartis,
Atque animo prius, ut siquid promittere de me
Possum aliud vere, promitto.

And for gall, Plautus, Cist. 69-70:

Namque ecastor amor et melle et fellest fecundissumus.
Gustui dat dulce: amarum ad satietatem usque aggerit.

It is easy to forget that both gall and copperas are actually used for making ink. Figuratively, they represent respectively bitterness and poisonous malignity, as in the quotation given above. Salt is merely stinging—and stimulating. Dryden has a passage that may be reminiscent of this one, in the dedication of his translation of Juvenal and Persius: 'There is more of salt in all your verses than I have seen in any of the moderns or even of the ancients; but you have been sparing of the gall, by which means you have pleased all readers and offended none.'

ACT I

1.1.1 'Against this is written in a contemporary hand, in the margin of my copy of the 1640 folio, “Supposed to be writ by William Earle of Derby, who gave the author his education.”'—C.

1.1.2 Open the shrine. Probably the curtains shutting off the inner stage are here drawn aside, and Volpone's treasure-house revealed. There is no reason to suppose that the scene thus disclosed was lacking in splendor and gorgeousness, when we remember that the present play was produced at the same period as Jonson's magnificent court-masques. Volpone's couch, with its rich hangings, to which he later retires, is part of this shrine revealed on the inner stage. Possibly with the first line of the scene, immediately on the entrance of Volpone and Mosca, another curtain was drawn back, supposedly to let in the daylight through a window; this seems to me to be the implication of the first line, taken in connection with the second. The play that begins thus with a blaze of morning light on gold and jewels is to end fittingly in the gathering dusk of the court-scene.

1.1.3 Haile the worlds soule, and mine. The pun on sol and soul must not be overlooked. The world's soul is the sun; Volpone's soul is gold. In the Marrow of Astrology, by John Bishop, London, 1688, the section on the sun begins: 'The Celestial Lamp, which is called Lux Mundi, The Light of the world, or Anima Mundi, The Soul of the World.' Gold is, in alchemical doctrine,
equivalent to the sun, and the astronomical symbol for the sun is used to denote gold. Cf. Chaucer, *Canon's Yeoman's Tale* 826:

Sol gold is, and Luna silver we threpe.

1.1.8 *Shew'st like a flame, by night.* Upton notes the 'tragic sublimity' of this passage, and points out that it is from Pindar [Ol. 1. 2]. He did not, however, discover that it is only indirectly borrowed from him. The following lines are from Erasmus' translation into Latin of Lucian's *Dream*, which Jonson uses so extensively in the next scene: 'Micyl. Multam auri vim vidi Pythagora, multam, quam putas pulchri? quo fulgere coruscantis? Quid tandem Pindarus in illius laudem dicit? nam in memoriam redige, siquidem meministi, quum aquam præstantissimam dicens, postea aurum admiratur, idque jure, statim in initio carminis unius omnium bellissimi. Gall. Num illud queris?

Aqua est illa quidem optima:
Cæterum aurum, uti candens
Ignis, ita enitens, noctibus eminet eximie unum
Cæteras supra opes: quæ
Gloriam ac decus addunt.

1.1.10 *thou sonne of Sol.* As Holt notes, this is a reference to alchemy, according to which gold was the offspring of the sun.

1.1.13 *blessed roome.* Probably with some thought of the Latin *beatus*, often used in the sense of *rich*.

1.1.15 *which they would haue the best.* Which they said should be considered the best. For an account of the golden age, see Ovid, *Met.* 1. 89-112. It seems clear that Jonson was reminded by Erasmus' comments on *aurea Venus* and on the golden age, in his *Moriae Encomium*, of a passage in Seneca, *Epist.* 115, which he borrows here: 'Acceunt deinde carmina poetarum, quæ adfectibus nostris facem subdant, quibus divitiae velut unicum vitæ decus ornamentumque laudantur . . . denique quod optimum videri volunt saeculum, aureum appellant.' A few lines below he found the following lines from the *Donae* of Euripides: 'Pecunia, ingens generis humani bonum, cui non voluptas matris aut blandæ potest prolis, non sacer meritis parentis: tam si quid Veneris in vultum micat, merito illa amores caelitum atque hominum movet.' This is obviously the source of the following lines. Gifford, noting that the lines are from a fragment of a lost drama, takes occasion to praise Jonson's scholarship in this characteristic note: 'Upton had reason to say that the diction of this piece rose to a tragic sub-
limity; since Jonson has had recourse for it to the tragic poets. This most learned man, who has "stalked for two centuries," as Mr. Malone takes upon himself to assure us, "on the stilts of an artificial reputation," was not only familiar with the complete dramas of the Athenian stage, but even with the minutest fragments of them, which have come down to us. The beautiful lines above are from the *Bellerophon*, a lost play of Euripides." Gifford then quotes the passage in Greek. But the defense of Jonson's learning is hardly in place here; Gifford's enthusiastic partisanship has, as often, carried him too far. It took very little scholarship to find this fragment in the text of an author, Seneca, familiar to every schoolboy. Jonson, however, did not use the quotation exactly as he found it here; a note in Lipsius' edition of Seneca must have caught his eye; this was, of course, the standard edition at that time: 'Vertit liberius, sed elegantissime, et puto, ipse. Moneo, Graecos etiam in iv. libro Athenæi legi, et versus auctores: sed quem Seneca hic neglexit.' This reference to the better version of the lines to be found in Athenæus evidently interested Jonson, and he turned to the passage referred to, *Athenæus* 4. 159 B-C:

O aurum pulcherrimum acceptissimumque mortalibus,
Non tantum voluptatis mater afferit,
Non tantum in ædibus filii, non charus pater,
Quantum illis tu, domi qui possident
Veneris profecto si tam blandus conspectus est,
Cupidines innumeros illam comitari nil mirandum.

That Jonson was using this version rather than that found in Seneca is clear from the last line, which is not found in Seneca, but which is the basis of lines 19-20. It has been noted earlier that Jonson found in Athenæus a great deal of material on the subject of musæ.

1.1.19 Thy lookes, when they to Venus did ascribe.
'Alluding to the epithet given her by the Greek and Latin poets, χρυσή Ἀφροδίτη and Aurea Venus.'—W. Bruchmann and Carter, in their supplements to Roscher's *Lexikon*, give instances of these epithets from Homer, Hesiod, Callimachus, Mimnermus, Vergil, Ovid, Statius, Ausonius, and others, showing that they were common. But it was not from any of these poets that Jonson took the thought, but from Erasmus, *Mor. Enc.* 416 B: 'Cur aureæ Veneri semper vernat sua forma? Nimium, quia mecum habet affinitatem, unde et patris mei colorem vultu refert, atque hac de causa est apud Homerum, χρυσῆ Ἀφροδίτη.'
Volpone

1.1.20 twenty thousand Cupids. Numerous Cupids, instead of one, as attendants on Venus are not uncommon in the art and literature of the Alexandrine period and later. So in Horace, Carm. I. 19. 1:

Mater sæva Cupidinum.

The same expression is to be found again Carm. 4. 1. 5. Cf. Tennyson, Princess 2. 400; 4. 401.

1.1.22 Riches, the dumbe god. Plutus was, according to some accounts, blind; I do not know of any case in which he is represented as dumb; but the proverb about silence being golden is an old one.

1.1.25-28 Thou art vertue, fame, etc. From Horace, Sat. 2. 3. 94-98:

Omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitis parent; quas qui construxerit, ille
Clarus erit, fortis, iustus. 'Sapiensne?' etiam, et rex
Et quicquid volet.

Jonson undoubtedly is translating this passage; but Upton failed to see that he was reminded of it by the following lines from Lucian, Somniurn 249 C (Erasmus' translation): 'Jam vero quid tibi commemorem, quam multos usus prbeat aurum? Et ut eos quibus adfuerit, formosos, et sapientes, et potentes reddat, decus et gloriain illis concilianq? utque nonnumquam ex obscuris et infamibus, claros ac celebres repente efficiat?'

1.1.28-29 Riches are in fortune, etc. Mosca shows the character of the true parasite in this first speech, by chiming in with what Volpone is saying. Jonson, like the Greek and Roman dramatists, is careful to introduce his characters to us either before their entry or by their first speech, as here in the case of both Volpone and Mosca. This introductory scene is admirable in its management in every way.

1.1.31 cunning purchase. 'Purchase, as readers of Shakespeare know, was a cant term among thieves for the plunder they acquired, also the act of acquiring it.'—C.

1.1.34 fat no beasts. The metre shows that the superfluous I found before fat in some of the copies, is a mere misprint, corrected in the better copies.

1.1.35-36 haue no mills for yron, Oyle, corne, or men, to grinde 'hem into poulder. The sentence is rather puzzling. How
could oil or iron be ground into powder? Perhaps 'hem. refers only to men; cf. New Inn 4. 3, p. 394:

His mills to grind his servants into powder.

1.1.37 subtill glasse. Venice, as Whalley comments, was famous for its glass; cf. Moryson, Itin. 1. 193: 'And howsoever glasse be common with us on this side the Alpes, yet it is certaine that the glasse makers of Venice dwelling in the Iland Murano, have a more noble matter, and thereof make much better glasse than we can.'

1.1.40 vsure priuate. Probably the object of in, not of the verb turne; this makes vsure priuate correspond in construction with publike banke.

1.1.42 a melting heire. Holt compares Donne, Sat. 2:

And spying heirs melting with luxury,
Satan will not joy at their sins as he.

Cf. also Staple of News 2. 1, p. 199:

Fit. A drench of sack
At a good tavern, and a fine fresh pullet,
Would cure him.

Lick. Nothing but a young heir in white-broth.

1.1.42-43 as glibly as your Dutch Will pills of butter. Cf. Moryson, Itin. 3. 59: 'Touching this peoples diet, Butter is the first and last dish at the Table, whereof they make all sawces, especially for fish, and thereupon by strangers they are merrily called Butter-mouyhts. They . . . passing in boates from City to City for trade carry with them cheese, and boxes of butter for their foode, whereupon in like sort strangers call them Butter boxes, and nothing is more ordinary then for Citizens of good accompt and wealth to sit at their dores, (even dwelling in the market place) holding in their hands, and eating a great lumpe of bread and butter with a lunchen of cheese.'

1.1.53 the thresher, that doth stand, etc. Upton notes that these lines are from Jonson's favorite author, Horace, Sat. 2. 3. 111-121:

Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, ter centum milibus, acre
Potet acetum; age, si et stramentis incubet unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca:
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo iactatur eodem.

1.1.58 With Romagna, and rich Candian wines. Thomas
Keightley in Notes and Queries for December 26, 1868, suggested
the insertion of good or some other adjective after with, presum-
ably for metrical reasons. If he had examined a good copy of the
folio of 1616 he would have noted the accent on Romagnia, which
makes the scansion of the line clear without any emendation.
Rumney wine, as it was generally called, gets its name from the
fact that it came from Romania, i.e., Greece. It was a sweet wine
much used in England in the fifteenth and sixteenth centuries.
Malmsey was another famous wine from Greece and CANDIA, often
mentioned along with Rumney. Robert Pashley, who travelled in
Crete in 1834, testifies that CANDIAN, or Cretan, wine still retains
its excellence (Travels in Crete i. 145): "We sat down to a dinner
of soup, fowl, stewed mutton, and other dishes, all which was
accompanied by most excellent wine, so far superior to that of all
parts of the continent of Greece, that we could wish for no better.'

1.1.68 And they are envious, tèrne thee parasite. And yet
every sentence of Mosca's has shown him a true parasite, of the
type so often described in Latin literature! Mosca's shrewdness
and ability to deceive even Volpone himself are indicated clearly
in this first scene.

1.1.71 But cocker vp my genius. A translation of indulgere
genio, I suppose.

1.1.90 And, draw it, by their mouths, and back againe. The
construction is hard; draw must be the infinitive depending on
content in line 80; that is, parallel with coynce, looke, take, and
looke. Drawing would seem more logical, in the same construc-
tion as bearing and letting.

1.1.90 How now! 'Volpone's soliloquy is interrupted by the
arrival of his creatures, Nano, Androgyno, and Castrone, whom
Mosca summoned in obedience to his patron's command. The
words "How now!," an involuntary expression of surprise, prop-
erly belong in a separate line as Whalley prints them, for this as
it stands is metrically too long.'—H.

1.2. Upton pointed out that this interlude, as he calls it, is
based on Lucian's Dream; he also indicated some of the borrowed
passages. On Jonson's use of Erasmus' Latin translation of this dialogue, rather than the original Greek, see the Introduction.

1.2.4 the false pace of the verse. Cf. A. Y. L. 3. 2. 119:

This is the very false gallop of verses.

'Our poet would not have you understand, by the false pace of the verse, that he errs against all laws of metre, but that sometimes the pace of the verse may offend the too delicate and nice ear, and that the measure is used a little by the speaker; as it often happens to be the case in Plautus and Terence.'—U. The same metre is used in the first scene of The Devil is an Ass.

1.2.6 here is inclos'd. 'Here i. e. in Androgyno the hermaphrodite, pointing to him; of whose various transformations the dwarf gives the following account.'—W.

1.2.7 That juggler divine. From Lucian, Somnium 246 C: 'Praestigiatorum et prodigiorum artificem hominem ajunt fusse, ó galle.' Cf. also the following sentence near the close of Erasmus' dedicatory epistle to his translation: 'Pythagoram velut impos- torem ac praestigiatorum taxat.'

1.2.8 fast, and loose, sir. Fast and loose was the name of a common cheating game, used by gipsies and other vagrants. Nares says of it: 'It is said to be still used by low sharpers, and is called prickling at the belt or girdle. It is thus described. 'A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends and draw it away.'—Sir J. Hawkins. The drift of it was, to encourage wagers whether it was fast or loose, which the juggler could make it at his option.'

1.2.8 came first from Apollo. Cf. Somnium 259 B: 'Quemad- modum initio ab Apolline profecta anima in terram devolarit,' etc.

1.2.9-10 And was breath'd into Æthalides, etc. Cf. Diogenes Laertius 569 B-C: 'Refert Heraclides Ponticus hunc de se dicere solitum, quod fuisset aliquando Æthalides, ac Mercurij filius putatus esset, Mercuriumque monuisse illum ut pateret præter immortalitatem quod vellet: petisse igitur ut vivens et vita functus omnium quæ contingenter, memoriam haberet.' Aethalides, son of Hermes, was one of the Argonauts; he was the herald of the expedition, and was famous as a Bowman.
1.2.12 To goldy-lockt Euphorbus. Cf. Diog. Laert. 569 C: 'Aliquo post in Euphorbium venisse, atque a Menelao fuisse vulneratum.' See also Somnium 246 C: 'Scis nimium et illud quemadmodum priusquam Pythagoras esset, Euphorbus fuerit?' For goldy-lockt (which might more correctly be divided goldylockt, I suppose) cf. Somnium 249 B-C: 'Quin ipse quoque, tum quum Euphorbus esses, auro atque argento comis intexto, prodibas pugnaturus cum Achivis: idque in bello, ubi ferrum quam aurum gestare satius fuerat. At tu etiam tum voluisti calamistris auro internexis in periculum descendere. Atque ob eam (opinor) causam, Homerus comas tuas Gratii similes dixit, quod auro argentoque revincirentur. Etenim longe nimium meliores atque amabiliores videbantur, quod essent auro religitate, unaque cum eo relucrenter. Neque isthuc novum est Auricoma, si tu Pantho patre prognavit, aurum in precio habuisti.' Euphorbus was the Trojan who first wounded Patroclus, as told in the Iliad, Bk. 17. His shield hung, with others, in the Argive temple of Here, and Pythagoras proved that he had once been Euphorbus by picking out this shield from the rest.

1.2.13 At the siege of old Troy, by the Cuckold of Sparta. The Cuckold of Sparta is of course Menelaus, king of Sparta and husband of Helen. Cf. Somnium 250 C: 'Cæterum quum Euphorbus esset (nam ad illa redeo) in Troja pugnabam: atque a Menelao necatus, aliquanto post tempore in Pythagoram perveni.'

1.2.14 Hermotinum. Cf. Diog. Laert. 570 A: 'Postea vero quam Euphorbus diem obiit, ingressam in Hermotimum ipsius animam.'

1.2.15 But with one Pyrrhus, of Delos, it learn'd to goe a fishing. Cf. Diog. Laert. 570 A: 'Ubi autem et Hermotimus vita functus est, rursus in Pyrrhum Delium piscatorem migrasse.'

1.2.17 the Sophist of Greece. Pythagoras is meant. Cf. Somnium 246 C: 'GAL. Audistin de Pythagora quodam Mnescarida Samio? Micyl. Num Sophistam illum dicis et gloriosum: qui instituit, ne quis vel carnes gustaret, vel fabas ederet, suavissimum mihi edulium, salubre et parabile a mensa submovens? Praeterea autem qui mortalibus suasit, ne intra quinquennium loquerentur?' See also Diog. Laert. 570 C: 'Ac deinde post mortuam Pyrrhum factum esse Pythagoram.'

1.2.18-19 From Pythagore, shee went into a beautiful peece, Hight Aspasia, the meretrix. Cf. Somnium 251 A: 'Micyl. . . . Verum ubi Pythagoram exueras, quem post eum induisti? GAL. Aspasiaem Miletensem illam meretricem.'
1.2.20-21 Was, againe, of a whore, shee became a Philosopher Crates, the Cynick. Cf. Somnium 251 C: 'MICYL. . . . Verum age secundum Aspasiam, in quem virum aut mulierum denuo renatus es? GAL. In Cratem Cynicum. MICYL. O Castor, et ô Pollux, quam dissimile, ex scorto Philosophus?'

1.2.21 as it selfe doth relate it. I. e., in the form of the cock who is telling the story in Lucian's dialogue.

1.2.22-23 Since, Kings, Knights, and Beggers, etc. Cf. Somnium 251 C-D: 'GAL. Deinde Rex, deinde pauper, paulopost satrapes: dehinc equus, graculus, rana, aliaque innumerabilia: perlongum enim fuerit singula recensere. Postremo gallus, atque id sepuius, nam hoc vite genere sum defectatus.'

1.2.26 Or his one, two, or three. Cf. Diog. Laert. 582 D-583 A: 'Refert Alexander in Successionibus philosophorum, et ista se in Pythagoricis Commentariis notasse, Principium quidem omnium esse unitatem. Porro ex unitate indefinitam dualitatem velut materiam autori unitati subiecisse. Ex monade vero ac indeterminata dualitate numeros gigni, ex numeris puncta, ex punctis lineas, ex quibus planae figurae constant. Ex planiis autem solidas figuras consistere corpora, quorum et quatuor elementa esse, ignem, aquam, terram, aerem, quae per omnia se mutent ac vertant.'

1.2.26 his great oath, by quater. Here the source is no longer Lucian, or Diogenes Laertius, but Erasmus, Mor. Enc. 412 C: 'Is est sacer ille fons, unde vitam hauriunt omnia verius quam ille Pythagoricus quaternio.' A note cites the form of the oath: 'Allusit ad carmen vulgatissimum Pythagorae. Ναὶ ὑμῖν ἀμετέρα· γυμνὰ παραδότα τετράκτυς παγάν δενδοῦ φοίνικς, id est: Per animae nostrae dantem quaternionem fontem perpetuae naturae.' On the nature of this quaternio or tetraktys see Burnet, Early Greek Philosophy, p. 113 (ed. 1908): 'In later days there were many kinds of tetraktys, but the original one, that by which the Pythagoreans swore, was the "tetraktys of the decad." It was a figure like this . . . and represented the number ten as the triangle of four. In other words, it showed at a glance that $1 + 2 + 3 + 4 = 10$.'

1.2.27 his trigon. Cf. Diog. Laert. 575 A: 'Refert autem Appollodorus supputator, hecatombe illum immolasse quem inve-nisset trianguli (quod ὄρθογώνιον appellant) subjectum recto angulo latus tantundem valere, quantum quae illum continerent.'

1.2.27 his golden thigh. Cf. Diog. Laert. 574 B: 'Nudatum aliquando eius femur, aureum apparuisse fama est.' Jonson perhaps took the suggestion from Somnium 250 E-F: 'Equidem inaudieram
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Volpone

istæc: præterea quemadmodum creditus fueris, defunctus in vitam rediisse, utque aureum femur illis subinde ostenderis. Verum illud mihi dicit, quid tibi venit in mentem, ut legem statueres: uti neque carnibus, neque fabis vescerentur homines.’ Jonson refers again to the golden thigh of Pythagoras, Alchemist 2. 1:

Such was Pythagoras’ thigh.

1.2.28 Or his telling how elements shift. See note on line 26 above.

1.2.32 Counting all old doctrine heresie. ‘By old doctrine he means the doctrines received before the reformation. . . . It is not improbably that Jonson, when he wrote this, was a convert to the church of Rome; and might design in this place to sneer the zealots of the Establishment, as he does soon after the Puritans.’—W.

1.2.33 But not on thine owne forbid meates hast thou venter’d? See above on line 27. Cf. also Somnium 246 E: ‘Si Pythagoras es, legem prætergressum esse te, jusque violasse, quum fabas ederis, perinde ac si caput patris comederis.’

1.2.34 On fish, when first a carthusian I enter’d. On the prohibition of the eating of fish among the Pythagoreans cf. Diog. Laert. 569 A: ‘Pisces item non gustandos eos qui sacri sunt.’ The point of the line is that even the Carthusians, who were exceedingly strict in their rules, allowed fish to be eaten, and so were less rigorous than the Pythagoreans.

1.2.35 Why, then thy dogmaticall silence hath left thee? Cf. Somnium 246 C: ‘Garrulus es, et obstreperus, quum ille silere in solidos quinque annos (si memini) præceperit.’ The silence for five years enjoined upon the disciples of Pythagoras is mentioned in Diog. Laert. 573 D: ‘Quinqueannium item totum silebant, solum quæ dicerentur audientes.’ It will be noticed that in the next line obstreperous is borrowed from the passage from Lucian just quoted. This is one of many similar evidences that Jonson was using the Latin of Erasmus’ translation, not the original Greek.

1.2.42-46 Into a very strange beast, etc. The introduction of a piece of satire against the Puritans here, in the midst of the account of the transmigrations of Pythagoras, seems odd. The explanation is to be found in the Annotationes Gilbertii Cognati, printed in the edition of Lucian published at Basel in 1602. The Argumentum of this dialogue, the Somnium, refers the reader to Diogenes Laertius, Plutarch, and Ovid for a further account of the transmigrations which Lucian here ridicules. This significant passage follows: ‘Stoicorum etiam fastum ridet, qui alioqui molissimi
vultus, vestiumque severitate, vitae continentiam praebere ferebant. Peculiariter tamen eos notat, qui obtentu sanctimoniae fœdam cauponam exercent, speciosissque titulis severo vultu, sapientiae opinione cultu externo simplicioribus imponunt. . . . Gellius æruscatores vocat, qui cibum quæstumque ex mendaciis, et id genus officiis ac prestigiis captent. Hoc genere hominum nostra quoque ætas nimis differt est.' A comparison will show that Jonson was not slow to adopt this suggestion, and apply it to the Puritans, the Stoics of his day.

1.2.44 Of those deuoure flesh, and sometimes one another. Whalley thinks that has dropped out before deuoure; its insertion he considers necessary for the sake of both metre and sense. Grammatically, however, the line is not different from many others; and the metre is hardly worse without the word than with it.

1.2.46 a natuuite-pie. 'I. e. of a Christmas-pie. The Puritans, who are here ridiculed, affected to shrink with horror from the popish word mass, though in conjunction with the most sacred names. Jonson alludes to this again, with exquisite humour, in the Alchemist, where the Saints are about to cozen with the philosopher's stone:

Subtle. And then the turning of the lawyer's pewter
To plate at Christmas—
Ascanius. Christ-tide, I pray you.'—G.

1.2.51-52 Now 'pray thee, sweet Soule, etc. Cf. Somnium 251 E: 'Ergo, Galle, quandoquidem omnia pene vivendi genera jam expertus es, atque omnia cognita habes, age dilucide mihi narrato, quæ sint peculiaria divitium ad vitae rationem, quæ pauperum propria: quo videlicet cognoscam, vere ne isthuc affirmes, me divitibus esse feliciorem.'

1.2.53 Troth, this I am in, euen here would I tarry. This is probably suggested by Somnium 250 A: 'GAL. Auscula, hoc tantum præmunitus, me neminem feliciorem vita, quam tu sis, unquam vidisse. MICYL. Quam ego sim, ò galle? Hanc felicitatem tibi ipsi imprecor. Nam videre me tibi ridendum proponere.'

1.2.60-62 This learned opinion we celebrate will, etc. Here we again have Erasmus, Mor. Enc. 406 C-D: 'Horum studium erat, Deorum ac fortium virorum laudes encomiis celebrare. Encomium igitur audietis, non Herculis, neque Solonis, sed meum ipsius, hoc est, Stultitiae.'

1.2.66 Song. This whole song follows Erasmus closely. For the theme and the first lines, note Mor. Enc. 436 C: 'Ac per Deos immortales, est ne quidquam felicius isto hominum genere,
quos vulgo moriones, stultos, fatuos, ac bliteos appellant, pulcer-rimis, ut equidem opinor, cognominibus?'

1.2.69 **Free from care, or sorrow-taking.** Perhaps if Jonson had been writing prose, he would have said *care-taking or sorrow.* Or are we to read as if there were a hyphen after *care?* For the thought cf. Mor. Enc. 437 A: 'In summa, non dilacerantur milli-bus curarum, quibus hæc vita obnoxia est.'

1.2.70 **Selues, and others merry-making.** Cf. Mor. Enc. 437 A-B: 'Adde huc, quod non, solum ipsi perpetuo gaudent, ludunt, cantillant, rident, verum etiam caeteris omnibus quocumque sese verterint, voluptatem, jocum, lusum, risumque adferunt.'

1.2.71 **All they speake, or doe, is sterling.** Cf. Mor. Enc. 437 B: 'Impune permittant, quidquid vel dixerint, vel fecerint.'

1.2.72 **Your Foole, he is your great mans dearling.** Cf. Mor. Enc. 437 D: 'Quid quod summis etiam Regibus adeo sunt in delitis, ut nonnulli sine his neque prandere, nec ingredi, nec omnino vel horam durare possint.' In his *English Grammar, chapter II,* Jonson cites as examples of the diminutive termination -ling: 'goose, gosling; duck, duckling'; and adds: 'So from the adjective, dear, darling.'

1.2.73 **And your ladies sport, and pleasure.** Cf. Mor. Enc. 438 B: 'Tisdem ferme de causis hoc hominum genere mulieres gaudere solent impensis, utpote ad voluptatem et nugas natura propensiones.'

1.2.74 **Tongue, and bable are his treasure.** This occurs again in Discoveries: 'The treasure of a fool is always in his tongue (said the witty comick Poet).’ Holt identifies the passage meant as *Panulus 625:*

Istic est thensaurus stultis in lingua situs.

Cf. the Apologetical Dialogue of Poetaster (Wks. 2. 519):

And use the treasure of the fool, their tongues.

1.2.76 **And he speaks truth, free from slaughter.** Whalley thinks this means that his speeches hurt no one; Gifford says: 'He is indulged in speaking truth, without being punished or called to account for it.' Gifford is right, as the author evidently had in mind the following from Mor. Enc. 438 B: 'Sed tamen hoc ipsum mire in fatuis meis usu venit, ut non vera modo, verum etiam aperta convitia cum voluptate audiantur, adeo ut idem dictum, quod si a sapientes ore profisciscatur, capitale fuerat futurum: a morione profectum, incredibilem voluptatem pariat.' Jonson makes slaughter rhyme to laughter; it seems, however, to have been con-
sidered as improper, and to have excited some degree of disappro-

bation. In the Faune, which appeared shortly after this comedy, 

Marston speaks of two critics, one of which "had lost his flesh 

with fishing at the measure of Plautus' verses, and the other had 

vowed to get the consumption of the lungs, or leave to posterity the 

true pronunciation and orthography of laughing." Shakespeare 

spells the word loffe in Midsummer Night's Dream, to accommo-

date it to cough."—G. For a similar pronunciation of daughter, 

see Eastward Hoe 5. 5. 92-3:

Nor ever thought what would come after, 

As did, alas! his youngest daughter.

In the Fool's song in King Lear 1. 4 occurs an extraordinary series 

of rhymes: caught her, daughter, slaughter, halter and after.

1.2.77-80 See the passage quoted on line 72 above.

1.2.83 Jonson now turns from the happy life of fools to a 

picture of those usually considered wiser and happier. In exactly 

the same way, Erasmus, after giving the advantages of the fool 

over other mortals (the passages cited above as the basis of the 

fool's song are typical), turns directly to a contrasting view of those 

who are usually accounted wise: 'Eamus nunc, et quemvis etiam 

sapientem cum hujus morionis sorte conferamus. Finge quod huic 

opponas exemplar sapientiae hominem qui totam pueritiam atque 

adolescentiam in perdisceundis disciplinis contriverit, et suavisissam 

vitae partem, perpetuis vigiliis, curis, sudoribus perdiderit, ne in 

reliqua quidem omni vita vel tantillum voluptatis degustari, semper 

parcus, pauper, tristis, tetricus, sibi ipsi iniquus ac durus, aliis gravis 

et inuisus, pallore, macie, valetudine, lippitutine confectus senio, 

canitieque multo ante diem contracta, ante diem fugiens e vita.' 

Compare especially the last lines of this quotation from Mor. Enc. 

438-9 with the description of Volpone at the end of this scene.

1.2.83 Foole, be gone. Upton thinks that Mos. should be 

transferred from this line to the beginning of the next. Whalley 

and Gifford approve of the change, but Cunningham objects. There 

seems to be no good reason for altering the reading of the folio. 

It is quite in character for Mosca to look after the details of 

managing the situation, and so here to dismiss the actors in his 

interlude.

1.2.95-97 a foxe Stretch'd on the earth, etc. As Upton 

noted, this is from Horace, Sat. 2. 5. 55-7:

Plerumque recoctus

Scriba ex quinqueviro corvum deludet hiantem,

Captatorque dabit risus Nasica Corano.
See the Introduction for a discussion of the influence of this satire on legacy-hunting on the present play. There is a second reference to the same lines in 5. 8. 11-15:

Yet you, that are so traded i' the world,
A witty merchant, the fine bird, 
Corvino,
That haue such morall emblemes on your name,
Should not haue sung your shame; and dropt your cheese:
To let the Foxe laugh at your emptinesse.

This is an allusion to one of the fables that have come down under the name of Gabrias, or Babrius. A version may be found in a volume published at Geneva in 1605, under the title: "Æsopi Phrygis Fabula, elegantissimis iconibus veras animalium species ad vivum adumbrantibus. Gabria Graci fabella XLIII. Below is the Latin version of the nineteenth of these:

DE CORVO ET VULPE

Caseum Corvus mordebat, sed Vulpes decipiebat,
Si linguam haberes, esses magna Iovis avis.
Continuo verò est eum abiecit. ea ipsam comedit.
Habes Corve omnia, mentem solam compara.
Affabulatio. Adversus eos qui adulatoribus delectantur.

I do not know whether Jonson had seen this book; the date is interesting. He, however, found the story in Porphyrio's note on the lines of Horace quoted above: 'Hoc allegoricè posuit ex fabula Æsopi, in qua scriptum est, ut vulpi corvus illuserit, cum eum vidisset caseum ferentem, dicens: se illo meliorem in voce, et provocavit ut clamaret, quod cum facere voluisset, caseum dimisit ac perdidit.'

1. 2. 99 The following passage is suggested in part by Somnium 248-9: 'Audi nunc et insomnium: Visus enim mihi Eucrates ipse, quem orbus esset liberis, nescio quomodo e vita decedere. Dehinc ubi me accersisset, ac testamentum condidisset, quo me in solidum hæredem omnium scripserat, paulo tempore superstes emori. Porro ipse videbar adire facultates: et tum aurum, argentumque ingenti-bus quibusdam scaphis exaurire, perpetuo subscaturiens et affatim affluens: tum autem vestes, mensas, pocula, ministros, omnia mea, ut par erat esse. Postea candido vehiculo vectabar resupinus, cunctis qui intuebantur, conspiciendus et admirandus. Accurrebant permulti, ac circumequitabant, complures sequabantur.'
1.2.112-114 Hood an asse, with reuerend purple, etc. 'This is true Satyre, and very elegantly expressed.—Ambitious is used according to its original meaning in the Latin Language.'—U. Gifford adopts this note, and Cunningham explains the Latin meaning of the word by quoting from Cooper, 1587: 'Amnis ambitiosus, a river that hath a great compasse or circuite.' It is quite true that the word might be used of a river of great circuit; but it certainly could not be applied to large ears—unless we are to understand that they were wrapped around the ass's head! The explanation of the passage and of the word is, as so often, to be found in Erasmus; Folly speaks, Mor. Enc. 408 B-D: 'Sumque mei undique simillima, adeo ut nec ii me dissimulare possint, qui maxime Sapientiae personam ac titulum sibi vindicant, kal ev ῥῦ πορφύρα πίθηκου, kal ev ῥῦ λεοντῶ δοῦ, obambulant. Quamvis autem sedulo fingant, tamen alicunde prominentes auriculae Midam produnt.' At this point in most of the editions is a drawing by Holbein, showing very clearly the two ambitious ears, appearing in spite of the hood. This phrase is suggested not merely by the prominentes auriculæ of the lines just quoted, but still more definitely a few lines below: 'Quod si qui paulo sunt ambitiosiores, arrideant tamen et applaudant, atque asini exemplo τὰ ἄριστα κυνῶν.

1.2.129 He comes, I heare him (vh, vh, vh, vh) Ó. Volpone begins his fain'd cough. For the pronunciation of uh, intended, of course, to represent the coughing, see Jonson's English Grammar, chapter 4. Here, speaking of the sound of the letter 'h,' he says that 'after the vowel it sounds; as in ah, and oh.' I suppose the sound was that of the guttural 'ch' in German.

1.3 This and the following scenes are really a Roman salutatio, i. e., the morning visit of clients to their patron, so often referred to and described by the satirists. The subject-matter is suggested largely by Horace's satire on legacy-hunting, one of the main sources of the play as a whole, and by the following passages from Lucian's Simylus and Polystratus: 'Atqui, vir præclare, ex alienis arcis opes mihi subscebatant. Tum diluculo protinus quamplurimi mortales ad fores meas ventitabant, simulque ex omni rerum genere, que terrarum ubivis pulcherrimæ reperiuntur, munera deportabantur. . . . Habebam per Iovem equidem optimates civitatis; quumque essem tum senex, tum calvus, sicuti vides, præterea lippiens etiam, ac senio caætiens, postremo narisbus mucosis, tamen, cupidissime mihi inserviebant, adeo ut is felix videretur, quemcumque vel aspexisse modo.'

1.3.10 bought of S. Marke. 'The great mart of Venice. Whalley supposed the allusion to be to the treasury in St. Mark's
church: he did not know, perhaps, that this celebrated edifice was surrounded with shops of all kinds, particularly goldsmiths."—G. An interesting contemporary account of St. Mark’s and its treasures and of the market place of St. Mark is to be found in Moryson’s *Itinerary.* Coryat, too, was deeply impressed, and gives a long description in his *Crudities.*

1.3.35 To write me, i’ your family. Upton remarks that this is a Latinism, from Horace, *Ep.* 1. 9. 13:

Scribe tui gregis hunc.

'It may be so; though it is quite as probable that it was "borrowed" from the poet’s own times; when it was the custom for the names and offices of the servants and retainers of great families, to be entered in the *Household Book:* of this practice many proofs yet remain. The conduct of this scene is above all praise.'—G. *Family* here, it may be unnecessary to remind the reader, means members of the household, i. e., servants; its ordinary meaning in Latin, as in the often misunderstood 'pater familias.'

1.3.38 Mosca’s speech is probably suggested by the following lines from Horace’s satire on legacy-hunting (*Sat.* 2. 5. 47-9):

Leniter in spem

Adrepe officiosus, ut et scribare secundus
Heræs.

1.3.50 Is loth to know it. ‘To acknowledge it, to make it known.’—U.

1.3.51-55 He euer lik’d your course, etc. This is suggested by the following lines in Horace, *Sat.* 2. 5. 33-4:

Tibi me virtus tua fecit amicum:
Ius anceps novi, causas defendere possum.

But this suggestion from Horace Jonson has amplified by borrowing the whole of Mosca’s speech from chapter 93 of Cornelius Agrippa of Nettesheim’s *De Incertitudine et Vanitate Scientiarum atque Artium;* part of this chapter, which is entitled *De Arte Advocatoria,* is as follows; I quote from the edition published in 1600: ‘Iuris autem adhuc alius est exercitium, quam artem vocat placitatoriam sive advocatoriam ut aiunt, maxime necessariam, ars vetustissima et fraudulentissima suasorio cooperimento subdole adornata. Quæ non est alia, quam scire iudicem persuasione demulcre, et ad omne arbitrium uti, scire iuribus vel inventis glossis, ac commentis leges quascumque pro libidine fingere et refin-
gere [cf. *turne*, *And re-turne*], vel iniquis quibusque diverticulis illas subterfugere, aut fraudulentam litem prorogare, sic citare leges, ut pervertatur æquitas, sic glossatorum adstruere authoritatem, ut subvertatur sensus legis, mensque legislatoris. In hac arte plurimum momenti habet altum vociferari, audacemque, et in liti-gando clamosum et improbum esse; . . . sed et quamvis causam alteri judiciorum præstigiis præferre, ac vera et iusta isto modo dubia et iniqua facere, iustitiamque ipsam suismet armis profligare, pervertere, prosterne, apud quos Iustitia nihil est nisi publica merces: at index in causa qui sedet, empta probet.'

I. 3. 57 *And re-turne; make knots, and undoe them.* Gifford emends this, for the sake of the metre:

> And [re-]return; [could] make knots and undo them.

Keightley in *Notes and Queries* for December 26, 1868, also expresses the opinion that the line should be changed, and suggests:

> And return; make knots and undo them again.

Cunningham, however, remarks: ‘These insertions of Gifford’s are quite unnecessary. Nothing was commoner with Jonson than to give a line of nine syllables, with the express object of forcing the tongue to dwell where he wished the emphasis to be placed. If the words *return* and *make* are passed over the line runs quite smoothly.’

I. 3. 64-65 *that would not wag*, etc. Cf. *De Van.*, chap. 93: ‘Nam ut nullus eorum loquitur, nisi ad mercedem, ita nec tacet nisi ad præmium.’

I. 3. 70-71 *When you doe come to swim, in golden lard, Vp to the armes, in honny.* Whalley thought that *money* should be substituted for *honny*. Gifford finds a chance for an attack on Upton: ‘Upton was too busy with his trite classical imitations, to notice this bold and beautiful adaptation of the eastern metaphor for a state of prosperity.’ Both Whalley and Gifford would have omitted their notes on the passage if they had had in mind a sentence from *Mor. Enc.* 433 A: ‘In summis interim versantur delitiis, totasque sese melle perungunt.’ This Sir Thomas Chaloner translates (1549): ‘But yet do these old gurles not a little like theim selues herein, takying it for a singuler and onely delight, as if they swamme vp to the chinnes in a sea of hony.’ A note on the passage in Latin reads: ‘*Græcum proverbium est, in eos qui se totos immergunt delitiis, ut mellei sint undique.*’ The commentator refers the reader to Erasmus’ *Adagia*. The passage is interesting because it is evident that both Jonson and Chaloner are translating from the note, rather than from what Erasmus wrote. A natural
translation for the totos immergunt would be swim up to the armes; but one would not be at all likely to make this out of Erasmus' totaque perungunt, or the equivalents in the Adagia: 'In melle te ipsum obvolvis, oblineseque.' The proverb refers not to swimming, but to anointing.

1.3.76 (anon). 'In the margin of Whalley's copy, a note in the handwriting of Mr. Waldron gives this expression to Voltore. It belongs, however, to Mosca, who pretends to speak to some one without, in order to quicken the advocate's departure.'—G.

1.3.81 The vulture's gone, and the old rauen's come. Voltore and Corbaccio, respectively.

1.4.1-2 The first line is addressed to Volpone; the second, as Upton notes, to the plate, as he is setting it away.

1.4.7 What? mends he? 'How cleverly the reader is led to understand that Corbaccio adds deafness to his other infirmities!'—C.

1.4.11 slumbers. See Glossary.

1.4.20 The comments on physicians in the following lines are from Cornelius Agrippa’s De Vanitate.

1.4.21-22 Most of your Doctors are the greater danger, And worse disease, t' escape. Cf. De Van. p. 181: 'Tota præterea medendi operatrix ars nullo alio fundamento quam fallacibus experimentis superextracta est, ac tenui ægrotantium credulitate roborata, non minus venefica, quam benefica, ut sœpissime, et fere semper plus periculi sit a Medico et medicina, quam ab ipso morbo.'

1.4.29-35 Cf. De Van. p. 191: 'Quis certe unus ille atque communis cum carnifice honos est, homines scilicet accepta mercede occidere: atque ex homocidio, unde supplicium cunctis lex statuit, nullique concessa impunitas, ii soli capiunt præmia. Hoc tamen interest, quod carnifex non nisi ex iudicum sententia necat noxios, Medicus autem præter omne iudicum perimit etiam insontes. . . . Experimenta per mortes agunt, et artem suam nostris periculis discunt.'

1.4.36-37 How do's his apoplexe? Is that strong on him, still? According to Hippocrates ( Aphorism 43) there are two sorts of apoplexy, strong and weak; the former of these cannot be cured, the latter not easily. An edition of the Aphorisms appeared in 1601, with a commentary by I. Heurnius. One of Heurnius' notes on this aphorism is probably what Jonson has in mind here: 'Nam aucto respirationis usu, impuro calore nativo a collectæ fuliginis copia, sequitur stertor: a stertore, respirationis sublatio, dein mors.' A further note explains: 'Ita distinguít Avicenna magnam a parva apoplexia: nam in forti consistit vitium in illis meatibus qui sunt ex cerebro. . . . In debili vero vitium
consistit in meatibus qui sunt ad cerebrum.' With these distinctions in mind, note particularly lines 46-47: And, from his brain, etc. This is the symptom that Corbaccio has been waiting eagerly to hear. Cf. Hippocrates, De Morbis 1. 11 (ed. 1665): 'Cum igitur caput fluere inceperit, et reliquum corpus colliquari, non amplius æqualiter, ne usi quidem, superstites evadunt.' Cunningham restored the two short speeches of Corbaccio and Mosca (Ha? . . . brain—) which the earlier editors had allowed to drop out.

1. 4. 52 scotomy. 'Cooper, 1587, defines "Scotomia, a disease of the head, when with dimness of sight all thynges seeme to go rounde."'—C.

1. 4. 53 hath left to snort. On the significance of this as a sign of approaching death, see the note on line 36 above.

1. 4. 60 What then did Voltore, the Lawyer, here? Whalley suggests the addition of old before Voltore, to correct the metre. Rather, I should think, Voltore is to be pronounced as three syllables.

1. 4. 69 a bag of bright cecchines. Florio (1598) has: 'Zecchino, a coyne of gold currant in Venice.'

1. 4. 71-72 This is true physick, this your sacred medicine, etc. Holt compares Sejanus 1. 2, p. 30:

    Let me adore my Aesculapius.
    Why, this indeed is physic! and outspeaks
    The knowledge of cheap drugs, or any use
    Can be made out of it! More comforting
    Than all the opiates, etc.

1. 4. 73 'Tis aurum palpable, if not potabile. Aurum potabile was the sovereign remedy for all diseases. If the reader is interested, he will find in Collectanea Chymica (1684) a great deal of information on the subject, including: 'Aurum-potabile or the Receit of Dr. Fr. Antonie. Shewing, His Way and Method, how he made and prepared that most Excellent Medicine for the Body of Man.'

1. 4. 124 Rooke goe with you, rauen. Cf. Mor. Enc. 489 C: 'Moxque remigret quo lubebit, vel κράκας,' There is a note on κράκας: 'Id est: In corvos, hoc est, in malam rem. Exstat in proverbii Graecorum, et explicatur in Chilliadibus Erasmi.' There is probably a combination of two thoughts in the phrase as used here: in English slang rook, used both as noun and verb, meant cheat. Upton explains the meaning as: 'You raven, may you be rooked, or cheated.' This is, of course, not at all the meaning of the phrase in Greek.
Volpone

1.4.138 Nor I, to gull my brother of his blessing. Holt quotes Gen. 27. 35: 'And he said, Thy brother came with guile, and hath taken away thy blessing.'

1.4.135 Is such a bait, it couers any hooke. 'Cf. Horace, Sat. 2. 5. 24-25:

Si vafer unus et alter
Insidiatorem præoso fugerit hamo.'—U.

1.4.140-141 Follow your graue instructions; gieue 'hem wordes, etc. Upton gives the right meaning of give 'hem wordes, i. e., deceiue, and quotes Horace, Sat. 1. 3. But Gifford protests: 'That dare verba signifies to cajole, to impose upon, is certain; such, however, is not the sense of the expression here. By give them words, Mosca simply, or rather artfully, means, that he clothes the "graue instructions" of his patron in fitting language. He speaks of Volpone, not of Corbaccio and the rest, who are distinctly noticed in the next line. The glimpse of a classical allusion is a perfect ignis fatuus to Upton, who is sure to blunder after it at all hazards.' Gifford is, of course, wrong. Give words and pour oil into their ears are both proverbial, and both have the same meaning here. Erasmus gives both proverbs in his Adagia, quoting for the first Persius, Terence, and Ovid, and for the second Martial. He cites Aristotle 'Aures aqua infusa offenduntur, oleo non item'; and for the opposite process, Persius:

Auriculas teneras mordaci radere vero.

1.4.144-159 This speech is from Mor. Enc. 431-432: 'Ita tantis in malis succurrso, ut ne tum quidem libeat vitam relinquere, cum exacto Parcarum stamine, ipsa jam dudum eos relinquuit vita, quoque minus sit causa, cur in vita manere debeant, hoc magis juvet vivere, tantum abest, ut ullo vitae tædio tangantur. Mei nimirum muneris est, quod passim Nestorea senecta senes videtis, quibus jam ne species hominis superest, balbos, deliros, edentulos, canos, calvos, vel ut magis Aristophanicis eos describamus verbis, ἄπνωνας, κυφοῦς, ἄθλους, ῥυσοῦς, μαδώνας, νησοῦς καὶ ψυλοῦς, usque adeo vita delectari, adeoque ἱενιλίζεων, ut alius tingat canos, alius apposi-titia coma calvitium dissimulet, alius dentibus utatur mutuo fortassis a se quopiam sumptis, hic puellam misere depereat, et amatorii is ineptii quemvis etiam superet adolescetentulum.'

1.4.152 Whalley comments on this scene: 'There never was a scene of avarice in the extremity of old age, better drawn than this of Jonson's.' Gifford adds: 'Nor ever so well. Hurd (who had just been reading Congreve's letters to Dennis) terms the
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humor of it "inordinate" and blames Jonson for sporting so freely with the infirmities of Corbaccio. I can see no occasion for this. If avarice be, in any case, a legitimate object of satire, surely it is eminently so when accompanied, as here, with age and infirmity. Bad passions become more odious in proportion as the motives for them are weakened; and gratuitous vice cannot be too indignantly exposed to reprehension.

1.5.22-23 The weeping of an heire should still be laughter, Vnder a visor. Upton found this in Aulus Gellius 17. 14, quoted from a mime of Publilius Syrus:

Hereditis fletus sub persona risus est.

Jonson, however, got it from a note of Laminibus on Horace, Sat. 2. 5. 103-104; this, it will be remembered, is the satire Jonson used so freely in this play. Laminibus says, in part: 'Notus versiculus ille ex mimo Publ. Hereditis fletus sub persona risus est.'

1.5.35-36 I still interpreted the nods, etc. Cf. Juvenal 10. 236-238:

Nam codice saevo
Heredes vetat esse suos, bona tota feruntur
Ad Phialen; tantum artificis valet halitus oris.

1.5.37 Nothing bequeath'd them, but to crie, and curse.
This is from Horace's Satyre above mentioned, to which our poet is so much indebted [2. 5. 68-69]:

Invenietque
Nil sibi legatum præter plorare suisque.'—U.

Cf. also Lucian's Simylus and Polystratus: 'Cæterum alteras illas veras tabulas, quas apud me servaveram, reliqui, in quibus omnes illos plorare iussi.'

1.5.39-43 He knowes no man, etc. Cf. Juvenal 10. 233-236:

Quæ nec
Nomina servorum nec vultum agnoscit amici,
Cum quo praeterita cenavit nocte, nec illos,
Quos genuit, quos eduxit.

The symptoms that Mosca invents in this scene seem much like the following description from Hippocrates, De Morbis 2. 21 (1665):
'Sanum derepente invadit dolor circum caput, et statim vox intercipitur, et sterit, et os hiat: et si quis ipsum vocet aut moveat, solum suspirat, nihil autem intelligit, et multum mingit, et mingere se non sentit. . . . Hujusmodi vero morbus senioribus maxime fit, et magis quam junioribus.'
Volpone

1. 5. 43 Upton notes that the following passage is from Martial
1. 84:
    Uxor em habendam non putat Quirinalis,
    Cum velit habere filios, et invenit
    Quo possit istud more: futuit ancillas
    Domumque et agros implet equitibus vernis.
    Pater familie verus est Quirinalis.

1. 5. 58-59 those same hanging cheeks, etc. From Juvenal 10.
192-193:
    Deformem pro cute pellem
    Pendentesque genas.

1. 5. 59 nay, helpe, sir. 'Help me to rail, and abuse Volpone.
So the passage is to be understood in the Alckymist, Act I. Sc. 1
    Dol. Your Sol, and Luna—Help me.
and in the Silent Woman, Act III. Sc. V.
    Tru. Eat ear-wax, Sir. I'll helpe you.'—U.

Upton is probably wrong in the first example he cites here, as the
context shows.

1. 5. 75 I will not trouble him now, to take my pearle? 'i.e.,
to wrest it from Volpone, who, in his supposed state of insensi-
bility, had closed his hand upon it.'—G.

1. 5. 78 Am not I here? whom you haue made? your creature?
Cunningham very justly protests against the way Gifford had
taken the spirit out of this line by changing the punctuation:
    Am not I here, whom you have made your creature?
The same protest would apply to many other lines as punctuated
by Gifford.

1. 5. 92 Or fat, by eating (once a mon'th) a man. Cf. Every
Man Out 5. 4 (Wks. 2. 179) : 'Marry, I say, nothing resembling man
more than a swine, it follows, nothing can be more nourishing; for
indeed (but that it abhors from our nice nature) if we fed upon
one another, we should shoot up a great deal faster, and thrive
much better.'

1. 5. 100-102 'Fore heauen, I wonder, etc. See Einstein, Italian
Renaissance, p. 223: 'The freedom allowed [English] women was
very puzzling to the Italians, who often misinterpreted it. . . .
No one inquired as to what they did either at home or abroad, and
under pretence of going out for meals, they could do what they
liked. Married women especially, either alone or with a female
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companion, would accept invitations to dine, not only from an
Englishman but from a foreigner as well.'

1.5.105 Shee hath not yet the face, to be dishonest. Holt
quotes from the Characters of the Persons, Every Man Out: '... only wants the face to be dishonest.'

1.5.107 'This circumstance, on which the catastrophe of the
play hinges, is very naturally introduced. Mosca's glowing descritp-
tion of the lady might inflame the imagination of a less voluptuous
sensualist than Volpone.'—G.

1.5.109 O' the first yeere! Cf. Lev. 14. 10: 'ewe-lamb a year
old without blemish.'

1.5.110-111 Whose skin is whiter then a swan, all ouer!
Then siluer, snow, or lillies! Holt quotes Martial 1. 115:

Loto candidior puella cycno,
Argento, nive, lilio, ligustro.

ACT II

2.1 As this first scene is chiefly concerned with Sir Politique
it has seemed best to collect many of the notes on it in the Intro-
duction, where they should be read.

2.1.1 to a wise man, all the world's his soile. Cf. Rich. II.
1. 3. 275-6:

All places that the eye of heaven visits
Are to a wise man ports and happy havens.

2.1.8 My dearest plots. Sir Politique's plots are his most
valued possession; there could, therefore, be no higher expression
of his gratitude to his native land.

2.1.9 project. To a maker of projects, as the speaker is,
Ulysses would certainly appear as a fellow projector.

2.1.10 Of knowing mens minds, and manners, with Vlysses.
This reference to the first lines of the Odyssey is a com-
monplace. Ulysses was again and again referred to as the typical
traveller. Cf. the following from Pettie's translation of the Civile
Conversation of M. Stephen Guasso, p. 11: 'And you who haue
eaten much salt out of your owne house, are well able to judge
how wise and discreetee your traveile hath made you, and howe
much you differ from those who never heard the ringing of other
belles then these heree. And therefore to shew the valour and
wisdom of great Vlysses, with good reason it was said (and to
his immortal praise)

That many Countries he had seene,
And in their manners well was seene.'
To quote. 'To quote, is to notice, to write down. Thus Polonius:

"I'm sorry that with better heed and judgment
I had not quoted him."

And thus Webster, in the White Devil:

"It is reported you possess a book
Wherein you have quoted by intelligence,
The names of all offenders."

The triumph of Sir Politick over poor Ulysses is an excellent trait of character.'—G. It is evident that the speaker's reason for travel is quite different from that of Ulysses, for which he expresses such contempt: he travels because his wife makes him, through a peculiar humour of her own, explained in these lines. On Sir Henry Wotton's famous collection of notes, see Introduction.

I hope you trauell, sir, with licence? Holt says that this means 'travel freely, travel much; I hope that you are a man broadened by much travel.' But this is not the meaning. Cf. Smith's Wotton 1. 1: 'These young travellers, whether or not they were supported by the Queen, were not absolutely free, but by their licences (and without a licence to travel no one could go abroad) they were restricted to certain countries, and to certain periods of time.' There is a passage very similar to the present scene at the beginning of Wotton's State of Christendom, p. 1: 'And although his license forbade him to converse with any Fugitives, yet hearing (by common and credible report) that I was not so malicious as the rest of my countrey-men, but lived alone for my conscience abroad, he adventured now and then to use my company, and with me, and in my hearing, to use greater liberty of speech then with any other of our Nation. Whereupon I presumed, that as I was trusted, so I might trust him again; and as he did conceal nothing from me, so I might venture to reveal to him the secret projects of my inward cogitations.'

Mary, sir, of a rauen, etc. 'Dr. Gray thinks this is probably an allusion to the swallows that built in Cleopatra's admiral-ship. See Life of Antony by Plutarch; and Shakespeare's Antony and Cleopatra, act iv., sc. 8.'—W.

Your lady, etc. Cf. Gul's Hornebooke, p. 265: 'A country gentleman, that brings his wife up to learne the fashion, see the Tombs at Westminster, the Lyons in the Tower, or to take physicke.'
2.2.30 Yes, sir, the spider, and the bee, etc. Sir Pol is unfortunately a little ambiguous in his choice of words; at first reading it seems that the spider is compared to himself, instead of to the courtesans, as he intends. The expression is a commonplace, found again and again among Elizabethan writers. Cf. the preface to Golding’s translation of Ovid:

Then take these works as fragrant flowers most full of pleasant juice
The which the bee conveying home may put to wholesome use
And which the spider sucking on to poison may convert.

Or Davison’s Poetical Rhapsody:

The bee and spider by a divers power,
Suck honey and poison from the selfsame flower.

2.2.35 Another whelpe! ‘The birth of the first is thus gravely recorded by Stow: “Sunday, the fifth of August (1604) a lionsse, named Elizabeth, in the Tower of London, brought foorth a Lyons whelpe, which Lyons whelpe lived not longer then till the next day.” The other, which is spoken of here, was whelped, as Stow also carefully informs us, on the 26th of February, 1606.—As the former had lived so short a time, James ordered this to be taken from the dam, and brought up by hand; by which wise mode of management, the animal was speedily dispatched after his brother. These were the first whelps produced, in a tame state in this country, and perhaps in Europe.’—G.

2.2.36-37 The fires at Berwike! And the new starre! ‘Both these prodigies are recorded by James Melville in his Diary for 1604. The “starre appeirit and cleirly schynit aboune Edinbruch, hard on by the sonne, at ten hours, elevin hours, and at twelve and ane of the clock, in the middel day; prognosticatting undoutidlie strang alteratiiiones, and changes in the world.” The meteor is very picturesquely described. “On the seventh day of December about ane hour befoir the sone rose, the moone schyneing cleir tuo dayis befoir the chaignge, in ane calme and pleasant morneing, thair wes at ane instant sein gryt inflamationnes of fyre flauchtis in the Eisterne hemisphere, and suddentlie thairefter thair wes hard a gryt crack, as of a gryt cannoun, and sensiblie markit a gryt glob or bullat, fyrrie-cullorit, with a mychtie quhissilling noyse, quhilk left behind it a blew traine and draught in the air, most lyk ane serpent in mony foulds and linkit wimples: the head quhairof breathing out flames and smooke, as it wald directlie invade the
moone, and swallowit hir up. . . . Heir wes a subjecte for Poyettis and Prophettis to play upoan."—C.

2.1.40 Were there three porcipsces seene, aboue the bridge. 'This prodigy, and that of the appearance of the whale at Woolwich, mentioned just below, are duly noticed by Stow: "The 19th of January (1605), a great porpus was taken alive at Westham,—and within a few days after, a very great whale came up as high as Woolwich; and when she tasted the fresh water, and smelt the land, she returned into the sea."'—G. 'Jonson here, as elsewhere, wrote porcipsces, a way of spelling which would save trouble to etymologists. In this same January, 1605, Dudley Carleton writes to Chamberlain of an "apparition near Berwick of armies fighting," and of a "seal taken in the Thames."'—C. Aubrey in his Miscellaneies records a similar event, p. 41 (ed. 1857): 'A little before the death of Oliver, the Protector, a whale came into the river Thames, and was taken at Greenwich, —— feet long. 'Tis said Oliver was troubled at it.'

2.1.49 the Stode-Fleet. 'For the Stode-fleet we should now perhaps say, the Hamburg-fleet. Stode is about 20 miles distant from Hamburg, on the other side of the Elbe.'—W.

2.1.51 Spinola's whale. 'Ambrosio Spinola, Marquis de Spinola, (1569-1630) was a general in the service of Spain, at this time operating in the Netherlands. In 1604 he had forced Ostend to surrender, and his fame as a general was increasing with every post. He was popularly thought to be the patron and inventor of all kinds of wonderful devices for the destruction of hostile forces. Especially in the Staple of News, when his fame was even greater, does Jonson ridicule the wide spread belief in his being the originator of novel and impossible schemes. For example III. I. (ed. Gifford):

But what if Spinola have a new project,
To bring an army over in cork-shoes,
And land them here at Harwich? all his horse
Are shod with cork, and fourscore pieces of ordnance,
Mounted upon cork-carriages, with bladders
Instead of wheels, to run the passage over
At a spring tide.'—H.

2.1.55 Is Masse' Stone dead! Upton comments correctly that MASS' is a contraction for Master; but Gifford protests that it is rather from the Italian Messer. Cf. the following lines from Frier Bacon and Frier Bongay:
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826 Indeed, mas docter.
865 And yet, maister doctor.

'On the expensive preparations for the earl of Northampton's embassy to Spain, Sir Dudley Carlton thus writes to Mr. Winwood. "My Lord Admiral's number is 500, and he swears 500 oaths he will not admit of one man more. But if he will stand to that rule, and take in one as another will desire to be discharged, in my opinion, all men's turn will be served. There was great execution done lately upon Stone the fool, who was well whipped in Bridewell, for a blasphemous speech, 'that there went sixty fools into Spaine, besides my Lord Admiral and his two sons.' But he is now at liberty again, and for this unexpected release, gives his lordship the praise of a very pitiful lord. His comfort is, that the news of El Senor Piedra (i. e. Seignior Stone) will be in Spaine before our ambassador." Winwood's Memorials, vol. ii. p. 52.'—G.

2.1.62 He was no kinsman to you? This seems to have furnished a suggestion for Congreve, Way of the World i. 6:

Mirabell. A Fool, and your Brother, Witwoud.
Witwoud. Ay, ay, my half Brother. My half brother
he is, no nearer, upon Honour.

Mirabell. Then 'tis possible he may be but half a Fool.

Witwoud is a member of the same family at Sir Pol, the LaFoole family; is he named for him?

2.1.70 In cabages. 'This is not an expression thrown out at random. Cabbages were not originally the natural growth of England; but about this time were sent to us from Holland, and so became the product of our kitchen-gardens.'—W. "'Tis scarce an hundred years," says Evelyn, in his Discourse of Sallets, 1706, "since we first had cabbages out of Holland, Sir Arth. Ashley, of Wiburg St. Giles, in Dorsetshire, being, as I am told, the first who planted them in England."—G. In The Devil is an Ass 2. 1 (Wks. 5. 47) Fitzdottrel makes a remark that seems reminiscent of Sir Pol's theory:

Much knavery may be vented in a pudding,
Much bawdy intelligence: they are shrewd cyphers.

2.1.74 In Colchester-oysters. 'Colchester is a sea-port of Essex, England. It early acquired fame for its oyster-fisheries, and among the city plate is a silver oyster, which is used as a standard of size in regulating the fishery. Selsey (or Selsea) is a
large village on the shore of Sussex, England, eight and one half miles south of Chichester. It is still noted for its fine sands and has a considerable crab, lobster, and prawn fishery.—H.

2.1.88 Bablouns. With the remarks here on baboons and their characteristics cf. Topsel's chapter Of the Cynocephale or Babouns: 'It is the error of vulgar people to think that Babouns are men, differing only in the face or visage. They will imitate all humane actions, loving wonderfully to wear garments, and of their own accord they clothe themselves in the skins of wilde beasts they have killed, they are as lustful and venerate as Goats, attempting to defile all sorts of women. There was such a beast brought to the French King, his head being like a Doggs, and his other parts like a mans, having legs, hands and armes naked like a mans, and a white neck; he did eat sod flesh so mannerly and modestly, taking his meat in his hands, and putting it to his mouth, that any man would think he had understood humane conditions: he stood upright like a man, and sat down like a man. He discerned men and women asunder, and above all loved the company of women, and young maidens.'

2.1.95 From one of their owne coat. I suppose this is a reference to Sir Henry Wotton's pet ape. See Introduction.

2.1.100-105 I doe loue, etc. Another reference to the famous collection of notes. With the expression of his ideal of life as here given by Sir Pol compare the following lines from a short poem to Sir Henry Wotton, entitled His Altiora, included in Henry Peacham's Minerwa Britanni, published in 1612:

You, you, that ouer-looke the cloudes of care,  
And smile to see a multitude of Antes,  
Vpon this circle, striuine here and there,  
For thine and mine, yet pine amid their wantes;  
While yee yourselves, sit as spectacors free,  
From action, in their follies tragedie.

2.1.117 Fellowes of out-side, and mere barke. Upton compares φλοώθης ο ἄρη, Long. Sect. III., and 'Spumosum et cortice pingui' from Persius. Gifford quotes from Daniel's Hymen's Triumph:

"And never let her think on me, who am  
But e'en the bark and outside of a man."

Bark was not uncommon in the meaning of outward appearance, or clothing.
2.2 This scene is one of the most important in the play. The suggestion for it is to be found in the following passage from Moriae Encomium 478 C-479 A: 'Denique tota actio est ejusmodi, ut jures eos a fori circulatoribus didicisse a quibus longe vincuntur. . . . Et tamen inveniunt hi quoque, mea nimirum opera, qui cum hos audiant, Demosthenes meros ac Cicerones audire se putant. Quod genus sunt praecipe cercatores ac mulierculae: quorum auri-bus unice placere student, quod illi nonnullam praedae portiouunculam de rebus male partis solet impertiiri, si commode fuerint palpati. Illae cum alis multitis de causis huic ordini favent, tum praecipe, quod in horum sinus soletant effundere, si quid in maritos stomach-antur.' A note on circulatoribus explains: 'Juxta morem Italicæ dixit: nam illic in foro posita mensa, conscendunt nebulones herbarii, aut praetigiatores, aut alii quidpiam simile profitentes, et oratione populum illiciunt.' Jonson elaborated this hint, probably from descriptions given him by his friend Florio of the famous Italian mountebanks and the commedia dell'arte. The language of Volpone as the supposed mountebank is imitated from Paracelsus; I have noted below a few typical passages from Paracelsus, but many others might be given.

2.2.8-13 Pitie his ignorance, etc. With this speech compare the second sentence from Erasmus quoted above.

2.2.15 Made all of termes, and shreds. Cf. W. Smith, Commedia dell' Arte, p. 4, quoting 'N. Barbieri in La Supplicia, Chap. VIII: "The actors study to adorn their memories with a great provision of things such as sententious remarks, figures of speech, love discourses, rebukes, deservations and ravings, in order to have them ready at need; and their studies are appropriate to the kind of part they represent." . . . Cf. Croce, Gior. Stor., XXXI, 458 f., a description of a M.S. collection dated 1734, of a "wealth of rags and literary scraps" in the form of prologs, sketches for plots, lassii, poems, monologs for the Doctor's role, etc.'

2.2.18 Selling that drug, for two pence, ere they part. Coryat, like all travellers to Venice, found these mountebanks interesting, and he gives a good account of them, too long to quote here in full. Cf., however, Crudities i. 412: 'I have observed this in them, that after they have extolled their wares to the skies, having set the price of tenne crownes upon some one of their commodities, they have at last descended so low, that they have taken for it foure gazets, which is something lesse then a groat.'

2.2.22 Scoto of Mantua. Gifford thinks this name was suggested by that of an Italian juggler who was in England at about this time; and that the characteristics of the mountebank
Volpone

are imitated from Andrew Borde, 'a physician of reputation in Henry VIII.'s time, who used to frequent fairs and markets, and there address himself to the people.' I have given another theory of my own in the Introduction.

2.2.36-37 portico, to the procuratia. Holt proposes omitting the comma, taking the meaning to be 'the portico of the procuratia,' the residence of the procurator, who had charge of St. Mark's.

2.2.46 Alessandro Bvttone. This may be the name of a real person, but I do not know who is meant. Albertino Bottone of Padua was a physician of some prominence in the first half of the sixteenth century, and Jonson may have him in mind. The fact that he was a contemporary of Paracelsus has made me think it possible that there may be some uncomplimentary reference to him in the latter's works; but I have not been able to find any such mention.

2.2.47 a' Sforzato. 'John Florio in his Queen Anna's New World of Words, 1611, gives "Sforzati, galley slaves per force."'—C.

2.2.48-49 Cardinall Bembo's—Cooke. The dash before Cooke is puzzling. Pietro Bembo was secretary to Pope Leo X, and later librarian of St. Mark's. He was famous for his pure Latin style. The most important of his works is his history of his native city, Venice.

2.2.51 these ground Ciarlitani. 'These ground ciarlitani (petty charlatans, impostors, babblers) are to be found in Italy at this hour, occupied precisely as they were in the days of Scoto Mantuano. Coryat gives a similar account of them: "I have seen," he says, "some of them stand upon the ground when they tell their tales, which are such as they commonly call ciaratanoes, or ciarlitans. The principal place where they act, is the first part of St. Mark's-Street." These tales, or recitations, it should be observed, are merely to draw the people together; and always terminate with the production of some trumpery articles for sale.'—G.

2.2.54-55 like stale Tabarine, the Fabulist. Gifford supposes this is the Tabarin of Paris, who was a famous comedian of the Place Dauphine in the seventeenth century. Holt points out that this Tabarin made his reputation later than the date of Volpone, and so can hardly be the person meant here; he did not, however, succeed in finding any other Tabarin. There was an earlier Italian strolling player called Tabarin, who is quite certainly the one referred to by Jonson; see Dudevant, History of the Harlequinade 1. 34: 'But the Italian comedy theatre was not
seen in Paris until 1570, when it was established there by one Ganasse or Jean Ganasse. In this company were included Harlequin, Pantaloon, the Doctor, Pagliaccio, Burattino, and Tabarro, whose homonym enjoyed later on so great a vogue in the Place Dauphine in Paris.’ It is perhaps significant that there was included in this same troupe a famous leading lady known as Celia. See Dudevant, 2. 134: ‘The Confidenti troupe, which went to France in 1572, had for leading lady an actress of great beauty and endowed with great literary talents. This was Celia, whose real name was Maria Malloni.’

2.2.62 These turdy-facy-nasty-paty-rously-farticall-rogues. Upton comments that this long compound word is an imitation of similar long compounds used humorously in Aristophanes. Holt thinks it rather a ‘shining example of London billingsgate.’ I believe Upton is right as to the suggestion for the form of the word; the choice epithets, of similar import, hurled by Paracelsus at his rivals, doubtless furnished the reason for its use here.

2.2.75 canaglia. ‘Old Florio is gloriously scornful in his definition of this word: “Canaglia, raskaly people only fit for dogs company.” 1611’—C. Cf. Fr. canaille.

2.2.83 terra-ferma. ‘It may be just worth while to notice, that the Venetians distinguished their continental possessions by this expression.’—G.

2.2.84 splendidious. ‘The form of this adjective had not fixed itself in Jonson’s time, Drayton uses splendidious and splendorous.’—C. With this speech of Volpone cf. Paracelsus, De Tinctura Physicorum: ‘Quod autem a te Sophista mendicis et vagabundus habeo, pro me tibi Danubius atque Rhenus responde-bunt. Sæpius istæ perperam excogitææ per te contra me, Comiti-bus et Principibus multis, item ciuitatibus Imperialibus, ac Equestri dignitati, nobilitatique dispicuère.’

2.2.101 this blessed vnguento, etc. Cf. Paracelsus, De Lapide Philosophorum: ‘Quare vocatur, et est medicina benedicta a Deo, quà non omnibus est reuelata. Est enim melius correcta quam illa stercorea medicamina quà Doctor lente incedens in sua toga habuit aut per duplicem suam vittam vel cucullum stulti filtravit. . . . Quin et tripli maiores vim et virtutem hæc benedicta medicina habet in omnibus morbis, quodcunque vocentur, operandi, quam omnes tuae apothecæ, quas vnum vidisti.’

2.2.105-117 Cf Paracelsus, De Tinctura Physicorum: ‘Est itaque Tinctura Physicorum vniuersalis Medicina, morbos omnes instar ignis invisibilis, quomodocunque illi denonimentur consumens. Dosis eius est exigua valde, sed operatio potentissima. Per eam a
me curata sanataque sunt Lepra, Lues venerea, Hydropisis, Caducus, Colica, Gutta, similesque morbi: Lupus item, Cancer, Noli me tangere Fistulae, nec non genus morborum internorum, et certius quidem quam credibile sit: cuius etiam testimonium exhibebunt Germania, Gallia, Italia, Polonia, Bohemia, etc. satis amplum.'

2.2.114-115 iliaca passio. In the glossary prefixed to the second volume of his translation of Pliny (1601) Philemon Holland defines: 'Iliacke passion, the wrings and torment of the upper small guts, occasioned by wind or sharp humors. Some improperly call it the collicke of the stomacke.'

2.2.123 Zan Fritada. See W. Smith, Commedia, p. 190, note: 'Garzoni, Piazza universale, mentions Zan Fritada more than once. I quote one passage in Symonds' translation (Mem. of Count C. Goszi, 1, 76). "You will see our swaggering Fortunato and his boon companion Fritata ... keeping the whole populace agape into the night with stories, songs, improvisations," etc. Zan Fritada was as much an historical person as Scoto. He is mentioned not only by Garzoni, but in the Capitolo in morte di Simone da Bologna:

Fritada ch'in virtù te generos
De canta e sona col Fortunat
E sovra al banc a te vitorio.

Cf. Carrara's reprint of ed. of 1585, p. 17. Carrara notes several poems by Fritata.'

2.2.127 Broughtons bookes. Hugh Broughton was a divine, living at the time Jonson was writing. After attending Magdalen College, Cambridge, he went to London, and became well-known as a preacher. His first published work, A Concert of Scripture, 1588, brought him into lasting and disastrous conflict with John Rainolds. Apparently as the result of complaint against his lectures by some of the bishops, he left England for Germany, remaining abroad a large part of the time until the death of Elizabeth. He long cherished the project of assisting in a better version of the Bible; to his great disappointment, when James appointed a commission for this purpose, Broughton was not included; nor did he obtain a pension for which he applied in 1604. His works were collected in 1662 under the strange title: The Works of the Great Albionian Divine, renowned in many Nations for Rare Skill in Salerns and Athens Tongues, and Familiar Acquaintance with all Rabbinical Learning, Mr. Hugh Broughton. Jonson refers to him again in Alchemist. Broughton's strong Puritan tendencies were probably the cause of Jonson's inclination to ridicule him.
2.2.128 This song is exactly in Paracelsus' usual vein; cf. the following from the preface to De Tinctura Physicorum: 'Hoc medio seculo Monarchia cunrarum artium ad me Theoph. Paracelsum Philosophiae, Medicinaeque principem deriuata est. Ad hoc enim a Deo sum electus, vt phantasias ommes excogitatorum et salsorum operum, putatiorum et praesumptuosorum verborum extinguerem, siue ea sint Aristotelis, Galeni, Auicennae, Mesae siue cuiuscumque alterius eorum assecuae placita.' Or this, from the seventh chapter of the same work: 'Iam tu Sophista respice Theophrastum Paracelsum, quinam tuus Apollo, Machaon et Hippocrates contra me stare valeant?' Many other similar passages might be given from almost any of Paracelsus' numerous works.

2.2.129 Hippocrates. Hippocrates was a Greek physician born at Cos, 460 B.C. He belonged to a famous family of physicians, who were believed to be descendants of Aesculapius. He was the founder of medicine as a science, rather than a part of priest-craft, which it seems to have been up to his day. There are more than fifty writings attributed to him, but few, if any, are really his work; most of them probably date from the Alexandrian period.

2.2.129 Galen. Claudius Galen, born A. D. 131, occupied the same position in the medical period in medicine that Aristotle did in philosophy. Both Christian and Arabic medicine followed his theories. Baas says of him: 'The philosophico-physiological and general pathological views of Galen are founded upon the four elements, to which are attached the primary qualities: to air, coldness, to fire, warmth, to water, moisture, to earth, dryness. To these four correspond four cardinal humors, among which the element water predominates in the mucus, which is secreted by the brain; fire, in the yellow bile, which has its origin in the liver; earth, in the black bile formed by the spleen; while in the blood, which is prepared in the liver, . . . the elements are uniformly mixed. Mucus is cold and moist; yellow bile, warm and dry; black bile, cold and dry; the blood, warm and moist.'

2.2.136 Tabacco. Captain Bobadil, in Every Man In 3. 2, speaks at length as to the medicinal value of tobacco. Burton, in the Anatomy of Melancholy, grows unwontedly eloquent on the same theme: 'Tabacco, divine, rare, superexcellent Tabacco, which goes far beyond all their panacees, potable gold, and philosopher's stones, a sovereign remedy to all diseases. A good vomit, I confess, a virtuous herb if it be well qualified, opportunely taken, and medically used, but, as it is commonly abused by most men, which take it as Tinkers do Ale, 'tis a plague, a mischief, a violent
purger of goods, lands, health, hellish, devilish and damned Tobacco, the ruin and overthrow of body and soul.'

2.2.138 Nor Raymund Lullies great elixir. Raimond Lull, known as 'Doctor Illuminatissimus,' was born in Majorca in 1235. He became a religious mystic and alchemist. As missionary he twice traveled to Africa, and was killed there in 1315. He was famous for his studies in medicine and alchemy, being reputed to have found the philosopher’s stone and the elixir connected with it.

2.2.139 Gonswart. Both Whalley and Gifford confess entire ignorance as to who is meant. Holt identifies him as Johannes Wessel, also called Gansfort, probably from the village of Gansfort or Gosewort, in Westphalia. He was born at Groningen early in the fifteenth century, traveled widely, and gained a reputation as scholar, religious reformer, and medical practitioner.

2.2.140 Paracelsus. Philippus Theophrastus Aureolus Paracelsus Bombast von Hohenheim was born probably in 1493. His father was a physician, and Paracelsus began his education with him. He later went to the university at Basel, and was one of the pupils of Johannes Trithemius. After wide travels in Spain, Portugal, Prussia, Denmark, the Orient, Egypt, and Tartary, he returned to Germany, and soon became famous as a physician. In 1527 he became a professor at Basel, and there caused a sensation by his radical views and the fact that he delivered his lectures in German instead of Latin. He was soon forced to leave Basel on account of the enmity of his colleagues. After residing in Esslingen and numerous other places, he met his death in Salzburg in 1521. He was charged by his enemies with drunkenness and boastfulness; the latter is very evident in his various works on medicine and philosophy. His medical theories and his philosophical are closely connected and contain much of Neo-Platonism, magic, alchemy, and cabalism.

2.2.140 with his long-sword. This was a famous weapon; Melchior Adam in his life of Paracelsus (Vita Germanorum Medicorum) gives an account of it: 'Domi, quod Oporinus amanuensis ejus sœpe narravit, numquam nisi potus ad explicanda sua accessit: atqui in medio conclavi ad columnam τετυφωμένος adsistens, apprehenso manib. capulo ensis, cujus κοιλωμα hospitium præbuit, ut ajunt spiritui familiari imaginationes aut concepta sua protulit. Alli illud, quod in capulo habuit, ab ipso Asoth appellatum, medicinam fuisse praestantissimam, aut lapidem philosophicum putant. Idem Oporinus affirmavit, sœpe eum vino madidum noctu stricto gladio per dimidium horæ fere cum larvis depugnare, non absque
metu et periculo ipsius, qui accubabant, amanuensis, solitum: inde hunc ad dictata excipiendra excitasse: quæ tam expedite recitarit, ut daemonum sustinuctu ea suggeri dubium non fuerit.' Cunningham notes a reference to this same subject in *Hudibras* 3. 627-8:

Bombastus kept a devil's bird
Shut in the pummel of his sword.

2.2.144 oglio del Scoto. Fleay believes this a satire on the King's miraculous healing powers. For a discussion of the matter and another explanation, see Introduction.

2.2.142-155 Cf. note on line 84, and the extract from Paracelsus there given.

2.2.149 signiory of the Sanità. 'Equivalent to the governing board of the hospital.'—H.

2.2.162 furnaces, stilles, alembeks, etc. Paracelsus gives a still more formidable list of apparatus in his *De Tinctura Physicorum*: 'Discendæ primum ergo digestione, destillationes, sublationes, reuerberationes, extractiones, solutiones, coagulationes, fermentationes, fixationes, et omne, quod ad opus hoc instrumentum requiritur, cognoscendum est vsu, prout vitra, curbitæ, circulatoria, vasa Hermetis, terrea vasa, balnea, furni ventales, reuerberatorij, similesque alij, nec non et Marmor, carbones atque tenacula.'

2.2.168 all flies in fumo. There is a very similar passage in *Alchemist* 4. 3. *(Wks*. 4. 138):

O sir, we are defeated! all the works
Are flown in *fumo*, every glass is burst:
Furnace, and all rent down!

Cf. also the Argument of the same play:
Till it, and they, and all in fume are gone.

2.2.171 to bee a foole borne, is a disease incurable. This, in spite of its typically Jonsonian ring, is from the Praefatio to Paracelsus' *De Generatione Stultorum*: 'Et difficilior sanantur, qui stulti nati sunt. Is enim affectus nec morbus est, et est insuper incurabilis.'

2.2.172-184 For my selfe, I alwaies from my youth, etc. Cf. the following from the Epistle prefixed to the *Chirurgia Magna* of Paracelsus: 'Quare ab ineunte ætate salutis ægrorum supra quam dici possit, studiosiss. fui, quomodo illis impendientia pericula auerterem, semper meditatus, ac quo pacto salutis comparandæ rationem, quæ Diis ac mortalibus placeret, ostenderem cogitaui.'
Volpone

Cf. also the following from De Lapide Philosophorum, p. 137: 'Hoc autem non per otium, sedendo, et pigritiam nactus sum: neque in vrinales inueni, sed peregrinando, et ut tu dicis, vagando, et multa diligentia et labore me discere id oportuit, ut scirem, et non opinarer.'

2.2.181 whilest others have beene at the balloo. Probably the game called balloon is meant; Cunningham thinks, however, that the reference is 'simply to what Florio describes as "Ballo, a ball or any kind of dance."' Coryat gives an account of the playing of balloon in Italy, Crudities i. 385: 'Here every Sunday and Holyday in the evening the young men of the city doe exercise themselves at a certaine play that they call Baloune, which is thus: Sixe or seuen young men or thereofabout weare certaine round things vpon their armes, made of timber, which are full of sharpe pointed knobs cut out of the same matter. In these exercises they put off their doublets, and having this round instrument vpon one of their armes, they tosse vp and downe a great ball, as great as our football in England: sometimes they will tosse the ball with this instrument, as high as a common Church, and about one hundred paces at the least from them. About them sit the Clarissimoes of Venice, with many strangers that repair thither to see their game. I haue seene at the least a thousand or fifteeene hundred people there: If you will haue a stool it will cost you a gazet, which is almost a penny.'

2.2.195 Cardinals Montalto, Fernese, the great duke of Tuscany. On these names see Introduction. Jonson uses the name Ferneze in The Case is Altered.

2.2.196 my gossip. See W. Smith, Commedia, p. 191, note: 'Gossip, Comare or compare, was a very common term of address between the best of the comici and their patrons, because princes, dukes and even kings and queens stood sponsor to the children of their proteges. Cf. Jarro, L'epistolario, passim.'

2.2.214 Moist of hand. Cf. Othello 3. 4. 36-7:

Oth. Give me your hand. This hand is moist, my lady.

Des. It yet hath felt no age nor known no sorrow.

In 2 Hen. IV. i. 2. 203, a moist eye and a dry hand are included among the 'characters of age.'

2.2.267-8 did they dance like virginall jacks. Cf. the prologue to the second book of Gargantua, Urquhart's translation: 'Their teeth dance like the jacks of a pair of little organs or virginals, when they are played upon.'
2.3.2 no house but mine to make your scene? Scenes at balconies or windows were common in the *commedia dell' arte*. Corvino protests at having the window of his house made a part of the stage for a little comedy.

2.3.3 Signior Flaminio. The reference is probably, as Holt noted, to Flaminio Scala, leader of one of the best known companies of Italian actors. Corvino addresses Volpone as if he were this actor playing one of the scenes characteristic of his comedy, with Celia taking a part. It must be remembered that these actors acted for the most part extemporaneously.

2.3.4 What is my wife your Franciscina? sir? The part Celia has unconsciously been taking seems to Corvino that of the ordinary flirtatious servant-maid of comedy. Cf. W. Smith, *Commedia*, p. 5: 'The servetta—Franceschina or Colombina—kept closer to earth, had always a ready and none too squeamish word for everyone, and in love speeches to her adorers parodied ludicrously enough her mistress's romantic flights.' Cf. also p. 193, note: 'Franceschina was of course the servetta in Scala's scenarios and perhaps from them was adopted by Marston for the name of his *Dutch Curtizan*; the connotation of the name was the opposite of maidenly or wifely virtue. Cf. the Franceschina of Chapman's *May Day* (1601).'

2.3.8 And call'd the Pantalone di besogniosi. Corvino realizes that he has arrived on the scene just in time to play the part of another character in the extempore performance. Cf. W. Smith, *Commedia*, p. 6: 'When Pantalone de' Bisognosi came on in the long black robe and scarlet hose of a Magnifico of Venice, the audience knew at once that according to convention he would speak Venetian patois, would be stupid, avaricious, and amorous, and the dupe of the young people in the intrigue.' The lean and slippered pantaloon had by Jonson's time become well known far beyond Italy.

2.4.3 But angry Cupid, bolting from her eyes. 'This is prettily imitated from the concluding lines of the 14th Ode of Anacreon.'—G. Upton had noted this also. I quote the lines referred to in the Latin translation of Stephanus, in his edition of the Greek Lyric Poets, 1600:

\[
\text{Tandemque missili omni} \\
\text{Quum destinatus esset} \\
\text{Ira aestuans iacit se} \\
\text{In me; velut sagittam} \\
\text{Penettrans, et in cor vsque}
\]
Volpone

Medium, resoluit artus
Scutum ergo nil iuuat me:
Nam cur petamur extra,
Quum praelium sit intus.

The same thought may be found in Thomas Watson's 'EIKATOM-
IIA1IA, 24, taken from the Italian of Serafino.

2.4.3 bolting. 'Here bolting of course signifies shooting bolts,
or arrows. Its use as a verb in this sense is uncommon.'—C. But
it is quite possible that bolting is used intransitively, or as a sort
of middle voice. Cf. Hue and Cry after Cupid, p. 91:

And, if chance his arrow misses,
He will shoot himself, in kisses.

2.4.34 Escape your epilogue. 'Escape a beating in the end;
for that was the epilogue alluded to.'—W.

2.5.4 his dole of faces. Upton thought this should be
faces: 'A true picture of a mountbank with his strained action,
and his distributing his faces or physical dregs.' Whalley's expla-
nation is better: Dole of faces is the grimace, or change of
features, which accompanied Volpone's action.

2.5.12 toade-stone. On this see Topsell's chapter Of the
Toad: 'There be many late writers, which do affirm that there is
a precious stone in the head of the Toad, whose opinions (because
they attribute much to the virtue of this stone) it is good to
examine in this place, that so the reader may be satisfied whether
to hold it as a fable or as a true matter, exemplifying the powerful
working of Almighty God in nature, for there be many that wear
these stones in Rings, being verily perswaded, that they keep them
from all manner of gripping and pains of the belly and smal guts.
But the Art (as they terme it) is in taking of it out, for they say
it must be taken out of the head alive, before the Toad is dead,
with a piece of cloth of the colour of red Scarlet, wherewithal they
are much delighted, so that while they stretch out themselves as it
were in sport upon that cloth, they cast out the stone of their head,
but instantly they sup it up again, unless it be taken from them
through some secret hole in the said cloth, whereby it falleth into
a cistern or vessel of water, into which the Toad dareth not enter,
by reason of the coldness of the water. These things writeth
Massarius.' Cf. A. Y. L., 2. 1. 13-14:

Like the toad, ugly and venomous,
Wears yet a precious jewel in his head.
2.5.15 Or his starch'd beard? This was one of the fashions of the day; it is referred to in Every Man Out 4.4, p. 138. In the Discoveries, cxii. Jonson speaks of the “exceedingly curious,” who employ themselves “gumming and bridling their beards.”—C. I suspect there is a pun on this intended in the phrase in Cynthia’s Revels, ‘His beard is an Aristarchus.’ The editors seem not to have noticed that this is merely an adaptation of Horace’s sapiens-tem barbam, Sat. 2.3.35.

2.5.17 The fricace, for the moother. Mother was more accurately called rising of the mother, mother being here the equivalent of the Latin matrix; its rising was also known as hysterica passio. Corvino is insulting Celia by suggesting that her hysterical seizure is merely a pretext to call in Volpone to treat it by massage, then called fricace or frication. The next line carries on a similar insulting suggestion; instead of taking treatment to allay the rising of the mother, perhaps Celia would prefer to rise with it—to the mountebank’s bench, where the crowd can see her even better than at the window.

2.5.21 Get you a cittern, lady vanitie. ‘The mountebanks were attended with rope-dancers, and wenches that plaid on the cittern or guitar; Corvino bids his wife to follow this mountebank, this virtuoso, in such a character. But why does he call her Lady Vanity? This is an allusion to the old plays in which Vanity, the Vice, was personalized, and acted as a part.’—U. Upton cites the following passage from The Devil is an Ass 1.1; Satan has just asked what Vice Pug would like to take along with him:

Pug. Why any: Fraud,
Or Covetousness, or lady Vanity,
Or old Iniquity.

See W. S. Johnson’s note on this passage in his edition. Jonson himself explains about the Vice in his Conversations, p. 28: ‘A play of his, upon which he was accused, The Divell is an Ass; according to Comedia Vetus, in England the Divell was brought in either with one Vice or other: the play done the Divel carried away the Vice, he brings in the Divel so overcome with the wickedness of this age that thought himself ane Ass.’

2.5.30 What could’st thou propose, etc. ‘This outrageous respect for his honour is an admirable preparation for his conduct in the ensuing conversation with Mosca.’—G.

2.5.48 And thy restraint, before, was libertie, etc. These threats of Corvino’s are quite in keeping with the usual descr-
tions of the characteristics of Venetians. Cf. the following from the English translation of Agrippa von Nettlesheim’s *Vanitie and Vncertaintie of Artes and Sciences* (London, 1575), pp. 95-96: ‘If a jealouse man obtaine hir, hee shutteth hir vp perpetually, and settetth watchmen to keepe hir, as if shee were a prisoner: if he disapointed of his loue shal be in despaire euer to winne hir, giving himselfe to reprochfull language, doth detest hir with infinite railing and slanderous woordes. . . . The Frenchman loueth a pleaunt wench, although shee be fowle: the Spaniarde esteemeth a faire woman more then any other, although shee be rude: the Italian had liefer haue a woman that is somewhat fearefull.’

2.5.56 His circles safetie. Cf. Poetaster 4.7.10-13:

As in a circle, a magician then
Is safe against the spirit he exciteth;
But, out of it, is subject to his rage,
And loseth all the virtue of his art.

The reader who is interested may find a diagram of a magician’s circle in Scot’s *Discoverie of Witchcraft*, p. 420 (ed. 1584).

2.5.57 Then, here’s a locke, which I will hang vpon thee. I suppose one of the girdles is meant specimens of which, of ingenious Italian workmanship, are still to be seen in museums in Paris.

2.5.70 make thee an anatomie. Cf. Every Man In 4.2 (Wks. I.110): ‘They must have dissected me and made an anatomy of me first.’

2.6.14 osteria. ‘Florio, 1611, defines “Osteria, an inne, an hostelrie, a house where meat and drinke and lodging is to be had for men and horse. Also a taverne or victualling house.”’—C.

2.6.29 a cataplasm of spices. Philemon Holland in the glossary prefixed to the second volume of his translation of Pliny (1601) defines: ‘Cataplasm, a pulantes or grosse maner of plastre.’

2.6.64 That nought can warme his bloud, sir, but a feuer. Gifford noted that this is from Juvenal 10.217-18:

praeterea minime gelido iam in corpore sanguis
febre calet sola.

2.6.74 I heare him comming. Upton explains that this aside by Mosca means that he hears Corvino coming into the plot.

2.6.79 Couetous wretch! “How finely,” says Upton, “is it imagined by our poet to make Corvino see the basely covetous character of the physician, and yet be so strangely ignorant of his own! This is an instance of our comedian’s great insight into the
characters of mankind." This is one of ten thousand: but, indeed, no language can do full justice to the various excellences of this truly Attic drama.'—G.

2.7.2 I think, thou thought'at me in earnest? Holt compares Amphitruo 3. 2. 912-917:

Ego expediam tibi.
Non edepol quo te esse impudicam crederem:
Verum periclitatus sum animum tuum,
Quid faceres et quo pacto id ferre induceres.
Equidem ioco illa dixeram dudum tibi,
Ridiculi causa.

ACT III

3.1 This first scene is suggested by the many soliloquies of slaves and parasites in Roman comedy. Upton believed the description of parasites was taken from Lucian's De Parasito; but, as Gifford noted, the resemblance is very slight. The real source is Athenæus, who quotes many speeches of parasites in praise of their manner of life. Some typical parallel passages are given below.

3.1.4 I know not how. Somehow; Jonson had a Latinism in mind, nescio quo modo, a phrase very common in this sense.

3.1.7 O! Your Parasite, etc. With the passage following cf. Athenæus 6. 239 B:

Aperte probare volo
Venerandum, legibus scitum,
Atque diuinum hoc inuentum esse: aliarum verò artium
Nullam à diis reperta sed à viris omnes sapientibus.

3.1.14 I mean not those, that haue your bare towne-arte, etc. Cf. Athenæus 6. 237 B: 'Alexis in Gubernatore genera duo parasitorum esse his verbis ostendit:

A. Duo sunt, ò Nausinice, parasitorum genera:
Vnum vulgare, notatum à comicis,
Nos scilicet atri homines. B. Alterum ego quero genus.
A. Satrapas Parasitos, militum illustres duces,
Grauem aliquem parasitum, accitum à vulgi medio.'

3.1.19 To please the belly, and the groine. Cf. Every Man Out 5. 4. (Wks. 2. 173): 'Above honour, wealth, rich fare, apparel, wenches, all the delights of the belly and the groin, whatever.'

3.1.21 legs, and faces. Bows and smirks.

3.1.22 lick away a moath. Upton remarks this is 'an allusion to such officious kind of parasites, who are called in Low
Dutch pluyme-strucker, qui plumas pilosque ex vestibus assentorit legit. A plume striker. In Greek it is called ἐνυδίττεοι. Ovid advises the lover to try this piece of flattery towards the woman he would gain

Utque fit, in gremium pulvis si forte puellæ
Deciderit, digitis excutiendus erit.
Et, si nullus erit pulvis, tamen excute nullum.
Quælibet officio causa sit apta tuo.

Mention, too, is made of this kind of flattery in the characters of Theophrastus. Many examples might be added from both classical and English writers; it is one of the conventional touches in the description of parasites and flatterers. Cf. Ralph Roister Doister 1. 4:

Merrygreek. By your mastership’s licence.
Roister. What is that? a mote?
Merrygreek. No, it was a fowl’s feather had light on your coat.

3.1.23 that can rise, etc. Cf. Athenæus 6. 238 B C: ‘Aristophon in Medico:

Quali sim ingenio prius ipsi volo dicere: . . .
Si ascendendum in scalas, Capaneus;
Si tolerandæ plagæ, incus, ac nodus.
Si quid affigendum, lorum ac fascia.
Si tentandi formosi: fumus.’

Also 6. 238 D E: ‘Antiphanes in Progenitoribus:

Tibi notum est ingenium meum:
Nullus fastus inest: aduersus amicos ego sum
Huiusmodi: si fierior, ferri massa:
Si ferio, fulmen: si excæandus aliquis, fulgur.’

3.1.26 a swallow. Cf. Athenæus 6. 238 D:

Si hyeme degendum sub dio, merula.

3.1.32 Out of most excellent nature. As a result of innate ability, natural endowment. Cf. Athenæus 6. 240 B:

Hæc mea natura est, hoc ingenium meum.

3.1.33 others but their Zani’s. Cf. Every Man Out 4. 1 (Wks. 2. 126):

He’s like the zany to a tumbler,
That tries tricks after him, to make men laugh.
3.2.1 Who's this? Bonario? old Corbaccio's sonne? As usual, Jonson is careful to introduce thus completely a character the audience has not met before.

3.2.3 by thee. Contrast the use of thee by Bonario, indicating his contempt, with the parasite's more respectful you.

3.2.14 You are vnequall to me. Whalley notes that vnequall is here equivalent to unjust, and that the sentiment is from Seneca's Medea:

Qui statuit alicquid, parte inaudita altera
Æquum licet statuerit, haud æquus fuit.

3.2.20 'Tis true, that, sway'd by strong necessitie, etc. The whole of this speech of Mosca's describing the character of a parasite should be compared with his speech in the preceding scene on the same subject; the sudden shift of tone is quite in keeping with the parasite's usual conduct. The source is still Athenæus; cf. 6. 238 A: 'Antiphanes in Geminis:

Hoc vide, parasitus, si rectè consideres;
Vtriœque socius ac particeps est vitæ, ac fortunæ:
Nullus parasitus infœlices amicos esse cupit:
Sed è diuerso semper fortunatos omnes:
Vita si quis sumptuosus est, non inuidens,
Verùm ei adesse potius optat, et cum illo simul ea frui:
Non iurgiosus, non acer, non œnulus.'

3.2.25 but that I haue done, etc. The sentence is never finished. Mosca changes the construction so that the sentence becomes entirely meaningless, but gives the general impression which he wishes to convey—that he does not resort to such disreputable practices. Bonario's next speech shows that he has been successful in conveying this impression.

3.2.49 for which mere respect. Solely with this consideration.

3.2.56 Your pietie. Used here, of course, not in the modern limited sense of obedience to God, but in the sense of the Latin pietas, which included the proper attitude of man to the gods, of child to parent, and of parent to child.

3.2.63 Your eare shall be a winnesse. Almost as strange an expression as that in the next line, Heare your selfe written.

3.2.67 front. As often, in the sense of the Latin frons, forehead.

3.3 This scene is merely a continuation of 1. 2, and therefore uses the same metre. It is probably inserted here in the
middle of the play to remind the reader of this earlier scene which states the theme of the comedy.

3.3.5 delicates. The Latin delicia is often used by Plautus in the same sense, favorites, pets.

3.10 And everything, as it is little, is prittie. Cf. Martial 1.9:

Bellus homo et magnus vis idem, Cotta, videri:
Sed qui bellus homo est, Cotta, pusillus homo est.

3.4 This scene is almost entirely from Libanius, as the quotations given below show. The whole situation is summed up in this one sentence, Libanius 303 C: 'Ego verò nihil respondi, sed succensebam impudenter se gerenti: ita preposterè gesta res est; siquidem ego vir tacebam, mulier autem loquebatur.' A few details have been added from Juvenal's sixth satire. Lady Wouldbee throughout is evidently trying to follow the best models for a fashionable lady; the reader will find these stated in the third book of Castiglione's Courtier; cf. the following, p. 221: 'And to make a brefe rehersall in fewe woordes of that is alreadye saide, I will that this woman hauë a sight in letters, in musike, in drawinge or peinctinge, and skilfull in daunsinge, and in divising sportes and pastimes, accompanyinge with that discreete sobermode and with the givinge a good opinion of herselue, the other principles also that haue bine taught the Courtier.' Cf. also Guazzo, p. 14: 'It seemeth to me verie cleere, that Conversation is the beginning and end of knowledge.'

3.4.6 Most fauourably. Said ironically, as Upton notes; but Cunningham is inclined to disagree, believing fauourably a printer's error for carelessly or shamefully.

3.4.10-12 is this curle, etc. Cf. Juvenal 6. 492-3:

Altior hic quare concinnus? taurea punit
Continuo flexi crimen facinusque capilli.

3.4.16 Because her nose is red. Suggested by Juvenal 6. 494-5:

Quid Psecas admisit? quænam est hic culpa puellæ,
Si tibi dispicuit nasus tuus.

3.4.20 bird-ey'd? 'What particular defect is here meant I know not; unless it be near-sightedness. We had the expression in Cynthia's Revels (vol. ii. p. 321). "'Tis the horse-start out of a brown study. Amor. Rather, the bird-eyed stroke." It is also in Bulley's Dialogue, republished by Mr. Waldron; where the citizen says to his wife, whose horse had just started, "He is a
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bung-eyed jade, I warrant you." Perhaps the allusion is to the
ascan tosnt or side view, which birds appear to take of every object.—G.
3. 4. 27 More carefully, then of your fame, or honour. Cf.
Juvenal 6. 499-501:
Post hanc ætate, atque arte minores

Censebunt, tanquam famæ discrimen agatur,
Aut animæ: tanta est quaerendi cura decoris.

3. 4. 37 fucus. In the glossary prefixed to the second volume
of his translation of Pliny (1601) Philemon Holland defines:
'Fukes, paintings, to beautifie the face in outward appearance.
They are called at this day complexions, whereas they bee cleane
contrarie: for the complexion is naturall, and these altogether
artificial.' The ingredients for a fucus are described in Cynthia's
Revels 5. 2, and The Devil is an Ass 4. 1.

3. 4. 39 The storme comes toward me. Cf. Libanius 309 C:
'Sed hanc mihi tempestate repleuit mulieris lingua.'

3. 4. 39 How do's my Volp? Cunningham thinks that Jonson
intends to represent the lady as thus familiarly abbreviating
Volpone's name to one syllable, and finds this highly characteristic
of her ways. Holt points out that if we are to consider this as
correct, toward earlier in the line must be pronounced as two
syllables; while if Volpone is to be pronounced in full, then
toward is a monosyllable. He finds four cases of toward
pronounced as a word of two syllables, and no examples of the other
pronunciation, in this play, and therefore agrees with Cunningham.
Perhaps these lines from Horace's satire on legacy-hunting (2. 5.
32-33), used so often in this play, would confirm this:

'Quinte' puta aut 'Publi'—gaudent prænomine molles
Auriculae.

On the other hand, it must be noted that the unusually long line
has left the printer of the folio no alternative but to abbreviate or
else run on into the next line.

3. 4. 41 That a strange furie entred, now, my house. Cf.
Libanius 303 B: 'Omnia vndequeque, quando Furiam illam duxi,
confluerunt, more torrentům, qui corruentes in se inuicem ingentes
edunt strepitus.'

3. 4. 43 Did cleaue my roofe asunder. Cf. Libanius 311 B:
'Parum certè abfuit quin domum clamore diffinderet.' Jonson uses
the same passage again, Silent Woman 4. 1 (Wks. 3. 419): 'They
have rent my roof, walls, and all my windows asunder, with their
brazen throats.'
3.4.44 the most fearefull dreame. Cf. Libanius 306 B: 'Tum si nihil amplius esse reliqui videatur, somnia narrat.'

3.4.51 the passion of the heart. This is merely a translation of cardia passio, which Burton in his Anatomy of Melancholy defines: 'Cardia passio, grief in the mouth of the stomach, which maketh the patient think his heart itself acheth.' Cor is often used in the sense of stomach; there seems to be a similar confusion in the English term heartburn.

3.4.52 Seed-pearle. Judging from the nature of the remedies prescribed, Lady Would-bee thinks that Volpone is suffering from melancholy. Cf. Burton, Anat. 2. 251: 'Margaritæ et corallum ad melancholiam præcipue valent.' This is quoted from Matthiolus.

3.4.54 mirobalanes. Cf. Burton, Anat. 2. 254: 'Mirabolanes, all five kinds, are happily prescribed against melancholy, Brassivola speaks out of a thousand experiences; he gave them in pills, decoction, etc. Look for peculiar receipts in him.'

3.4.55 I haue tane a grasse-hopper by the wing. Cf. Libanius 308 C D: 'Nònne mulier ista tibicen Arabicus est, vel etiam quid importunius? turture loquacior, pica, luscinia, cicada.' This evidently suggested to Jonson the common proverb, 'Cicadam ala corripuisti,' on which see Erasmus, Adagia 345 D: 'Dicitur in eos, qui quempiam provocant minime ex usu suo. Lucianus in Pseudologista, scribit Archilochum Poetam jambographum, et ad male dicendum egregie instructum, ad hunc modum respondisse cuidam, à quo fuerat convicicio provocatus: Tòν τέττιγα πτερον ουρελήφας. Est autem hujus insecti mira quædam et prodigiosa loquacitas, maxime effervescente sole. . . .' Stephanus adds an excellent footnote: 'Ninimum generalis foret hæc expositio. . . . Eum igitur cicadam ala prehendere dicamus, qui aliquem ad id incitat et instigat, ad quod sua sponte et sine ulla instigatione plus promptus paratusque est. Quia cicada natura quidem sua garrula est, sed quam alaprehenditur, tum vero multo vehementius perstreпит.' Both Upton and Gifford object to grasshopper as a translation of τέττιγ. Jonson had used the same expression in the Apologetical Dialogue at the end of Poetaster:

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

But in the Magnetic Lady he substitutes cricket for grasshopper (Wks. 6. 39):

You do hold
A cricket by the wing.
3.4.56 *You haue muscadell.* In the next line Volpone loses no time in grasping at this word with, *You will not drinke, and part?* But his guest is not to be put off by any such hint.

3.4.61 *Buglosse.* Cf. Burton, *Anat.* 2. 248: ‘Bugloss is hot and moist, and therefore worthily reckoned up amongst those herbs which expel melancholy, and exhilarate the heart.’

3.4.63 *And these appli’d, with a right scarlet-cloth.* ‘The virtues of a *right scarlet cloth* were held so extraordinary, that Dr. John [of Gaddesden], by wrapping a patient in scarlet, cured him of the small-pox, without leaving so much as one mark in his face.’—W. I suppose it would not be hard to find those who still believe in the superior efficacy of red flannel to that of any other color. A cure for *cardiaca passio* somewhat similar to the one recommended here may be found in Hippocrates’ * Aphorisms*, as edited by Heurnius, p. 282: ‘Nihil melius usu deprehendi cum queruli sunt ægri de flagrante cordis incendio, quam ex panno rubro imponere cordis epitHEMA ex aqua rosata cum aceto, et iulapium propinare ex aqua cichorea cum sirupo de acedine citre-orum cum pauco oleo vitrioli plurimos ita redintegravi S. Dei beneficia.’ This prescription is that of Heurnius, not Hippocrates.

3.4.64 *Another flood of words! a very torrent!* Cf. Libanius 305 C: ‘Ego verò horreo, fluxum alium aduentare præuidens.’ Cf. another reminiscence of this line, *Silent Woman* 3. 2 (*Wks.* 3. 400): ‘O, the sea breaks in upon me! another flood! an inundation! I shall be overwhelmed with noise.’

3.4.76-78 *The Poet, As old in time, as Plato, etc.* Cf. Libanius 310 C: ‘Tu verò, inquam, si minus me, at veterem poëtam doctissimum cum reuerentia ausculta dicentem, Est fœminis ornatu silentium.’ The line is from the *Ajax* of Sophocles. Upton notes this, and Gifford cites the passage from Libanius as the real source, ‘as what follows in the rhetorician sufficiently demonstrates.’ Jonson has been reminded of a passage in Juvenal, *Sat.* 6. 434-43, beginning:

> Illa tamen gravior, quæ cum discumbere cœpit,
> Laudat Vergilium, perituræ ignoscit Elissæ,
> Committit vates et comparat.

3.4.79 *Which o’ your Poets?* Cf. Libanius 310 C: ‘Hæc statim quœsiuit quisnam esset Poëta et quò patre editus.’

3.4.80-81 Giovanni Battista Guarini (1537-1612) after a not very successful career as courtier at Ferrara, and in affairs of state, retired to his farm, and there wrote his *Pastor Fido*, a pastoral drama with the scene laid in Arcadia. It was very popular, and is
perhaps one of the most representative expressions of the Italy of the time. Ludovico Ariosto (1474-1533) was famous as the author of *Orlando Furioso*, familiar in English from the translation of Sir John Harrington, 1591. Pietro Aretino (1492-1556) took his name from the place of his birth, Arezzo. He gained fame as a witty, but scurrilous writer. Perhaps his best known work was a series of sonnets written for a set of obscene drawings by Giulio Romano. He wrote also comedies and dialogues. Nash was sometimes called the English Aretine. Luigi Grotto (1541-1585), Italian orator and poet, was called Il Cieco d'Adria on account of his blindness. Keightley and Holt both remark on this list of names that Lady Would-be is evidently not an ignorant person. But surely they failed to note that she is simply giving names she has happened to hear; the depth of her knowledge is shown by the fact that she suggests them all as possibly contemporaries of Plato!

3.4.82 Is everything a cause, to my destruction? Cf. Libanius 310 D: 'Proinde in contrarium mihi Poeta cessit: tantum enim abfuit vt loquacitati obstiterit, vt eam magis incenderit.' Also 306 B: 'Omnis enim prætextus, sermonum est ansa.'

3.4.84-85 The sunne, the sea will sooner, both, stand still, Then her eternall tongue! Cf. Libanius 306 B: 'Flumina prius certè starent, quàm istius os.'

3.4.86 Here's Pastor Fido. See above on line 80.

3.4.87-89 All our English writers, etc. Fleay, * Chronicle* 1. 374, thinks this passage 'is directed against Daniel, whose Arcadian pastorals had been acted before Royalty 1605 Aug. It has been absurdly supposed to point to Shakespeare. Jonson, who cared for the classics, had a poor opinion of the French and Italian authors, whom, Drummond says, he did not understand. "Fitting the time and catching the court ear" certainly refers to Daniel: Shakespeare never wrote masque or pastoral for the Court.'

3.4.90 Montagnie. Thomas Keightley in his suggested emendations in *Notes and Queries*, December 26, 1868, objected that 'it is quite impossible that a scholar like Jonson could have thus misspelt "Montaigne,"' and suggests that a word or two must have dropped out. Keightley was answered in a later number with a quotation from Guérard's French Grammar, showing that in the south of France the name is not pronounced as in Paris: 'Montaigne est un nom propre du midi de la France; on doit le prononcer comme le font les méridionaux eux-mêmes, Monta-gne.'

3.4.93 Petrarch. 'Lady Would-be is perfectly correct, both in what she says here of Petrarch, and above of Guarini.
The *Pastor Fido* was plundered without mercy, or judgment: yet the theft was not unhappy; for though much poor conceit and unnatural passion was thus introduced among us, many graces of expression and delicacies of feeling accompanied them, which in the gradual improvement of taste, now first become an object of concern, enriched the language with beauties, which have not yet lost their power to charm. To Petrarch we are still more indebted, though the coarse and wholesale manner in which he was at first copied gave occasion to the well-merited reproofs of our early satirists.'—G. Jonson's own opinion of Petrarch and Guarini may be judged from a passage in the *Conversations*, p. 4: 'He cursed Petrarch for redacting verses to Sonnets; which he said were like that Tirrant's bed, wher some who where too short were racked, others too long cut short. That Guarini, in his Pastor Fido, keep not decorum, in making Shepherds speak as well as himself could.' On this Drummond observes: 'This was to no purpose, for he neither doeth understand French nor Italiannes.'

3.4.94 In dayes of sonetting, trusted 'hem, with much. Holt thinks 'hem refers to English writers; it seems to me better to take it as referring to the sonnets; probably Jonson had in mind a passage of Horace, *Sat.* 2. i. 30-31, referring to Lucilius, paraphrased in *Poetaster* 3. 4:

He, as his trustie friends, his books did trust
With all his secrets.

3.4.96 But, for a desperate wit, there's Aretine! See above on line 80.

3.4.105-107 There's nothing, more, doth ouer-whelme the judgement, etc. The speaker shows no signs of being in danger of too much fixing and subsiding on any one subject.

3.5.3-4 Rid me of this my torture, quickly, there; My Madam, with the everlasting voyce. Cf. Libanius 306 D: 'Liberate me voce indesinente.' The intervention of Mosca seems to be suggested by Libanius 310 B: 'Hic cum animaduertissem auxiliatoribus opus esse accessorios familiares induxi.'

3.5.5-6 The bells, in time of pestilence, ne're made Like noise, or were in that perpetuall motion. Cf. *Epicame* i. i. (*Wks.* 3. 343): 'But now, by reason of the sickness, the perpetuity of ringing has made him devise a room with double walls and treble ceilings.' Holt calls attention to the fact that the plague had been very severe in London in 1603, and quotes Dekker, *A Rod for Run-aways*, 1625, p. 281: 'To Queene Elizabeth and King Iames, we were an vnthankfull and murmuring Nation, and therefore God
took them from vs; they were too good for vs; we too bad for
them; and were therefore then, at the decease of the one, and
now, of the other, are deseruedly punished: our sins increasing
with our yeeres, and like the Bells, neuer lying still.'

3.5.7 The cock-pit comes not neere it. Gifford asks
whether Jonson has forgotten that the scene of his play is in
Venice, while the cock-pit was at London. I imagine the idea was
suggested by Libanius 313 D: 'Nam à pratis ædes meæ non diffe-
rent, in quibus auium exercitus cum clangore circonuolitat.' On
the cock-pits of London, see Miss Aurelia Henry's note on Silent
Woman 4. 3, in her edition of that play: 'Any of the numerous
places of resort where the sport of cock-fighting was carried on,
may be meant. The one later known as the Phoenix Theatre stood
in the parish of St. Giles-in-the-Fields, and is said by Prynte to
have demoralized the whole of Drury Lane. This place was torn
down by the 'prentices in one of their raids on Shrove Tuesday,
March 4, 1616-17. The Cock-pit in St. James Park stood at some
steps leading from the Birdcage Walk into Dartmouth Street, near
the top of Queen Street. There was the no less famous Cock-pit
built at Whitehall by Henry VIII, which was later used as a hall
for political speeches. Then there was another in Jewin Street,
and one in Shoe Lane. It was very much a thing of fashion to
witness the sport of cock-fighting in Jonson's time, for it was a
favorite pastime of the monarch, who went where it might be
enjoyed at least twice a week. Stow says, "Cocks of the game
are yet cherished by divers men for their pleasures, much money
being laid on their heads when they fight in pits, whereof some be
costly made for that purpose.'"

3.5.9-10 A lawyer could not haue beene heard; nor scarce
Another woman. Cf. Juvenal 6. 439-40:

Nec causidicus, nec præco loquetur,
Altera nec mulier: verborum tanta cadit vis.

3.5.10 Such a hayle of wordes. Cf. Libanius 308 C: 'Sæpe,
per Apollinem, expallui, nugas ceu grandine prostratus.'

3.5.13 I'le take her absence, vpon any price. Cf. Libanius
308 B: 'Istæc omnia incommoda minora sunt eo quod præsens est:
omeña sunt leuiora loquacitate.'

3.5.19 in a gondole. Holt notes that the form of the word
is incorrect. Coryat has an interesting description of the gondolas
of Venice, Crudities 1. 313: 'Certaine little boates, which they call
Gondolas the fayrest that euer I saw in any place. For none of
them are open aboue, but fairly couered, first with some fifteene
or sixteene little round peeces of timber that reach from one end to the other, and make a pretty kinde of Arch or vault in the Gondola; then with faire blacke cloth which is turned vp at both ends of the boate, to the end that if the passenger meaneth to be priuate he may draw down the same, and after row so secretly that no man can see him: in the inside the benches are finely covered with blacke leather, and the bottomes of many of them together with the sides vnder the benches are very neatly garnished with fine linnen cloth, the edge whereof is laced with bonelace: the ends are beautified with two pretty and ingenuous deuices. For each hath a crooked thing made in the forme of a Dolphin's tayle, with the fins very artificially represented, and it seemeth to be tinned ouer. The Water-men that row these neuer sit as ours do in London, but alwaies stand, and that at the farther end of the Gondola, sometimes one, but most commonly two; and in my opinion they are altogether as swift as our rowers about London. Of these Gondolas they say there are ten thousand about the citie, whereof sixe thousand are priuate, seruing for the Gentle-men and others, and four thousand for mercenary men, which get their liuing by the trade of rowing.'

3.5.20 With the most cunning curtizan, of Venice. 'Venice succeeded, and not unjustly, to all the celebrity of Corinth for rapacious, subtle, and accomplished wantons. Shakespeare notices this circumstance; as, indeed, do all the writers of his age, who have occasion to mention the city.'—G. 'Here Southey wrote in the margin of his copy, "The love of notoriety set in motion my comical friend Tom Coryat, who by the engraver's help has represented himself at one time in full dress, making a leg to a courtesan at Venice, and at another, dropping from his rags the all too lively proofs of prolific poverty."'—C.

3.5.28 Toward the rialto. On the origin of this word see Sebastian Munster's Cosmographia, p. 155 (ed. 1554): 'Paulo post coeperunt in insulis illis erigere ædificia, maxime in ea quæ vocabatur Riuo alto, sic dicta, quod mare ibi profundius esset quam circa alias insulas, aut quod haec insula emineret supra alias.'

3.5.36 primero. The fashionable card game of the day, also called prime. Nares gives a full account of what is known about it. The next two lines contain several expressions taken from the language of the game.

3.6.1 Sir, here conceald. Perhaps behind the door of one of the entrances for actors at both sides of the stage.

3.6.2 the same's your father, knock. Upton proposed changing to the same's your father's knock—an emendation that
seems wholly unnecessary, and does not improve the sense. Cf. *Poetaster* 4. 3:

The same is he met him in *holy street*.

3.7.4-5 did ere man haste so, etc. These two lines are probably an aside, addressed to the audience.

3.7.24 Affect not these strange trials. Celia naturally fails to understand the plan, and thinks Corvino is merely tempting her in order to try her virtue.

3.7.38 Honour? tut, a breath. Corvino’s idea of honor seems to be very like that of Sir John Falstaff; cf. the latter’s soliloquy 1 *Hen. IV.* 5. 1. 131.

3.7.39 There’s no such thing, in nature. The same expression occurs, as Holt notes, in *Silent Woman* 4. 1 (*Wks.* 3. 416): ‘Wife! buz! *tiwiviliyum!* There’s no such thing in nature.’ This and in *rerum natura* are favorite phrases with the speaker, Captain Otter.

3.7.43-45 takes his meate, etc. Gifford notes this is from Juvenal’s tenth satire:

\begin{quote}
Huius
Pallida labra cibum capiunt digitis alienis;
Ipse ad conspectum cænas diducere rictum
Suetus, hiat tantum.
\end{quote}

3.7.53 Are heauen, and saints then nothing? Burton, *Anatomy* 2. 236, quotes as proverbial: ‘Nullum locum putes sine teste, semper Deum cogita.’ Corvino’s exclamation *How?* in the next line is excellent, showing how completely he has left such higher powers out of consideration.

3.7.95 Eate burning coales. Upton compares Portia’s eating of burning coals.

3.7.100 I will buy some slave. ‘He then threatens her as Tarquin threatened Lucrece.’—U.

3.7.118 An errant locust. ‘Locust is not the mischievous insect so named; but, if I understand our learned poet right, he calls her another *Locusta*, an infamous woman skilful in poisoning, who assisted Nero in destroying Britannicus, and Agrippina in poisoning Claudius.’—U. This explanation does not seem plausible; Upton forgot the great havoc often caused by locusts. Muffet, in his *Theatre of Insects*, gives many interesting examples. He mentions a plague at Venice in 1478 caused by locusts, in which more than thirty thousand persons died. ‘In 1536 innumerable troops of Locusts were brought by winds from the Sea *Euxinum*
into that part of Sarmatia which is called Podolia, that did change their campe in a military order, and they eat up all that was in the fields where they pitched both by day and night; these of an unusual greatness at first wanted wings, then their wings growing forth, they flew at pleasure; and what shall I say? they eat not only herbs and leaves, and flowers, but hardly left any bark on trees.' In Alchemist 5. 3 Ananias describes the cheaters as ‘locusts of the soul pit,’ ‘worse than the grasshoppers, or the lice of Egypt,’ ‘scorpions and caterpillars.’ It should be added that the adjective errant, perfectly natural and common with locust in the usual sense, would be harder to explain as applied to Locusta.

3.7.119 Crocodile. Crocodile’s tears are still proverbial. This ‘serpent,’ as Topsel classified it, had a particularly bad reputation. Topsel has a long chapter devoted to it, from which the following is taken: ‘The nature of this beast is to be fearful, ravening, malitious, and treacherous in getting of his prey, the subtility of whose spirit is by some attributed to the thinnesse of his bloud, and by other to the hardnesse of his skin and hide. . . . ’ The common proverb also, Crocodilli lachrymae, the Crocodiles tears, justifieth the treacherous nature of this Beast, for there are not many brute Beasts that can weep, but such is the nature of the Crocodile, that to get a man within his danger, he will sob, sigh, and weep, as though he were in extremity, but suddenly he destroyeth him. Others say, that the Crocodile weepeth after he hath devoured a man. Howsoever it be, it noteth the wretched nature of hypocritical hearts, which beforehand will with faind tears endeavour to do mischief, or else after they have done it be outwardly sorry.

3.7.119 That hast thy teares prepar’d. Upton points out that this is from Juvenal 6. 272-275:

Plorat
Uberibus semper lacrimis, semperque paratis
In statione sua atque expectantibus illam,
Quo iubeat manare modo.


Ne rugas Mariana meas, neu despice canos.
De sene nam iuuenem dia referre potes.

3.7.148 in seuerall shapes. I am inclined to believe that Jonson had originally intended to represent Volpone as disguising himself in several ways on various occasions, rather than in one
only. As the play now stands, there is not time for more than one
disguise; it has been only a few hours since Volpone first heard
of Celia.

3.7.151 I would haue left my practice, for thy loue. I
would have given up my plotting to obtain wealth, in order to win
your love.

3.7.153 the blue Proteus. Proteus, like other water divini-
ties, had the power of transforming himself into any shape
he pleased. He was the shepherd of the sea-flocks of Poseidon.
Blue is merely a translation of the Latin carulesus, applied to almost
anything connected with the sea. Carter gives examples of its
use with Thetis, the Nereids, Boreas, Jupiter, Neptune, Nereus,
and Triton, as well as Proteus. The adjective is easy to account
for if one keeps in mind the blue color of the Aegean, the Adriatic,
and the Mediterranean, the three seas with which the Greeks and
Romans were most familiar. Cf. Jonson’s own note on ‘the gray
prophet of the sea,’ Masque of Beauty, p. 25: ‘Read his descrip-
tion, with Vir. Geor. 4. Est in Carpathio Neptuni gurgite vates,
Cæruleus Proteus.’ In the Masque of Blackness, p. 7, Jonson has
this: ‘In front of the sea were placed six tritons, . . . their
hairs were blue, as partaking of the sea-colour.’ A little below
Oceanus is described, ‘the color of his flesh blue.’

3.7.153 the horned Floud. Gifford thinks Achelous is
meant, ‘Of whose “contention” there is a pretty story in Ovid.’
Perhaps this is correct; but the point is not the contentions, but
the transformations of the god. Carter does not give bicornis as
applied to any sea or river divinity except Inachus. In the Masque
of Blackness, p. 7, Oceanus is described, ‘his head gray and
horned, as he is described by the ancients.’ Jonson’s note explains
that Ocean is represented as having bull’s horns “propter vim
ventorum, à quibus incitatur, et impellitur: vel qui tauris similem
fremitum emittat; vel quia tanquam taurus furibundus, in littora
feratur.’ For rivers sometimes referred to as horned he cites
Virgil, Georgics, Bk. 4, Aeneid, Bk. 8, Horace, Od., Bk. 4, 14, and
Euripides, Ion.

3.7.161 For entertainement of the great Valoys. ‘He prob-
ably alludes to the magnificent spectacles which were exhibited
for the amusement of Henry III., in 1574, when he passed through
Venice, in his return from Poland, to take possession of the crown
of France, vacant by the death of his brother Charles, of infamous
memory.’—G.

3.7.162 Antinovs. The favorite of the Emperor Hadrian.
On his drowning in the Nile, Hadrian had him worshiped as a
god, and a temple built to him. He was famous for his youthful beauty, and many statues of him were made.

3.7.166 Come, my Celia, etc. This song is suggested by and in part translated from part of the fifth ode of Catullus:

Vivamus, mea Lesbia, atque amemus,
Rumoressque senum severiorum
Omnes unius aestimemus assis.

Soles occidere et redire possunt;
Nobis cum semel occidit brevis lux,
Nox est perpetua una dormienda.

'Here is nothing similar to the concluding lines of this beautiful little poem, which seem to bear an ingenious reference to the well-known Institutes of Sparta respecting theft.'—G. Gifford feels that the introduction of the song in this scene is ill-timed; it is, however, an interesting illustration of Jonson's method of writing: Volpone sings, not so much because this is a suitable way to tempt Celia, as because it is one of the regular attributes of a lover. See Erasmus, Adagia 4. 5. 15, on the proverb: 'Musicam docet amor.' The song, with the concluding lines given a little later in this scene, is included in the Forest. Fleay, commenting on Underwoods 46, says: 'The allusion to Jonson's having a "lover" in this sonnet, his exscribing the Lady's MS. sonnets, the juxtaposition of the Celia and Wroth poems (in the Forest) with many other little indications too numerous to give here, induce me to think that Lady Mary was Celia, and that Jonson met her at Penshurst in 1604.' Burton, Anatomy of Melancholy 3. 280, quotes lines 70-72 in the Latin, and in this translation by Jonson.

3.7.191 more orient. For this use of orient cf. Jew of Malta 5. 4. 27-28:

A pearl so big
So precious, and withal so orient.

3.7.192 that the braue Ægyptian queene carrous'd. Holt notes the similarity in the descriptions of luxury in the present passage and that given by Mammon in the Alchemist. For the well-known story of Cleopatra and the pearl, he quotes Pliny, Hist. Nat. 9. 58: 'Ex præcepto ministri unum tantum vas ante eam posuere aceti cuius asperitas visque in tabem margaritas resolvit. Ferebat auribus cum maxime singulare illud et vere unicum naturæ opus. Itaque expectante Antonio quidnam esset actura detractum alterum mersit ac liquefactum obsorbuit.'
3.7.195 would have bought Lollia Paulina. Upton refers to Tacitus, *Annals*, Bk. 12, and Suetonius; as source of these lines he quotes Livy 9. 3. 58: 'Lolliam Paulinam quæ fuit Caii principis matrona, serio quidem aut sollemni cærimoniariu
aliquo apparatu, sed mediocrium etiam sponsaliu mœna, vidi
smaragdis margaritisque opertam, alternō tekstū fulgentibus, toto
capite, crinibus, spira, auribus, colli, monilibus, digitisque. Né
dona prodigi principis fuerant, sed avitæ opes, provinciarum scilicet
spoliis partæ.'

3.7.200 A gem, but worth a private patrimony. Holt com-
pires Juvenal i. 137-138:

Nam de tot pulchris et latis orbibus et tam
Antiquis una comedunt patrimonia mensa.

3.7.202 The heads of parrats, etc. Whalley compares Aelius
Lampridius, *Antoninus Heliogabalus* 20. 5-6: 'Comedit sæpius ad
imitationem Apicii calanea camelorum et cristas vivis gallinaceis
demptas, linguas pavonum et lusciniarum, quod qui ederet epilepsis
tutus diceretur. Exhibuit et Palatinis magides extis nullorum
refertas et cerebellis turdorum et capitis psittacorum et fasian-
orum et pavonum.' Cf. *Guis Horne-booke*, p. 221: 'Did man
(think you) come wrangling into the world about no better matters,
then all his lifetime to make privy searches in Burchin lane for
Whalebone doublets, or for pies of Nightingale tongues in *Heli-
ogabalus* his kitchen?'

3.7.204 could we get the phœnix. The descriptions of
extravagance in Athenæus probably were in Jonson's mind while
writing this scene. Cf. 4. 131 A:

Maiorem triplo Cleonymo
Volucrum ille nobis apposuit, cui nomen erat Phenax.

This is quoted from the *Acharnians* of Aristophanes.

3.7.215 The milke of unicorns. 'I know not for what par-
ticular quality the milk of unicorns is celebrated, the animal being
confined to the terra incognita of Africa, where few can go to
suck it. Pliny, indeed, observes that "the milk of camels is
extremely sweet"; and this may have been in Jonson's mind.'—G.
The point seems to be rather the rarity, as in the case of the
various dainties mentioned above.

3.7.215 panther's breath. A. C. Judson has the following
note on *Cynthia's Revels* 5. 4. 442 in his edition of that play: 'The
sweetness of the panther's breath was a very old idea. The first
mention of it is by Aristotle (*De Animalibus Historiæ*, Bk. 9,
chap. 6): “It has been observed that wild beasts are delighted by the pleasant odor of the panther.” It was often referred to in the bestiaries of the Middle Ages; see Lauchert, *Geschichte des Physiologus* (Strassburg, 1889), p. 19; on p. 201 a mediaeval explanation of this sweetness of breath is furnished: “Dem Panther folgen hier die Tiere deshalb nach, weil sein süßer Atem die Kraft hat, kranke Tiere zu heilen; dieser süße Geruch kommt aber daher, weil der Panther sich nur von den reinsten Wurzeln nährt.” The idea was a favorite with the Elizabethans; cf. Nashe, *Attack on Stubbes*, p. 40* (in Furnivall’s ed. of *Stubbes’ Anatomy of Abuses*): “The Panther smelleth sweetelie, but onely to brute beastes, which shee draweth unto her to theyr destruction.”

3.7.216 crétan wines. See on 1. 1. 58.

3.7.218-219 Which we will take, etc. Holt compares Juvenal 6. 304:

Cum bibitur concha, cum iam vertigine tectum
Ambulat.

3.7.222 Thou, like Evropa now, and I like Iove. Europa, daughter of Phœnix, or, as some say, of Agenor, was loved by Zeus. He saw her as she was gathering flowers, and fell in love with her. Changing himself into a bull, he enticed her to mount upon his back, and then swam with her across the sea to Crete. Their crossing the sea, surrounded by Tritons and Nereids, was a favorite theme with ancient painters.

3.7.223 Erycine. The name Erycina was given to Venus from Mount Eryx in Sicily, an important seat of her worship. For an example of its use see Horace, *Carm. 1. 2. 19*.

3.7.234-235 Where we may, so, transfuse our wandering souls, Out at our lippes, and score vp summes of pleasures. This is from Petronius, *Satyr. 79*:

Et transfudimus hinc et hinc labellis
Errantes animas.

3.7.236-239 These concluding lines of the song are from Catullus 7. 9-12:

Tam te basia multa basiare
Vesano satis et super Catullo est,
'Quæ nec pernumerare curiosi
Possint nec mala fascinare linguæ.

'It would scarcely be just to Jonson's merits to pass over this admirable scene without remarking on the boundless fertility of
his mind. Temptations are heaped upon temptations with a rapidity which almost outstrips the imagination; and a richness, variety, and beauty, which render mean and base all the allurements that preceding poets have invented and combined, to facilitate the overthrow of purity and virtue.'—G.

3.7.260 Nestor's hernia. Whalley compares Juvenal 6. 325:

Quibus incendi jam frigidus ævo
Laomedontiades et Nestoris hirnea possit.

3.8.15 Since wee haue liu'd, like Grecians. Of this Upton says: 'Pergracari in Plautus is to spend the hours in mirth, wine, and banquets. Hence the proverb, As merry as a Greek.' Gifford objects vigorously to this, protesting that 'our old dramatists affixed no appropriate idea to these patronymic appellations; which were used merely as augmentatives, and must be understood from the context.' Upton, however, was right; the proverb was a common one, and is given and explained in Erasmus' Adagia. Holt found the following passages in Plautus in which the word is used in this sense: Most. 1. 1. 21; 1. 1. 61; 4. 3. 21; and Bacch. 4. 7. 808. Jonson uses the phrase a merry Greek in New Inn 2. 2 (Wks. 5. 337) and Tale of a Tub 4. 2 (Wks. 6. 190).

3.8.20-21 Guilty men Suspect, what they deserue still. 'The thought is from Petronius: "Dii deæque, quam male est extra legem viventibus! quidquid meruerunt semper expectant." Satyr. cap. cxxv.' Dyce, as quoted by Cunningham.

3.9 Holt thinks the suggestion for this scene in which Volitore enters and overhears all the conversation between Mosca and Corbaccio may be from Terence, Andria 4. 4, where Chremes overhears Mysis and Davus. He compares with lines 17-18 the following:

Davus. Quis hic loquitur? O Chreme, per tempus advenis.
Chremes. Audivi, inquam, a principio.

3.9.39 Out of these two, old rotten sepulchers. 'The figure is taken from Pseudolus 1. 4. 412-415:

Erum ecce uideo huc (meum) Simonem una semul
Cum suo uicino Calliphone incedere.
Ex hoc sepulchro uetere uiginta minas
Ecfodiam ego hodie, quas dem erili filio.'—H.
Notes

ACT III

4.1 As this first scene is concerned chiefly with Sir Politique, many of the notes on it have been collected in the Introduction, where they should be read.

4.1.1 I told you, sir, it was a plot. Apparently referring to 2. 3.

4.1.2 You mention'd mee. Both Cunningham and Kightley are inclined to think that mention'd should be motion'd; but this seems little, if any, clearer.

4.1.5 Some few particulars, I haue set downe. On Sir Henry Wotton's collection of notes, see Introduction. 'Jonson with much humour ridicules the stale counsel and advice, which at this time, when travelling to Italy was so much in vogue, were retailed by every pretender to a knowledge of the world. Sir Politick is well versed in all the exteriors of travelling, which he considers as the essence of knowing men and manners.'—W.

4.1.8-10 I will not touch, etc. Gifford notes that 'this captious kind of wit (such as it is)' is to be found in Donne's fourth satire:

"Your only wearing is your program.
Not so, sir: I have more."

4.1.28 And handling of your siluer forke, at meales. The use of forks was, at this time, uncommon in England; cf. Devil is an Ass 5. 3 (Wks. 5. 129):

The laudable use of forks,
Brought into custom here, as they are in Italy,
To the sparing of napkins.

Cf. also Coryat, Crudities I. 236: 'I observed a custom in all those Italian Cities and Townes through which I passed, that is not used in any other country that I saw in my travels, neither do I thinke that any other nation of Christendome doth use it, but only Italy. The Italian and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke when they cut their meat. For while with their knife which they hold in one hand they cut the meate out of the dish, they fasten their forke which they hold in their other hand upon the same dish; so that whatsoever he be that sitting in the company of any others at meales, should unadvisedly touch the dish of meate with his fingers from which all the table doe cut, he will give occasion of offence to the company, as having transgressed the lawes of good manners, in so much that for his error he shall be at the least brow-beaten,
if not reprehended in wordes. This forme of feeding I understand is generally used in all places of Italy, their forkes being for the most part made of yron or steele, and some of silver, but those are used only by Gentlemen. The reason of this their curiosity is, because the Italian cannot by any means indure to have his dish touched with fingers, seeing that all mens fingers are not alike cleane. Hereupon I my selfe thought good to imitate the Italian fashion by this forked cutting of meate, not only while I was in Italy, but also in Germany, and oftentimes in England since I came home.'

4.1.36 'tis some fourteene monthes. See Introduction.

4.1.40 I had read Contarene. The Contarini were one of the most eminent families of Venice, playing a very important part in the history of the city during several centuries. The person meant here is Cardinal Gasparo Contarini (1483-1542), author of various works, the most famous of which was one on the immortality of the soul. The book which Sir Pol had been studying is probably De Magistratibus ac Republica Venetorum Libri V. This had been translated by Lewis Lewkenor, and published at London in 1599 as The Commonwealth and Government of Venice, written by Cardinal Gasper Contareno. Gifford quotes Spenser's well-known sonnet on Venice referring to Lewkenor.

4.1.41 Dealt with my Iewes. See Introduction.

4.1.56 He is a chaundler? The spot on the paper which Peregrine takes for wax is presumably cheese instead. The importance of the 'correspondence' is indicated by the occupation of the person who writes; a cheesemonger whose stationery shows traces of the wares he deals in would be a strange person with whom to carry on a diplomatic correspondence—about fish! The Netherlands were, of course, famous then, as now, for their trade in cheese and fish.

4.1.69 I loue to be consideratiae; and, 'tis true. Holt suggests that the line can be made correct metrically by running the last three syllables of consideratiae into one. Of Sir Politique's projects Gifford says: 'The whole of this scene is a most ingenious satire on the extravagant passion for monopolies, which prevailed at this time; and which was encouraged by the greedy favourites of the court, who were allowed to receive large sums for procuring the patents. Many of these monopolies were for objects altogether as absurd as this of Sir Politick.' I have given a different explanation of the matter in the Introduction.

4.1.91 the arsenale. All who visited Venice were much impressed by the Arsenal. William Thomas has a description of
it in his *Historye of Italye*, pp. 74-75 (London, 1561): 'Finally, the Arsenale in myne eye excedeth all the rest: For there they haue well neere two hundred galeys in such an order, that vpon a very smal warnyng they may be furnysched out vnto the sea. Besydes that for euer ydaye in the yeare (whan they would go to the coste) they should be able to make a nue e galey. Hauinge such a staple of timber (whyche in the water wythin Th'arsenale hath lyen a seasoninge, some 20 yeare, and some 40. some an 100. and some I wot not how longe) that it is a wonder to see it. And euer ye of these galeys hath his coueryng or house by hym selfe on the drye londe: so that the longe liyng unoccupyed can not hurte them. their mastes, cables, salles, ankers, roooders, ores, and euer other thyng are redy in houses of offices by theim selfes, that v unseen it is almost incredible: with such a quantitee of artillerie, both for sea and lande, as made me to wonder, besides the harneise and weapons, that suffise (as they saye) to arme an 100000 men. Finally the noumber of woorkemen waged for terme of life aboute those exercises, is wonderfull. For by all I could learrne, theyr ordinarie is neuer lesse than 600. working in the Arsenale, be it peace or warre.'

4.1.102 Soria. 'I. e. Syria, which is so called by the Italians. The city Tyre, from whence the whole country Syria had its name, was antiently called Zur or Zor; and since the Arabs erected their empire in the East, it is again called Sor, and is at this day known by no other name in those parts. Hence the Italians formed their Soria.'—W.

4.1.106 Lazaretto. Thomas gives an account of the lazaretto in his *Historye of Italye*, p. 83: 'For the plague, there is an house of many lodgeings, two miles from Venice, called the Lazaretta, vnto the whiche all they of that house, wherein one hath been infected of the plague, are incontinently sent, and a lodgeyng sufficiant appointed for theim till the infection ceasse, that they may retouerne.' There were two Lazarettos, according to Moryson, *Itinerary* I. 183: 'The old Lazereto is a pest-house, where the Prior and Physitians haue yeerely fee to attend the sicke. Not farre from that, is the new Lazereto, whither they are sent who are suspected to haue the plague: but as soone as they begin to be sicke, they are sent thence to the old Lazereto: and hither all suspected men are sent to try their health, which if thy keepe for forty daies, then they are set free.'

4.1.114 But those the state shall venter. The speaker wishes it clearly understood that the state is to bear the expense of building, provided he will furnish the onions.
Pray you, sir Poll. Peregrine protests at such language, which might be dangerous if overheard. It is significant that the knight is speaking thus freely to one whom he has met only a few hours before.

A rat had gnawne my spurre-letters. ‘This is from Theophrastus; and if superstition were not of all ages and countries, might be thought somewhat too recondite for sir Pol.’—G. The omen is too common to make a reference to Theophrastus necessary. If Jonson found it anywhere it was more probably in DelRio, with whose work on magic the notes on the Masques show him to have been very familiar. The following is part of a list of omens in which the superstitious are said to believe foolishly, quoted by DelRio in the Disquisitiones Magicae 3. 84: ‘... cum vestis a soricibus roditur, plus timere suspiciem futuri mali, quam praesens damnnum dolere. Vnde illud eleganter dictum est Catonis: qui cum esset consultus a quodam, qui sibi eoros esse caligas diceret a soricibus: respondit, non esse illud monstrum: sed vere monstrum habendum fuisse, si sorices a caligis roderentur.’ It will be noticed that Sir Pol does not refer to his boots, as the story of Cato does, but to his spurre-letters, these being more likely to remind the hearer of his knighthood.

I threw three beans over the threshold. ‘The expiatory virtues of the bean have been acknowledged, since the days of Pythagoras, by every dealer in old wives’ fables: In fabe, says Pliny with great gravity, peculiaris religio; especially, I presume, when administered by “threes,” the sacred number. Smollett has made good use of this speech in his Peregrine Pickle.’—G.

two tooth-pickes. Cf. Every Man Out 4. 1 (Wks. 2. 124): ‘What a neat case of pick-tooths he carries about him still!’ In The Devil is an Ass 4. 1. (Wks. 5. 99) Meercraft, who is in many ways reminiscent of Sir Pol, has a project ‘for serving the state with tooth-picks.’ The use of tooth-picks, often of gold or silver, was one of the marks of the fashionable young gallant. Cf. Guls Hornebook, p. 243: ‘After dinner you may appeare againe, having translated yourselfe out of your English cloth cloak, into a light Turky-grogram (if you have that happinesse of shifting) and then be seene (for a turne or two) to correct your teeth with some quill or silver instrument, and to cleanse your gummes with a wrought handkerchief.’ In Cynthia’s Revels is an account of a traveller that would apply very well to Sir Pol: ‘He that is with him is Amorphus, a traveller, one so made out of the mixture of shreds of forms, that himself is truly deform’d. He walks most
Notes

commonly with a clove or pick-tooth in his mouth, he is the very mint of compliment, all his behaviours are printed, his face is another volume of essays, and his beard is an Aristarchus.'

4.1.140 I burst. 'I do not suppose that burst for broke was ever applied to a toothpick before. It is intended to illustrate the tremendous energy with which Sir Politick argued.'—C.

4.1.141 'bout ragion del stato. Perhaps the phrase was suggested by Giovanni Botero's Della ragione di stato, libri dieci, a well-known work in England as well as Italy. Ragioni del stato is quoted in Cynthia's Revels as a 'choice remnant of Italian,' on which Gifford remarks that no Italian could pronounce it.

4.2.2 I, he plaies both, with me. An allusion to the game 'fast and loose,' for a description of which see note on 1.2.1.

4.2.6 How it comes of! Evidently the 'complexion' is meant.

4.2.20 but today? The speaker believes that Peregrine is a woman disguised in man's attire, and has just adopted this disguise.

4.2.25 Haue done this dire massacre, on your honour. This is in the lady's usual exaggerated language. For the accent of massacre cf. Spenser, Amoretti X. 1. 10.

4.2.30 Lord! how his braine is humbled, for an oath. 'The force of Peregrine's retort lies in the fact that the honour of knighthood had been made so cheap by the liberality of King James that his oath by the symbol of knighthood was of no value.'—H.

4.2.32 Sir, a word with you. Addressed to Peregrine.

4.2.43 a soloeisme in our sexe. Probably this is suggested by Juvenal 6. 456:

Soloeismum liceat fecisse merito.

4.2.47 your light land-siren. It must not be overlooked that the siren possessed a double form—half woman, half fish. The supposed duplicity of Peregrine gives point to all three of the terms that the speaker here applies to him. Cf. Nash's Anatomie of Absurditie, p. 7 (ed. Grosart): 'Howe euer the Syren change her shape, yet is she inseparable from deceit.' Naturally, Peregrine is totally at a loss, not knowing what her suspicion is.

4.2.48 Sporvs. A favorite of Nero who resembled Poppea Sabina. After her death Nero had Sporus castrated, and formally married him. He remained a favorite until Nero's death.

4.2.51 I, your white-Friers nation. The following from Wheatley-Cunningham will explain the point of this: 'White-
friars, a precinct or liberty between Fleet Street and the Thames, the Temple walls and Water Lane. Here was the White Friars' Church, called "Fratres Beatae Mariae de Monte Carmeli," first founded by Sir Richard Gray in 1241. . . . The privileges of sanctuary continued to this precinct after the Dissolution, were confirmed and enlarged in 1608 by royal charter. Fraudulent debtors, gamblers, prostitutes, and other outcasts of society made it a favorite retreat. Here they formed a community of their own, adopted the language of pickpockets, openly resisted the execution of every legal process, and extending their cant terms to the place, they lived in, new-named their precinct by the well-known appellation Alsatia, after the province which formed a debateable land between Germany and France.'

4.2.52 Come, I blush for you, master Would-Bee, I. 'I have observed before that in works of this age the capital letter I stands alike for the personal pronoun and for the exclamation Ay, and the modern editor has to choose between them. Here I am persuaded we ought to read,

Come, I blush for you, master Would-be, ay.'—C.

4.2.57 And you be such a one! I must bid adieu. Sir Pol, always looking for plots, is quite ready to believe the strange suggestions of his wife.

4.2.61 Who here is fled for liberty of conscience. This is, I suppose, another hit at the Puritans, whom Jonson is never tired of ridiculing. As to liberty of conscience at Venice, cf. Thomas, p. 85: 'For no man there marketh an others dooynges, or that meddleth with an other mans liuyng. If thou be a papist, there shalt thou want no kynde of supersticion to feede vpon. If thou be a gospeller, no man shall aske why thou comest not to church. If thou be a Jewe, a Turke, or beleuest in the diuel (so thou spreaed not thyne opinions abroade) thou arte free from all controllement.'

4.2.72-73 Onely your nose enclines, etc. 'This burlesque similitude seems to have furnished Sir John Suckling with a very pretty allusion, in his description of the rural bride:

For streaks of red were mingled there,
Such as are on a Catharin-pear,
The side that's next the sun.'—W.

4.3.10 I saw him land, this morning, at the port. A definite indication that the author is observing strictly the unity of time.
4.3.17 'Pray you, sir, vse mee. In faith, The more you see me, the more I shall conceive. One of the lady's most unfortunate malapropisms, worthy of Mistress Quickly; both use and conceive are open to misunderstanding. No wonder Peregrine comments, 'This is rare!'

4.3.23 I'le trie your salt-head. 'Lady Would-be ought to be flattered by having the same epithet applied to her that Shake- speare bestowed on the queen of Egypt:

All the charms of love,
Salt Cleopatra, softened thy waned lip.'—C.

'Cunningham has made an evident slip here. Salt-head refers not to Lady Would-bee, but to the knight, her husband. Peregrine is led to believe that Sir Pol had practised, i. e. plotted or schemed, against him because he was unacquainted with the manners and customs of the country, and he determined to try the seasoned and experienced Sir Pol with a counter-plot.'—H.

4.4.12 As we doe croakers, here. 'I read crackers, i. e. squibs.'—U. 'It seems to be a cant term given to Corbaccio, since Corvino immediately replies, "I, what shall he do?" If this is the sense, it should be wrote croaker's, i. e. his tongue and noise: and this meaning seems to be countenanced by what Mosca afterwards says to Corbaccio, "If you but croak a syllable, all comes out."'—W.

4.4.14 Sell him for mummia. 'Mummia till recently formed a part of the recognized Materia Medica. Bailey describes it as "the liquor or juice that oozes from human bodies, aromatized and embalmed." In Jonson's time it was so highly prized that it became an object of home manufacture. "The French method of counterfeiting mummy" says Harris "is very simple. Out of the carcase of a person hanged they take the brains and entrails, and dry the rest in an oven, steeping it in pitch and other drugs." Steevens, the Shakespearian commentator, adds that it "is still much coveted by painters, as a transparent brown colour that throws a warmth into their shadows." Was this the "glazing" of Sir Joshua's time?'—C. Professor Albert S. Cook in Mod. Lang. Notes for December, 1906, discusses the use of mummy in medicine, and gives many passages referring to it.

4.4.20 Much. 'Upton and Whalley constantly mistake the sense of this interjection; they will have it to be elliptical, for "Much good may it do you!" whereas it is merely ironical, as I have already observed, and means, Not at all.'—G.

4.4.22 the French Hercule. 'The Gallic, or Celtic, Hercules, was the symbol of eloquence. Lucian has a treatise on this
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French Hercules, surnamed Ogmius: he was pictured old and wrinkled, and drest in his lion's skin; in his right hand he held his club, in his left his bow: several very small chains were figured reaching from his tongue to the ears of men at some distance.'—U.

4.5.7 monstrous. Pronounced in three syllables, as often. Cf. Tamburlaine 4. 1. 18:

As monstrous as Gorgon prince of hell.

4.5.44-47 For these, not knowing how to owe a gift, etc. Dyce, quoted by Cunningham, points out that this is from Tacitus, Annals 4. 18: 'Nam beneficia eo usque læta sunt, dum videntur exsolvì posse; ubi multum antevenere, pro gratia odium reddìtur.' Perhaps Jonson found it in Tacitus; but he is just as likely to have found it in a note of Justus Lipsius on Seneca Ep. 19: 'Et idem in beneficiis, que usque eo læta sunt, donec exsolvì posse videantur; supra, odium pro gratiâ reddìtur. Tacitus alibi, et Seneca.' I quote from the Antwerp edition of 1652; Lipsius' Seneca was first published in 1605. Jonson was so familiar with the Epistles that it seems quite likely he found the passage here, in the new edition just published, in which he would naturally have been interested.

4.5.50-51 To observe the malice, yea, the rage, etc. Holt notes that this is from Juvenal 6. 284-285:

Nihil est audácius illis
Depreénsi, iram atque animos a crímine sumunt.

4.5.54 this foule fact. Cf. Tale of a Tub 2. 1 (Wks. 6. 151):

If ever I would do so vouli a vact.

Fact is used in the sense of the Latin facinus, crime.

4.5.61-62 his vice, That can beguile so, vnder shade of vertue. Holt quotes Juvenal 14. 109:

Fallit enim vitium specie virtutis et umbra.

4.5.79 Mischief doth euer end, where it begins. 'But the reverse of this seems the truer remark, and what he intended to say; namely, that mischief does not stop where it first began, or set out. So that, notwithstanding the authority of the printed books, it is probable that we should read,

Mischief doth never end where it begins.'—W.

'Mr. Dyce supports this emendation of Whalley's by pointing out that Jonson had in view a passage from Valerius Maximus, "Neque enim ullum finitur vitium ibi ubi oritur." Lib. ix. 1.'—C.
4.5.96 His soule moues in his fee. It was a common question for debate whether man's soul were situated in his brain, heart, or blood. Bonario thinks the question an easy one to answer in the case of the lawyer, Voltore: his soul is to be found in his pocket-book.

4.5.97 For six sols more, would pleade against his maker. Cf. Magnetic Lady 2. 1 (Wks. 6. 39):

He is a lawyer, and must speak for his fee,
Against his father and mother, all his kindred,
His brothers or his sisters.

4.5.110 Haue they made you to this! 'Wrought you by previous instruction, etc.'—G.

4.5.119 Neighes, like a iennet. Cf. Jeremiah 5. 8: 'They were as fed horses in the morning: every one neighed after his neighbor's wife.'

4.5.124-125 and that, here, The letters may be read, through the horne. 'When Corvino says "here" it is to be understood that he made the sign of horns with two fingers over his forehead. This symbol was so well recognized that the letter V in the margin of an old play stood for a stage direction to that effect.'—C. 'The allusion, in the next line, is to the horn-book of children. Our old writers are never weary of their ridiculous jests on the transparency of these badges of cuckoldom.'—G.

4.6.2 Out, thou chameleon harlot. The speaker evidently believes that Celia is the same person she had earlier seen in man's attire in company with her husband. On the power of the chameleon to change its color, see Topsel, who has a long chapter on this 'fraudulent, ravening, and gluttonous beast' as he calls it: 'Being black, it is not unlike the Crocodile, and being pale, it is like to the Lizard, set over with black spots like a Leopard. It changeth colour both in the eyes, tail, and whole body, always into the colour of that which is next it, except red and white, which colours it cannot easily undertake, so that it deceiveth the eyes of the beholders, turning black into green, and green into blew, like a Player, which putteth off one person, to put on another.'

4.6.3 Vie teares with the hyæna. The lady is probably confused in her literary-natural history. I can, at any rate, find no example of the hyena weeping crocodile tears; it was, however, famous for being able to imitate the tones of the human voice. Cf. Eastward Hoe 5. 4. 38-40:

Touch. I am deafe still, I say. I will neither yeeld to the song of the syren nor the voice of the hyena, the teares of the crocodile nor the howling o' the wolfe.
4.6.15 Let her o'recome. 'There never was a character supported with more propriety, than this of Lady Would-be. She comes into court in all the violence of passion, and having vented her rage in a hasty epithet or two, she relapses into her usual formality, and begins to compliment the judges. Tired with her breeding and her eloquence, they are obliged not to give her a reply, and proceed to the examination of the other parties.'—W. I suppose this little contest with the judges was suggested by Libanius, 300 C: 'Etenim vereor ne mora in loquendo facta, vxor rescuerit, linguam in vos diuertat, meque et vos verborum copia obruat.'

4.6.32 Put him to the strappado. Cf. Coryat, Crudities i. 392: 'On the fourth day of August being Thursday, I saw a very Tragicall and dolefull spectacle in Saint Markes place. Two men tormented with the strapado, which is done in this manner. The offender having his hands bound behind him, is conveyed into a rope that hangeth in a pulley, and after hoysed up in the rope to a great heith with two severall swinges, where he sustaineth so great torment that his joynts are for the time loosed and pulled asunder; besides such abundance of bloud is gathered into his hands and face, that for the time he is in the torture, his face and hands doe looke as red as fire.'

4.6.47 It smell not rancke, and most abhorred slander. Cf. Hamlet 3. 3. 36:

O, my offence is rank, it smells to heaven.

4.6.51-53 That vicious persons, etc. Holt compares Juvenal, 13. 237:

Cum scelus admittunt, superest constantia.

4.6.76 As your owne soule, sir. We have seen how much this is to be trusted; but Corvino does not notice the sarcasm in the speech.

4.6.89-90 What horride strange offence, etc. Upton compares Juvenal 10. 254-255:

Cur hæc in tempora duret,
Quod facinus dignum tam longo admiserit ævo.

4.6.95 That you shall not. Mosca speaks out in sudden alarm, and then is compelled to explain in the next lines with one of his ready falsehoods.
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ACT V

5.1.5 my left legge 'gan to haue the crampe. Upton thinks this an allusion to the 'piece of ancient superstition, that all sudden consternations of mind and sudden pains of the body . . . were omens and presages of evil.' This Gifford ridicules: 'Volpome, by lying so long immovable, in his constrained situation, naturally begins to feel the cramp: this, his fears, magnified by his guilt, represent as the commencement of a divine punishment. Such is the plain sense of the passage.' Holt compares Juvenal 13. 229-232:

Præterea lateris vigili cum febre dolorem
Si coeperc pati, missum ad sua corpora morbum
Infesto credunt a numine, saxa deorum
Hæc et tela putant.

5.1.12 hum, hum, hum. Intended to represent the sound of drinking.

5.2.7-8 It were a folly, beyond thought, to trust Any grand act vnto a cowardly spirit. Holt compares Plautus, Pseudolus 576:

Nam ea stultitiaest facinus magnum timido cordi credere.

The whole tone of this speech in Pseudolus is very similar to that of the present passage.

5.2.15 Thou 'hast playd thy prise. 'This expression is of constant occurrence . . . It did not necessarily imply that the person spoken of was the conqueror, but only that he played an honourable part in an arduous public contest.'—C.

5.2.23 Too much light blinds 'hem. This seems to have been proverbial. Cf. Tale of a Tub i. 1 (Wks. 6. 126):

Cham not blind, sir,
With too much light.

5.2.24 Is so possesst, and stuft with his owne hopes. 'These touches are skilful in the extreme. They are natural in the speaker and at the same time the best explanation and defence of the plot of the Drama.'—G.

5.2.30-3a but if Italy, etc. 'In imitation of Plautus, Epidicus
306-307:

Nullum esse opinor ego agrum in omni agro Attico
Æque feracem quam hic est noster Periphanes.'—H.
Cf. *The Devil is an Ass* 3. 1 (*Wks*. 5. 87):

We poor gentlemen that want acres,
Must for our needs turn fools up, and plough ladies
Sometimes, to try what glebe they are: and this
Is no unfruitful piece.

5.2.33 my most honor'd fathers, my graue fathers, etc. Without much doubt this is suggested by *Mor. Enc.* 477 B: 'Hic demum Theologicum attollunt supercilium, Doctores solennes, Doctores subtiles, Doctores subtilissimos, Doctores seraphicos, Doctores sanctos, Doctores irrefragabiles, magnifica nomina auribus inculpantes.'

5.2.52 When he would shift a shirt. 'Through the violence of action, accompanying his eloquence. The modern Italian preachers are known to use great vehemence of gesture in their declamatory harangues; and perhaps it may be equally so with the advocates at the bar. Nor was it otherwise with the advocates of old: the death of the great orator Hortensius, was occasioned by a cold he got, after pleading with his usual energy and warmth in behalf of a client.'—W. 'Could Whalley have heard the Neopolitan "advocates" of the present day plead the cause of an ass-driver, or basket-woman, where the value of the whole matter in dispute (grapes or apples) frequently falls short of three-pence, he would have found his conjecture amply verified.'—G.

5.2.59 Shal we haue a jig, now? 'A piece of low humour, a farce; such as that which he immediately proposes.'—G.

5.2.74 When they e'ene gape, and finde themselves deluded. Another reference to Horace, *Sat.* 2. 5, and the fable of the fox and the crow. See note on 1. 2. 95-97.

5.2.84 Behind the cortine, on a stoole. Probably at the rear of the stage, behind the curtain shutting off the inner stage. The stage-direction in the following scene describes Volpone as peeping 'from behind a traverse.'

5.2.91 Will crumpe you, like a hog-louse, with the touch. Cf. *Silent Woman* 2. 2 (*Wks*. 3. 370): 'Or a snail, or a hog-louse: I would roll myself up for this day; in troth, they should not unwind me.'

5.2.100-102 It transformes, etc. Upton remarks that this is literally from Lucian's *Dream* (249 F): 'Vides quantas commoditates pariat aurum: quandoquidem eos qui sunt deformissimi, transfigurat, et amabiles reddit, non secus atque cestus ille Poeticius.' Jonson himself has a note on this girdle, on the following lines of the *Masque of Hymen* (*Wks*. 7. 631):
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This, this that beauteous ceston is
Of lovers many-colour'd bliss.

The note reads: 'Venus's girdle, mentioned by Homer, Ili. 8 which
was feigned to be variously wrought with the needle, and in it
woven love, desire, sweetness, soft parley, gracefulness, persuasion,
and all the powers of Venus.'

5.2.102-105 Iove could not inuent, etc. This also is from
Lucian, Somnium 249 C: 'Quin et ipse deorum omnium homi-
numque pater, ille Saturno Rheaque progenitus, quum Argolicam
illum puellam adamaret: ubi nihil inveniret amabilius in quod sese
transformaret, neque quo Acrisii custodias possit corrumpere:
audiisti videlicet, ut aurum sit factus.' Horace adopts this same
cynical interpretation of the meaning of the shower of gold into
which Jupiter transformed himself in order to visit Danae, daugh-
ter of Acrisius.

5.3.1 Turkie carpets. 'When carpets were first introduced,
they were used to cover tables, and we find as late at 1736 in
Bailey's Dictionarium Britanicum a carpet defined as a table
cover. In early times all the carpets used in Europe were imported
from the East, and the trade was largely in the hands of the
Italian cities.'—H.

5.2.3 sutes of bedding. 'In the latter part of the sixteenth
century came a rage for heavy stuffs as covers and hangings—
velvets, broacades, and damasks—so that a sute of bedding in the
house of an Italian magnifico formed no inconsiderable item.'—H.

5.3.4 So, set me downe. Addressed to the bearers of the
chair in which Corbaccio has come—in spite of the fact that a
sedan chair is hardly appropriate for the streets of Venice. From
the fact that the bearers are ordered to return home, it would seem
that Corbaccio is so certain of the situation that he expects to take
possession immediately, and remain.

5.3.7 Of seuerall vellets, eight. 'Velvet is a word in the
spelling of which Jonson followed no apparent rule. Here the
word is vellet. Elsewhere it is vellute.'—C.

5.3.21 I, i' their garters. Holt and Wilkins are both puz-
zled by this expression. It is, of course, merely a play upon the
word hangings of the preceding line: Bid them hang themselves in
their garters. Cf. M. N. D. 5. 1. 366; 1 Hen. IV. 2. 2. 47.

5.3.26 He hath not reach'd his dispaire, yet. Corbaccio,
with his defective senses, has not yet taken in the import of the
situation. See line 63, where he finally realizes it.

5.3.40 Remember, what your ladiship offred me. This par-
ticular malapropism is not recorded in the play, but is quite in
Lady Would-bee's style. Presumably it belonged to the conversation she had with Mosca after the trial, while he was escorting her home; see 4. 6. 95. The unfortunate wording into which the lady, as usual, falls, allows Mosca maliciously to interpret you in the next line as dative instead of accusative.

5.3.65 Harlot, t' hast gul'd me. 'The word harlot was originally applied solely to males. Speaking of the prophet Isaiah, Bishop Latimer says, "He calleth Princes thieves. Why—are Princes thieves? What a seditious Harlot was this!" And again he says, Satan being the object this time, "He lied like a false Harlot."'—C.

5.3.71 the pois'ning of my patron. Referring to 3. 9. 14:
Couldst thou not gi' him a dram?

5.3.87 the will o' th' dead, must be observ'd. This reminder would have a particular sting as addressed to a lawyer.

5.3.102 Bid him, eat lettuce well. Gifford says as a soporific; but this is surely not the point. Holt better compares Martial 3. 89:

Utere lactucis et mollibus utere malvis:
Nam faciem durum, Phoebe, cacantis habes.

This agrees with the preceding line, spoken by Mosca. The greenish pallor that has overspread Voltore's face is the cause of the remark.

5.3.119 The Foxe fares euer best, when he is curst. This was proverbial. Cf. Frier Bacon and Frier Bongay 1652-3: "'Tis no matter, I am against you with the old proverb, "The more the fox is curst, the better he fares."' J. C. Collins in his edition of Greene cites other instances of the proverb from the Defence of Conny Catching, and Thomas Lord Cromwell 2. 3.

5.4.5 booke of voyages. 'I know not what particular book Jonson had in view here, unless he may be thought to allude to the early volumes of Hakluyt, a man never to be mentioned without praise and veneration. Collections of voyages, however, were sufficiently numerous in the poet's time, when they formed the delight of all classes of people; many of them, too, contained "stories" not only "registered" but received "for truth," altogether as extravagant as this ridiculous adventure of sir Politick's, which had nothing in it to shock the taste, or even to tax the credulity of our forefathers.'—G.

5.4.23 By your word, tidings. 'The state term, I presume, was intelligence. Tidings, sir Pol seems to consider as a mercantile or city phrase.'—G.
5.4.30 And I was penning my apologie. Such a diplomat as Sir Pol would disdain to communicate in a delicate case like the present otherwise than by diplomatic notes.

5.4.35 A fugitive punke? The speaker has evidently become thoroughly convinced of the correctness of his wife's extraordinary theory.

5.4.42 Drawne out of play-bookes. Cf. The Devil is an Ass 2. 1 (Wks. 5. 56):

No, I confess I have it from the play books,
And think they are more authentic.

Cf. also Guls Hornebooke, p. 264: 'To conclude, hoard up the finest play-scrapes you can get, upon which your leane wit may most savourly feede, for want of other stuffe, when the Arcadian and Euphuisid'gentlemen have their tongues sharpned to set upon you: that qualitie (next to your shittlecocke) is the only furniture to a Courtier thats but a new beginner, and is but in his ABC of complement."

5.4.54 Mary, it is, sir, of a tortoyse-shell. Cf. Coryat, Crudities i. 396: 'Amongst many other strange fishes that I have observed in their market places, I have seenie many torteises, whereof I never saw but one in all England.'

5.4.55 Holt compares with this incident the concealment of the supposed infant by Mak in the Secunda Pastorum of the Townley cycle.

5.4.77 'Twere a rare motion, to be scene in Fleet-street! Where exhibitos of this nature were usually made and where, not improbably, some such "fearful tortoise," half natural and half artificial, was at this very instant abusing the credulous curiosity of the worthy citizens and their wives.'—G.

5.4.83 The freight of the gazetti. 'I. e. the subject of the newspapers. The whole scene, says Upton, seems to be impertinent; and to interrupt the story. It is not, indeed, very intimately connected with the main plot; yet it is not altogether without its use. Jonson wanted time for Mosca to make "the commandare drunk," and "procure his habit" for Volpone; and it does not appear that he could have filled up the interval more pleasantly, in any other manner. For the rest, this little interlude (it is no more) is entitled to a considerable degree of praise. The satire is strong, and well directed. Sir Politick is a very amusing piece of importance, and may be styled the prototype of all our travelled politicians; and it would be an absolute defect of understanding to place any of the precieuse ridicules of our own stage, or even
that of France, (more happy in such characters) by the side of the "Fine Lady Would-be."—G. In Soame's paraphrase of Boileau's *Art of Poetry* is expressed a criticism of the buffoonery of this scene; cf. lines 393-400 (ed. Cook, p. 207):

Thus 'twas great Jonson purchased his renown,
And in his art had borne away the crown,
If, less desirous of the people's praise,
He had not with low farce debased his plays,
Mixing dull buffoonry with wit refined,
And Harlequin with noble Terence joined.
When in the Fox I see the tortoise hissed,
I lose the author of the Alchemist.

Scott notes of this scene: 'In the *Volpone*, or *Fox*, of Ben Jonson, Sir Politic Wouldbe, a foolish politician, as his name indicates, disguises himself as a tortoise, and is detected on the stage,—a machine much too farcical for the rest of the piece.'

5.5.6-7 *My Foxe Is out on his hole.* This is a reference to a common game. Cf. Herrick's *Poems* 2. 37 (ed. Grosart):

Of Christmas sports, the *Wassell-boule,*
That tost up, after *Fox-i'th'hole.*

On this Grosart's note reads: 'An old English game: boys hopped on one leg and beat one another with gloves or pieces of leather tied at the end of strings.' References are not uncommon in the Elizabethan writers; cf. Chapman, *Gentleman Usher* 5. 4. 278: 'I'll play "Fox, Fox, come out of thy hole" with you, i' faith.' A few lines below: 'Fox, fox, go out of thy hole! A two-legged fox, a two-legged fox!'

5.6.12 *Away, thou varlet.* Cf. *Every Man In* 4. 7 (*Wks.* 1. 128): 'Why, you were best get one o' the varlets of the city, a serjeant.' 'This term in Jonson's time was commonly applied to serjeants at mace. (It should be recollected that Volpone is disguised like an officer of the court.) Originally it signified a knight's follower, or personal attendant.'—G.

5.6.27 *will seeme to winne.* Wishes to seem to be winning.

5.8.2 *That I could shoote mine eies at him.* Cf. *The Devil is an Ass* 2. 2 (*Wks.* 5. 65):

O! I could shoot mine eyes at him for that now.

The phrase was perhaps proverbial; it occurs again *r. Hen.* *IV.* 4. 7. 78-9:
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O, were mine eye-balls into bullets turn'd,
That I in rage might shoot them at your faces.

5.8.2 like gun-stones. Of gun-stones, or stone balls used for bullets, Cunningham says: 'They are still to be seen in India, piled in heaps by the side of the huge native guns in the old fortresses. And our troops in Afghanistan and in Ashantee, I believe, were often fired at with small pebbles wrapped round with lead.' Cf. Hoby's translation of Castiglione's Book of the Courtier, p. 164 (1900): 'Where there were found upon a day in the town a certain quarrelles poisoneth that had bine shot out of the campe, he wrot vnto the Dukes, yt the warr should proceed so cruellye, he would also put a medicin vpon his gunnstones, and then he that hath the worst, hath his mendes in his handes.'

5.8.12 That haue such morall emblems on your name. This was a time when emblem-books were coming to be very popular. Naturally the crow was a useful figure for the emblem-writers to moralize upon.

5.8.13-14 Should not haue sung you shame, etc. Another reference to the fable of the fox and the crow; see on 1. 2. 95-97.

5.8.17 with those two cecchines. The dress of a commandore, (officer of justice), in which Volpone was now disguised, consisted of a black stuff gown, and a red cap with two gilt buttons in front.'—G.

5.8.27 Excellent Basiliske. Cf. Topsel's chapter Of the Cockatrice: 'This beast is called by the Grecians, Basiliscos, and the Latines Regulus, because he seemeth to be the King of Serpents, not for his magnitude or greatness. For there are many serpents bigger then he, as there be many four-footed Beasts bigger then the Lyon, but because of his stately pace, and magnanimous minde; for he creepeth not on the earth like other Serpents, but goeth half upright, for which occasion all other Serpents avoid his sight.' Topsel adds that many say the basilisk is 'brought forth of a Cocks Egge. For they say that when a Cocke growth old, he layeth a certain Egge without any shell, instead whereof it is covered with a very thick skin, which is able to withstand the greatest force of an easie blow or fall. They say moreover, that this Egge is laid only in the Summer time, about the beginning of Dog-days. . . . Among all living creatures, there is none that perisheth sooner then doth a man by the poysen of a Cockatrice, for with his sight he killeth him, because the beams of the Cockatrice's eyes, do corrupt the visible spirit of a man, which visible spirit corrupted, all the other spirits coming from the brain and
life of the heart, are thereby corrupted, and so, the man dyeth.' See also Browne, Pseudodoxia Epidemica 3. 7, Of the Basilisk.

5.9.4 Thou'lt make a soloeisme (as madame says). 'Referring to what Lady Would-be had said just before.'—G. Holt objects that Mosca was not present at the time. But the word was presumably a common one in her extraordinary vocabulary, and it is not necessary to assume an oversight on Jonson's part. The audience, of course, would not trouble about the matter at all. Cunningham comments that madame was pronounced with the accent on the second syllable; cf. The Devil is an Ass 4. 1 (Wks. 5. 102):

To all the fall'n, yet well-disposed mad-ams.

Prof. C. F. T. Brooke suggests that the line should be scanned:

Thou'lt make | a so | leœisme | (as ma | dame says).

And that the line from The Devil is an Ass goes:

To all | the fall'n | yet well- | dispo | sed mádams.

5.9.5 Get you a biggen, more: your braine breakes loose. 'A kind of coif, or nightcap. Our old dramatists usually connect it with infancy or old age; though the allusion, in this place, seems to be to the law, the profession of Voltore.'—G. It was used also of a child's cap; cf. Silent Woman 3. 2 (Wks. 3. 402): '... been a courtier from the biggen to the night-cap, as we may say.' For its use as part of the dress of members of the legal profession, cf. Staple of News 5. 1 (Wks. 5. 402); Picklock, the speaker, is a lawyer:

Worthy my night-cap, and the gown I wear.

The thought of the line is from Mor. Enc. 470 A: 'Quare nolite mirari, si videtis caput illorum tot fascis tam diligenter obvinctum in publicis disputationibus, alioquin enim plane dissilirent.' There is the following note on tot fascis: 'Id potissimum videmus in Doctoribus apud Parisios, quorum capita tot fascis obvoluta, ut vix possint evolvere sese. Dissilit autem, quod ruptum in varias partes, minutim solvitur.'

5.10.5 Obviously the second Volp. in this line of the folio is a misprint for VOLT.

5.11.4 the dull deuill. The same who was afterwards to give title to The Devil is an Ass.

5.12.25 He vomits crooked pinnes. 'This, with what follows, as every one knows, always took place when a person chose to appear bewitched. It is to the praise of Jonson that he lets slip
no opportunity of shewing his contempt for the popular opinions on this head; opinions which, in his days, indeed, were manifested to the destruction of many innocent persons; but which operated, as puritanism increased in influence and power, with a virulence that took away all security from age and infirmity; and crowded the prisons with bedridden old women, and the courts of justice with victims of ignorance, imposture, and blind and bloody superstition.'—G.

5.12.27 His mouth’s running away Whalley quotes Simpson as proposing away for away—an emendation of which Whalley rightly disapproves.

5.12.32 Doe you not see it, sir? Corb. What? I think I doe. This short speech of Corbaccio is in itself an excellent illustration of the psychology of such witch-trials as are here satirized.

5.12.60 I, quicke, and cosen me of all. As Holt notes, quicke is not the adverb here. The meaning is to be taken from the preceding lines: ‘Ay, bury me alive.’

5.12.63-64 I know, Your voice is good, cry not so lowd. ‘From Plautus’ Mostellaria:

Tr. Scio te bona esse voce, ne clama nimis.’—U.

5.12.69-70 I cannot now, etc. ‘There is true comic humour in these dealings between Mosca and Volpone: and one cannot help observing, that at a time so critical to them both, the covetousness in their tempers defeats their several designs. An instance of great decorum in the poet, whose intention was to display an inherent avarice in every human breast.’—W.

5.12.89-90 This is my knaue, etc. With a gesture pointing out first Mosca, thenVoltore, then Corbaccio, and then Corvino. The last, he remarks, is as great a monstrosity as Homer’s chimæra, which was likewise composed of three different creatures—lion, goat, and serpent.

5.12.136 the grand canale. Cf. Coryat, Crudities i. 306: ‘The city is divided in the middest by a goodly faire channell, which they call Canal il grande. The same is crooked, and made in the form of a Roman S. It is in length a thousand and three hundred paces, and in breadth at the least forty, in some places, more. The sixe parts of the City whereof Venice consisteth, are situate on both sides of this Canal il Grande... Both the sides of this channel are adorned with many sumptuous and magnificent Palaces that stand very neare to the water, and make a very glorious and beautiful shew.’
5. 12. 139 to the berlino. 'A pillory, or cucking stool, as Florio says. I doubt whether John understood what the latter really was. Berlina is always used for a raised stage on which malefactors are exposed to public view, and answers with sufficient accuracy to our pillory.'—G.

5. 12. 146-148 Now, you begin, etc. Holt compares Juvenal 13. 237-239:

Quod fas
Atque nefas, tandem incipiunt sentire peractis
Criminibus.

EPILOGUE

1 The seasoning of a play is the applause. Holt compares Plautus, Pæanulus 5. 6. 1370-1371:

Nunc, quod postremumst condimentum fabulæ,
Si placuit, plausum postulat comœdia.

5 here be, doubtfull, stands. 'This modest Epilogue to The Fox, a play which holds so conspicuous a station among the noblest exertions of human wit, forms a singular contrast to the audacious vouching for the merits of Cynthia's Revels.'—G.

6 fare iouially, and clap your hands. 'A typical Latin ending for a comedy! Terence's Eunuchus, Heautontimoroumenos, and Phormio all end with the words:

Vos valete, et plaudite.

This stereotyped phrase is not so common in the plays of Plautus, but we find:

Plaudite et valete: lumbos porgite atque exsurge. Menæchmi.

Cf. the closing lines of John Day's Humour out of Breath:

And so shut up our simple comedy,
With Plautus phrase: Si placet, plaudite.'—H.

Jonson found the suggestion for the lines not directly in Plautus or Terence, but in the conclusion of Mor. Enc.: 'Quare valete, plaudite, vivite, bibite, Moriæ celeberrimi Mystæ.' There is the following note on valete, plaudite: 'His verbis utebatur recitator fabulæ, discessurus e proscenio. De suo addidit, vivite, bibite. Et vivere propræ est genialiter vivere.' These last words are evidently Jonson's 'fare iouially.'
THE PRINCIPAL COMÉDIANS.

Richard Burbage was the son of James Burbage, famous as a theatrical manager. The son was, therefore, connected with the theatre from his boyhood. As an actor he had opportunities such as have never fallen to the lot of any other of his profession; without much doubt he was the first to play the parts of Hamlet, King Lear, and Othello. Besides Volpone, he acted in the following plays of Jonson's: Every Man In, Every Man Out, Sejanus, Alchemist, and Catiline. Though playing in both tragedies and comedies, he was more eminent as tragedian than as comedian. The name of Henry Condell is best known as that of one of the two fellow-players who edited the first collected edition of Shakespeare's plays. He too, like Burbage, acted in many of Shakespeare's plays, and in Jonson's Every Man In, Every Man Out, Sejanus, Alchemist, and Catiline. He played chiefly comic parts. John Lowin appeared in Jonson's Sejanus, Alchemist, and Catiline. He was probably one of the managers of the King's Men after the retirement of Heming and Condell. John Heming was one of the two actors who edited the first edition of Shakespeare. He was probably treasurer of the company. He played in Jonson's Every Man In, Every Man Out, Sejanus, and Alchemist. Alexander Cooke acted also in Sejanus, Alchemist, and Catiline. He seems to have played female parts often, and probably took the part of Lady Would-bee in the present play. William Sly played also in Every Man In, Every Man Out, and Sejanus. For an account of various actors who are known to have played various parts in the comedy, see the Introduction. A manuscript note of L. Tieck in his copy of the edition of 1816, now in the British Museum, gives the following distribution of parts, based apparently purely on conjecture: Volpone, Burba[d]ge; Mosca, Condel; Vol tore, Sly; Corbaccio, Hemmings; Corvino, Lowin. This copy contains numerous notes in the writing of Tieck; but those on the present play are of no importance.
GLOSSARY

The New English Dictionary and the Century Dictionary have been the chief authorities used in preparing this glossary. Considerable aid has been furnished also by Schmidt's Shakespeare-Lexicon and Nares' Glossary.

A dagger before a word or a 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.

**Abuse, v.** †To deceive, impose upon. 5. 12. 110.

**Abused, ppl. a.** †Deceived, imposed upon. 4. 5. 30.

**Accustom, v.** †To be wont. 2. 2. 43.

**Adulterate, v.** To debase. Ded. 152.

**Advertise, v.** To give notice. 2. 2. 233.

**Advertisement, n.** Information. 2. 1. 77.

**Affect, v.** †To like to practise, seek to perform. 3. 7. 24.

**Affected, ppl. a.** Disposed. 4. 1. 89.

**Aggravate, v.** †To add weight to, magnify. 5. 2. 51.

†A'knowne, ppl. a. Recognized. 5. 6. 25.

**Along, adv.** †At full length. 4. 4. 23.

**Amaz'd, ppl. a.** †Stupefied. 3. 9. 81.

||**Ampulla, n.** Phial. 2. 2. 188.

**Anatomie, n.** †A body for dissection. 2. 5. 70.

**And,conj. Arch.** and dial. If. 4. 2. 57.

**Anon, adv.** †Immediately. 1. 3. 76.

**Answer, v.** †To repay. 5. 2. 54.

**Antique, n.** [Form of antic.] †A grotesque pageant, an interlude. 3. 7. 220.

**Apoplexe, n. Arch.** Apoplexy. 1. 4. 36.

**Apprehend, v.** To feel (whether emotionally or by the senses). 2. 1. 61.

**Apt, a.** Suitable, becoming. 3. 4. 17.

||**Aqua-fortis, n.** Nitric acid. 3. 7. 104.

**Argument, n. Arch.** Evidence. 3. 2. 10.

**Artificer, n.** †An artful or wily person, a trickster. 5. 2. 111.

**As, adv.** In proportion as. 3. 3. 10.

**Autumne, n.** Harvest. Poet. 5. 6. 19.

**Auoid, v. impv.** †Begone! 5. 6. 20.

†**Babioun, n.** A baboon. 2. 1. 88.

†**Bable, n.** [Form of bauble.] A fool's baton or stick. 1. 2. 74.

||**Bagatine, n.** [It. bagattino.] A small Venetian coin, worth about half a cent. 2. 2. 229.
Glossary

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Bait, v. To entice. 4. 5. 146.

†Balloo, n. See note on 2. 2. 181.

Band, n. 'The neck-band or collar of a shirt, orig. used to make it fit closely around the neck, afterwards expanded ornamentally. Hence, in 16th and 17th centuries, a collar or ruff worn round the neck by man or woman.' NED.

3. 4. 2.

Banke, n. †A platform or stage to speak from. 2. 2. 229.

Bate, v. To deduct. 2. 2. 229.

Bawdy, a. Leading to immorality. 2. 5. 50.

†Bed-red, a. Form of bedrid. 4. 5. 81.

Beholding, ppl. a. †Beholden, indebted to. 3. 3. 20.

Belike, adv. Arch. or dial. Perhaps, possibly. 5. 6. 14.

Belyer, n. One who alleges falsely. 2. 2. 15.

Belying, vbl. sb. Denial. 1. 4. 155.

||Berlino, n. A pillory. See note on 5. 12. 139.

Bet'lem, n. [Form of Bethlehem or Bedlam.] See note on Prol. 26.

Biggen, n. A child's cap, or night-cap; lawyer's cap. See note on 5. 9. 5.

Bignesse, n. Size. 4. 1. 98.

Bird-e'y'd, a. See note on 3. 4. 20.


Bring, v. Obs. exc. dial. To escort. 4. 6. 94.


Brock, n. A badger. Chiefly dial. 1. 2. 23.

Brunt, n. The chief stress, crisis. 5. 1. 1.


Buglossse, n. A boraginaceous plant. 3. 4. 61.

Burgeon, v. To bud, or sprout. 3. 1. 3.

Busie, a. Meddlesome, officious. 5. 12. 55.

†Callet, n. A strumpet, drab. 4. 3. 4.

||Canaglia, n. Canaille, rabble. See note on 2. 2. 75.

†Caract, n. Obs. form of carat. 1. 5. 14.

Carefull, a. Obs. or arch. Attended with sorrow, trouble, or anxiety. 3. 2. 21.

Carniuile, a. Carnal. 4. 2. 60.

†Carriage, n. Tenor, meaning. 4. 4. 1.

Carrouse, v. †irons. To drink. 3. 7. 192.

Carry, v. To manage, conduct, uphold. 5. 2. 5.

Case, n. †A skin or hide of an animal; used figuratively of clothes or garments. 5. 5. 8.

Cast, v. To contrive, devise. 4. 1. 6.

†Cataplasme, n. A poultice, plaster. See note on 2. 6. 29.

Cause, n. A law-case. 5. 3. 91.

Caution, n. Precaution. 4. 1. 72.

||Cause, v. [?L. caveo] ?Look out; take care. 5. 1. 4.

||Cecchine, n. [Form of se'quin.] A Venetian gold coin, worth about $2.18. 1. 3. 66.

Chameleon, quasi-a. Chameleon-like. 4. 6. 2.
Change, v. †To exchange. 5.6. 13.
Character, n. †A cipher for secret correspondence. 2.1.82.
Charge, n. †A burden; that which is carried. 1.5.125.
Charta, n. A paper or parchment. 1.2.14.
Chandler, n. Form of chandler. 4.1.56.
Cheapen, v. To bargain for. 4.1.144.
Chiefely, adv. Especially. 4.2.28.
Chimaera, n. A monster formed of the parts of different animals. See note on 5.12.91.
†Chymicall, a. Alchemical. 2.2.177.
†Clarlitani, n. pl. [Form of charlatan.] An itinerant vender of medicines, a mountebank. 2.2.51.
Circumstance, n. Ado made about anything; ceremony about any event or action. 2.2.160.
†Clarissimo, n. A Venetian grandee. 5.2.90.
Clearke, n. [Form of clerk.] Scholar. 3.9.60.
Clod, n. A blockhead. 3.1.9.
Close, a. Secret, cautious. 4.5.37.
Clot-poule, n. Blockhead. 3.1.9.
†Coætanei, n. pl. Persons of the same age. 3.4.125.
Coat, n. †Class. 2.1.95.
Cocker, v. With up: to bring up luxuriously. 1.1.71.
†Cocted, ppl. a. of †coct. Boiled. 2.2.88.
Collection, n. †An inference, conclusion. 4.5.87.

Colour, n. Outward appearance; that which serves to conceal the truth. 1.4.98.
†Commandadore, n. Var. of Lt. commendador. A Venetian title; a commander. 4.1.78.
†Commandatori, n. pl. Same as preceding. 5.3.114.
Composition, n. A mutual agreement. 5.5.9.
Conceit, n. [Obs. form of conceit.] †A notion, device. 5.11.13.
Conceive, v. To understand. 1.4.123.
Concent, n. Concord, harmony. 3.4.74.
Concupiscence, n. Lust; an object of lust. 4.2.60.
Conferre, v. †To compare (notes). 5.10.33.
†Consideratiue, a. Reflective, thoughtful. 4.1.69.
Constancy, n. Firmness, faithfulness. 4.4.2.
Constant, a. Firm, faithful. 5.10.14.
Containe, v. †To confine within limits. 2.5.64.
Conuai’d, ppl. a. †Communicated. 4.4.4.
†Cope-man, n. A chapman, dealer. 3.7.144.
†Cope-stitch, n. A stitch like that used in embroidering the straight edge of a cope. 2.5.13.
†Cor’siues, n. pl. Form of corrosives. 3.7.105.
†Cortine, n. Form of curtain. 4.6.82.
†Cortine-ring, n. Form of curtain-ring. 4.6.82.
Cosen, v. To cheat; defraud by deceit. 5.2.47.
Glossary

†Count-booke, n. An account-book. 5. 2. 81.

Counter-worke, v. To work in opposition to; to frustrate. 1. 1. 83.

Coyle, n. [Form of coyl.] Fuss, ado. 2. 2. 209.

Craue, v. To ask, demand. 4. 5. 105.

Creature, n. 1. A living being. 4. 5. 102.

2. One who owes his fortune and position to a patron; an instrument. 1. 5. 78.

Croaker, n. See note on 4. 4. 12.

Crude, a. †Lacking power to digest. 2. 2. 105.

Crue, n. [Form of crew.] An assemblage. 2. 5. 6.

†Crumpe, v. To curl up. 5. 2. 91.

Cry, v. †To beg. †Phr. I cry your pardons: Nearly equivalent to I beg your pardon. 4. 6. 4.

Culvering, n. [Form of culverin.] A large cannon. 1. 5. 63.

Curious, a. †Nice, fastidious. 3. 4. 32.

†Curren-but, n. A cask for holding currants or currant-wine. 5. 4. 49.

Custom’d, pprl. a. Frequented by customers. 5. 7. 12.

Dead, a. †Of drinks: flat, rapid. 2. 6. 16.

Deare, a. †Difficult. 2. 2. 3.

Decree, v. To determine, decide. Obs. or arch. 4. 5. 59.

Defalke, v. To defalcate. Obs. or arch. 4. 1. 64.


Delicate, a. Elegant, exquisite. 3. 4. 48.

†Delicates, n. pl. Things that give pleasure; delights. See note on 3. 3. 5.

Delusie, a. Deceptive. 1. 2. 96.

Demand, v. †To ask (a person) authoritatively or formally. 5. 12. 64.

†Demerit, v. To merit disapproval or blame. 4. 2. 10.

Deriue, v. †To transmit. 2. 2. 258.

Design’d, pprl. a. Intended. 4. 5. 70.

Desperate, a. †Outrageous. 3. 4. 96.

Desperately, adv. Hopelessly. 3. 8. 7.

Deuotion, n. †Disposal. 2. 4. 22.

Disclaime, v. †To renounce; disclaim all part in. 4. 5. 107.

Discover, v. To make known. Arch. 4. 1. 47.

Discoverie, n. Exposure. 4. 6. 61.

Disc’ple, v. [For discipline.] †To chastise, punish. 4. 2. 63.

||Disenteria, n. Dysentery. 2. 2. 115.

Disfauour, v. †To disfigure. 3. 7. 255.

Dispatch, v. To hasten, be quick. Obs. or arch. 5. 2. 75.

Dis-possesst, pprl. a. †Rid of an evil spirit. 5. 12. 35.

Disprais’d, pprl. a. †Spoken of depreciatingly or contemptuously. 5. 7. 13.

Dissemble, v. To use false professions, play the hypocrite. 4. 6. 29.

Doubt, v. To anticipate with apprehension. 3. 4. 58.
Earewig, n. An insect, so called from the notion that it penetrates into the head through the ear. 2. 6. 19.
End, n. †A remnant of speech. Prol. 23.
Engag'd, ppl. a. Concerned, entangled. 2. 6. 75.
Engagement, n. Liability. 3. 7. 34.
Engrosse, v. †Monopolize. 1. 1. 82.
Equall, a. †Fair, impartial. 4. 6. 38.
estimation, n. †Reputation. 3. 2. 33.
Estriches, n. pl. Obs. for ostriches. 3. 7. 203.
Example, n. A parallel case in the past. 4. 5. 9.
Exorbitant, a. Exceeding ordinary or proper bounds. Obs. or arch. 4. 6. 7.
Experienced, ppl. a. †Proved or tried by experiment or experience (of a remedy). 2. 2. 158.
†Extirpe, v. To extirpate. 4. 5. 48.
Extreme, a. Extremely great. 2. 6. 27.
Extremity, n. Condition of extreme urgency or need. 5. 2. 6.

Fable, n. 1. A subject of common talk. 1. 5. 46.
2. A fabrication, falsehood. 4. 6. 49.
Fabulist, n. †A professional story-teller. 2. 2. 55.
Fact, n. An evil deed, crime. Now obs. except in a few phrases. 4. 5. 54.
Face(s), n. pl. Dregs, lees. 3. 4. 110.

Faire, a. In phr. stand faire: Stand ready. 2. 1. 97.
False, a. Treacherous. 4. 1. 128.
Familiar, n. Intimate friend. 5. 9. 8.
†Farther, a. comp. Form of farther. Ded. 163.
Fare, v. †To behave, conduct oneself. Epilogue 6.
Fasting, ppl. a. Fasting spittle. The saliva that is in the mouth before one's fast is broken. 2. 6. 20.
Fat, v. To grow fat. 1. 5. 92.
Father-hood, n. †A term of respect, used to those of high rank. 4. 5. 87.
Favourably, adv: To the credit or advantage of a person or thing. See note on 3. 4. 6.
†Feat, a. Dexterous, graceful. 3. 3. 15.
Fellow, n. †A partner, fellow-servant. 3. 4. 14.
Felt, n. A hat. 2. 2. 180.
Firm, v. To make firm. Now rare. 2. 2. 257.
Fled, ppl. a. Past. 5. 1. 3.
Flesh'd, ppl. a. Filled with fleshly enjoyments. 4. 6. 51.
Flexible, a. Manageable, tractable. 2. 6. 53.
†Foist, n. Piece of roguary, trick. 3. 9. 22.
Footing, vbl. sb. Dancing. 3. 7. 164.
Forc'd, ppl. a. Strained, unnatural. 2. 6. 15.
Forehead, n. †Sense of shame or decency. Ded. 15.
Forg'd, ppl. a. Counterfeit, false. 4. 5. 85.
Forked, ppl. a. †Ambiguous, equivocal. 1. 3. 58.
Glossary

Formall, a. †Circumstantial. 4. 4.7.
Formes, n. pl. Set, customary, or prescribed ways of doing things. 4. 1. 39.
Forth, adv. †Expressing continuity of action; joined to a verb, and giving the sense 'to go on doing' what the verb denotes. 4. 1. 147.
Fraile, n. A kind of basket made of rushes, for packing figs, raisins, etc. 5. 4. 45.
Free, a. Exempt from work. 4. 1. 70.
Freshman-ship, n. Condition of a novice. 4. 3. 23.
†Fricace, n. Chafing or rubbing the body with the hands; massage. 2. 2. 108.
†Fricatrice, n. A lewd woman. 4. 2. 55.
Fright, v. To scare away. 3. 4. 10.
Front, n. Forehead. 3. 2. 67.
Frontlesse, a. Shameless, unblushing. Now rare. 4. 5. 31.
Foward, a. Perverse. 4. 2. 35.
Frustrate, ppl. a. †Balked. 2. 6. 45.
∥Fucus, n. A wash or coloring for the face. 3. 4. 37.
∥Fumo, n. [Lat.] In phr. in fumo: in smoke. 2. 2. 168.
†Furder, a. comp. Form of further. 5. 4. 72.

Gamster, n. †A player, gambler. 1. 2. 1.
†Gan, v., pa. t. of †gin, to begin. 5. 1. 5.
†Gazet, n. A Venetian coin of small value. 2. 2. 205.

†Gazetti, n. pl. News-sheets. 5. 4. 83.
Gentry, n. Rank of gentleman. Arch. 4. 1. 82.
Gently, adv. Courteously. 3. 7. 86.
Giuens, ppl. a. Inclined, addicted. 2. 1. 92.
Glebe, n. Land, earth. 5. 2. 31.
Goatish, a. Lascivious, lustful. 3. 5. 34.
†Gods so, int. ['?Var. of Gadso after oaths beginning with God's. Gadso is a var. of Catso (It. casso, membrum virile, also word of exclamation) through false connection with other oaths beginning with Gad.'—NED.] An exclamation. 2. 6. 59.
Gondole, n. Form of *gondola. 3. 5. 19.
Goldy-lockt, a. Obs. or arch. With golden locks. 1. 2. 12.
Gor-crow, n. The carrion crow. 1. 2. 90.
Gossip, n. Friend, chum (now somewhat arch. as applied to men). 2. 2. 196.
Grand-signior, n. The Sultan of Turkey. 3. 7. 230.
∥Grege, n. A mob. 2. 2. 28.
Guacum, n. Obs. form of guaiacum, the wood of a tree of the same name, used for medicinal purposes. 2. 2. 137.
†Gullage, n. Deception, cajolery. 5. 9. 12.
Gull'd, ppl. a. Duped, deceived. 2. 4. 34.
†Gun-stone, n. A stone used as a bullet. See note on 5.8.2.

Habit, n. Clothing, or dress. Arch. 4.2.21.
Happy, a. Apt, dexterous. 3.4.88.
Height, n. †Latitude. 4.1.4.
Hem, pers. pron. dat.-acc. Them. 1.1.86.
Hernia ventosa, n. Med. arch.
A pneumatocoele. 2.2.114.
Herse-cloth, n. A black cloth to cover a bier or coffin. 2.5.14.
His, poss. pron. †Its. 3.4.11.
Hoigh, n. Form of hoy, a small vessel. 4.1.60.
Hold, v. †Used in the imperative in offering or presenting: Here! take it! 5.2.80.
Horne, v. †To ‘give horns to’: to cuckold. 2.4.28.
Horne-mad, a. Stark mad, mad with rage, with a play on the word horn. Arch. 3.7.30.
Hous'd, ppl. a. Shut up in a house. 4.2.1.
Household-trifle, n. A household pet. 1.1.65.
However, adv. †In any case, at all events. 3.8.20.
Humane, a. Form of human.
Ded. 34.
Humour, n. 1. †A fluid or vapour. 1.4.138.
2. An inclination, a fancy. 2.1.11.
Hurtlesse, a. Harmless. 2.2.134.

I, adv. Obs. form of ay. 1.4.35.
Jack, n. In the virginal, spinet, and harpsichord: An upright piece of wood fixed to the back of the key-lever, and fitted with a quill which plucked the string as the jack rose on the key’s being pressed down. 2.2.268.
Iennet, n. A small Spanish horse. 4.5.119.
Iig, n. A prank, trick, farce. Obs. or dial. 3.7.48.
Iigge, n. Form of iig.
||Iliaca passio. See note on 2.2.114.
Iilluminate, ppl. a. †Spiritually enlightened; inspired. 1.2.43.
Imagination, n. †Anticipation, expectation. 3.7.155.
Incontinence, n. Unchastity. 1.5.54.

||Incurabili, ppl. Incurables.
5.12.120.
†Incage, v. [Obs. form of en-gage.] To concern. 3.2.46.
Ingenuous, a. Of free or honorable birth. 2.1.118.
Ingine, n. [Obs. or dial. form of engine.] An artful device. 5.4.51.

Intelligence, n. †Communications of spies or secret agents. 2.1.68.
Intrench, v. To make a trench in; to furrow. Ded. 87.
†Iolt-head, n. A large, clumsy, or stupid head. 5.8.17.
Ioy, v. Rejoice. 2.2.155.

†Kitchin-invention, n. Skill in cooking or contriving dishes. 3.1.18.

†Land-siren, n. One who ensnares on land as the sirens at sea. 4.2.47.
Glossary

†Languag'd-men, n. Men skilled in a language or languages. 2. 2. 13.

Large, a. Liberal. 1. 3. 53.

Lay'd, ppl. a. †Deliberately planned. 4. 5. 139.

Lazaretto, n. A building or ship set apart for the performance of quarantine. 4. 1. 66.

Leave, v. To abandon, forsake (a habit, practice, etc.). Now rare or obs. in this sense, except in leave off. 2. 1. 52.

Left, ppl. a. Remaining. 4. 6. 36.

Leg, n. A bow. Arch. 3. 1. 21.

Letter'd, ppl. a. Learned, educated. i. 2. 108.

Lewd, a. †Base, unprincipled. 2. 2. 14.

Lie, v. To dwell or sojourn. 2. 1. 27.

†Lien, pa. pple. of lie.

Light, n. A window. 2. 5. 50.

†Limon, n. Form of lemon. 2. 1. 73.

Liqueur, a. †Clear, evident. 4. 2. 58.

List, v. Arch. To listen. 2. 2. 208.

‖Liu're, n. An old French coin. 4. 1. 111.

Lock't, ppl. a. Secret, reserved. 4. 1. 13.

Lurke, v. To escape observation, be concealed. 4. 1. 99.

Lustie, a. †Strong, powerful. 5. 1. 11.

Magazine, n. A storehouse. Now rare. 2. 2. 86.

‖Magnifico, n. An honorary descriptive title bestowed upon the magnates of Venice. 4. 5. 12.

Maine, a. Very great. Obs. exc. dial. 3. 2. 39.

||Mal-caduco, n. Epilepsy. 2. 2. 111.


†Mar'le, v. To marvel, wonder. 5. 3. 79.

Mass', See note on 2. 1. 55.

Massie, a. Solid and heavy. 1. 2. 94.

Mate, n. †A fellow, ‘chap'; often used contemptuously. 3. 2. 6.

Maz'd, ppl. a. Stupefied, dazed. 3. 7. 145.

Melancholique, a. †Affected with depression of spirits. 5. 3. 45.

Mend, v. To remove the defects of a thing; to improve by correction or alteration. 3. 4. 21.

Mention, v. See note on 4. 1. 2.

Mere, a. and adv. †Pure, absolute, sheer. 1. 3. 54.


Mettall, n. Material, substance; especially used of the material used for making glass, in a molten state. 4. 1. 29.

Mirobalane, n. A kind of astringent fruit. 3. 4. 54.

†Misc'line, a. †Miscellaneous. Phr. misc'line enterludes, apparently equivalent to L. ludi miscellani. Ded. 102.

Moath, n. Form of moth. 3. 1. 22.

‖Moccinigo, n. A small coin formerly current in Venice. 4. 1. 142.

†Moother, n. [Form of mother.] Hysteria. 2. 5. 17.
Mortifying, vbl. sb. Subduing by severity. 5.12.125.

Moscadelli, n. pl. Sweet wines made from the muscat grape. 2.2.86.

Motion, n. 1. Impulse. 2.6.98. 2. *A puppet-show. 5.4.76.

Motion, v. *To propose. 2.6.83.

Moveables, n. pl. Articles of furniture that may be removed from the building in which they are placed. 4.1.41.

Moyetie, n. [Form of moiety.]

* A small part. 2.2.261.

*Moyle, n. A mule. 1.2.39.

*Muccinigo, n. Form of mucinnigo, q. v. 2.2.227.


Muse, v. To be at a loss to discover; to wonder. 3.1.10.

Mysterie, n. A craft, art, profession. Arch. 3.1.10.

*Natiuitie-pie, n. A Christmas pie. 1.2.46.


Neere, adv. [Form of near.] Closely. 1.5.122.

Noddle, n. The head. Colloq. 3.1.87.

Nones, n. Nonce. For the nones: for the particular purpose; expressly. *In ME. poetry (and later, more or less archaically) used as a metrical tag or stop-gap, with no special meaning; frequently riming with bones and stones. NED. 2.2.219.

Note, n. An indication. 1.3.4.

Obsequie, n. Deferential service; obsequiousness. 3.2.22.

Obersuance, n. Respectful attention; dutiful service. Arch. 3.2.25.

Obseruation, n. Scientific noting. 4.1.2.

Obserue, v. *To treat with ceremonious respect; to court. 1.1.75.

Obseruer, n. *An obsequious follower. 1.1.63.

Obsession, n. Actuation by the devil or an evil spirit from without. 5.12.10.

Of, adv. Form of off. 4.2.6.


Officious, a. *Eager to serve; obliging. 2.6.25.

*Oglio, n. [Obs. form of olio.] A mixture; here, a compounded oil. 2.2.144.

On, prep. Of. Arch. and dial. 5.5.7.

Oppilation, n. An obstruction. 2.2.67.

Ordinarie, n. An eating-house or tavern where public meals are provided at a fixed price. 2.1.76.

Orient, a. Applied to pearls of superior value; originally applied to those coming from Indian seas, as distinguished from those of less beauty found in European mussels. 1.5.9.

*Osteria, n. An inn or hostelry in Italy or a country where Italian is spoken. 2.6.14.

Outgo, v. To outdo, surpass. Arch. 1.5.85.

Out-side, n. Outward form; garments. 2.1.117.

*Pantalone di besogniosi. See note on 2.3.8.
Glossary

Part, v. To depart. Arch. 2. 2. 18.


Parts, n. pl. Talents. 2. 1. 2.

Passe, v. To be allowed or approved. 5. 2. 36.

Past, ppl. a. Passed away; done with. 3. 7. 81.

Peece, n. [Form of piece.] A person. Arch. and dial. 1. 2. 18.

Perplex’d, ppl. a. Intricate, complicated. 1. 3. 63.

Personated, ppl. a. Feigned, pretended. 3. 2. 35.

†Pertinacy, n. Pertinacity. 4. 6. 13.

Pind, ppl. a. Wasted by suffering. 3. 7. 237.

†Piscaria, n. A fish-market. 5. 7. 10.

†Pistolet, n. A name given to certain foreign gold coins. 2. 2. 237.


Point, v. To appoint. 2. 5. 43.

Polite, a. Neat, polished, refined. 3. 4. 48.

Politic, n. 1. †Policy. 2. 1. 85.

2. †Diplomacy. 4. 2. 31.

Politique, a. Crafty, diplomatic. 1. 5. 83.

†Politique, n. A politician. Ded. 60.

†Pome-citron, n. A citron. 2. 1. 73.

†Porcipsce, n. Form of porpoise. 2. 1. 40.

Portent, n. A monster. 4. 1. 108.

Possession, n. The being occupied and dominated by a demon. 5. 12. 9.

Possest, ppl. a. Inhabited and controlled by a demon or spirit. 5. 10. 50.

Poulde, n. Form of powder. 1. 1. 36.

Pox, n. †Used in imprecations, or exclamations of irritation or impatience; as pox on.

Practice, n. An artifice, trick. 3. 7. 151.

Practick, n. Practice (as opposed to theory). Arch. 2. 2. 122.

Present, a. †Immediate. 4. 1. 101.

Presently, adv. Instantly, promptly. Obs. or arch. Ded. 2.

Prevent, v. Act more quickly than; outstrip. Rare and arch. 1. 4. 6.

||Primero, n. A gambling card-game. See note on 3. 5. 36.

||Procuratia, n. See note on 2. 2. 37.

Proper, a. 1. Belonging to the person or thing in question distinctively. 1. 4. 103.

2. Excellent, admirable. Arch. or vulgar. 3. 7. 78.

Proue, v. To experience. 3. 2. 33.

Prou’d, ppl. a. Tested. 4. 6. 30.

Punke, n. A prostitute, harlot. Obs. or rare arch. 5. 4. 35.

Purchase, n. †Catch; that which is obtained in chase, pillage, robbery, or thieving, or in war. 1. 5. 90.

Quack-saluer, n. A quack. 2. 2. 5.

||Quater. See note on 1. 2. 26.

Queane, n. A jade, hussy, harlot. 2. 6. 55.
†Queene-apple, n. An early variety of apple. 4.2.73.
Quick, a. Full of vigor. 3.7.232.
Quit, v. †To acquit. 3.7.126.

†Ragion del state. See note on 4.1.141.
Rap’t, ppl. a. Entrained. 3.4.119.
Rare, a. Beautiful, fine, excellent. 1.5.107.
Rare, adv. Finely, exceptionally well. 4.6.63.
Rarely, adv. Finely. 5.2.111.
Reach, v. †To succeed in understanding. 4.2.31.
Redeeme, v. To make amends or atonement for. 3.2.33.
Reparations, n. pl. In phr. †out of reparations: out of repair. 5.7.8.
Resolued, ppl. a. 1. †Relaxed.
2. †Freed from doubt or uncertainty. 4.1.100.
Retriued, ppl. a. †Restored.
Deed. 94.
Returne, n. †A response, reply.
3.3.23.
Retyred-nerues, n. pl. †?Contracted or shrunk nerves. Obs.
rare. 2.2.112.
Rid, v. To remove. 3.5.11.
Romagnía, n. See note on 1.1.58.
Rotchet, n. The red gurnard. Now local. 3.7.99.

Salt, a. †Inordinate. 2.1.4.
Salt, n. A salt-cellar. 5.3.32.
†Salt-head, n. Experience. 4.3.23.
Salue, v. Form of save. 4.4.8.

†Sanità, n. See note on 2.2.149.
†Scartoccio, n. See note on 2.2.64.
Scope, n. Room for exercise; opportunity or liberty to act. 4.5.99.
†Scotomy, n. Dizziness occasioned by dimness of sight. Path.
Obs. 1.4.52.
†S‘death, int. [≤ God’s death] An imprecation. 3.7.122.
Second, v. †To confirm, corroborate. 2.1.21.
Send, v. †To grant. 3.3.23.
†Serene, n. A light fall of moisture after sunset in hot countries, formerly regarded as noxious. 3.7.184.
†Sforzato. See note on 2.2.47.
Signifie, v. To announce. 3.4.1.
Signiory, n. See note on 2.2.149.
Sleight, n. A trick. 1.2.96.
†S‘light, int. [≤ God’s light] An imprecation. 2.6.75.
Slippe, v. †To pass over without notice. 4.1.145.
Slumber, v. To sleep lightly, doze. 1.4.11.
Snort, v. †To snore. 1.4.53.
Sod, ppl. a. †Boiled. 2.6.19.
Soft, adv. Used as an exclamation with imperative force, to enjoin silence or deplore haste. Arch. 5.12.81.
Soile, n. †Domicile or place of residence. 2.1.1.
†Sol, n. A former French coin, equal to the twentieth part of a livre. 4.5.97.
†Some-deale, adv. Somewhat.
5.10.30.
Sophie, n. The king of Persia. 3. 7. 229.
Sophisticated, pp. a. Adulterated. 2. 2. 262.
Spark, n. A gay or showy person; a gallant. 3. 1. 32.
†Splendidous, a. Splendid. 2. 2. 84.
Spring, v. To shoot up; to sprout. 3. 1. 3.
Spurre-ether, n. A leather strap for securing a spur to the foot. 4. 1. 136.
Squire, v. To attend or escort. 3. 3. 25.
Stale, n. †A person who acts as a decoy. 4. 5. 85.
State, n. †Estate. Arg. 2.
Stated, pp. a. Placed, installed in (a dignity, right, etc.). 3. 9. 36.
†State-face, n. An official look. 4. 2. 59.
Stile, n. [Form of style.] Mode of designation. 1. 5. 95.
Still, adv. Always. Obs. exc. poet. 5. 9. 20.
Stoutly, adv. Boldly. 5. 2. 5.
Straight, a. and adv. Immediate; immediately. 2. 7. 13.
Straine, v. †To stretch. 4. 1. 115.
Strangely, adv. Remarkably, exceedingly. 2. 2. 125.
Strangury, n. Scanty micturition, with pain. 2. 2. 114.
Strappado, n. A form of punishment, for a description of which see note on 4. 6. 32.
Stright. Form of straight. 3. 9. 55.
Stroke. Form of struck. 5. 1. 6.
Substance, n. Possessions. Arch. 5. 12. 119.
Subtile, a. †Craftily contrived. 5. 2. 103.
Subtill, a. [Form of subtile.] Tenuous, fine. Obs. or arch. 1. 1. 37.
Sufferance, n. Sanction, consent, or acquiescence, implied by non-intervention. Now rare. 4. 6. 40.
Sway, v. To control. 4. 6. 101.
Take, v. To succeed, be effective. Now rare. 3. 5. 22.
Taking, pp. a. Attractive. 1. 4. 97.
Tart, a. †Of the sense of taste: keen. Obs. rare. 2. 2. 212.
Termes, n. pl. Technical expressions. 2. 2. 15.
Terra-ferma, n. See note on 2. 2. 82.
Then, conj. Obs. form of than. Ded. 33.
Theorick, n. Theory. 2. 2. 121.
Thorough, prep. Form of through. Arch. and poet. 4. 5. 125.
Thrattle, v. Obs. form of throttle. 2. 6. 88.
Threat, v. To threaten. Arch. and dial. 3. 3. 31.
Throughly, adv. Arch. form of thoroughly. 1. 5. 55.
Tie, n. An obligation. 2. 1. 106.
Tilt-feather, n. ?A helmet-feather. 2. 5. 14.
Timeless, a. Untimely, ill-timed. Arch. or obs. 4. 5. 41.
Tire, n. Head-dress. 3. 4. 17.
Tissew, n. A rich kind of cloth, often interwoven with gold or silver. Obs. exc. Hist. 5. 3. 3.
Title, v. †To entitle. 1. 1. 15.
Toade-stone, n. The stone supposed to be found in the head of the toad. 2.5.12.

Torsion, n. †A wringing or gripping of the bowels. 2.2.116.

Towne-arte, n. †Politeness; urbanity. 3.1.14.

Traine, n. †A trick, stratagem. 3.7.32.

Translation, n. Transformation. 1.2.20.

Trauerse, n. A curtain or screen placed crosswise, or drawn across a room, hall, or theatre. Obs. exc. hist. 5.3.10.

||Tremor-cordia, n. Palpitation of the heart. 2.2.112.

Trencher, n. A plate or platter, usually of wood. Arch. and hist. 1.2.79.

||Trigon, n. A triangle. 1.2.27.

Truth, n. Truth. 5.9.9.

Trow, v. †Ellipt. for trow you, i. e., do you suppose? 2.1.24.


†Twelfe, a. Twelfth. 1.5.14.

†Value, n. Form of valor. 1.5.100.

Varlet, n. A city bailiff, or sergeant. 5.6.12.

†Vellet, n. Form of velvet. 5.3.7.

Vent, n. To circulate. 2.2.6.

†Venter, n. [Form of venture.] Stake, investment, speculation. 1.4.80.

†Venter, v. [Form of venture.] Invest in, as a speculation. 4.1.114.


†Vertigine, n. Vertigo. 2.2.100.

Virginall, quasi-a. A small spinet, or harpsichord. 2.2.267.

Visor, n. An expression of the face concealing the real feelings. 3.1.29.

Vn-case, v. To reveal, especially by removing a disguise. 5.12.85.

Vnction, n. Anointing. 2.2.108.

Vndertake, v. To guarantee. 3.7.128.

||Vnguento, n. [It. unguento.] An unguent. 2.2.101.

†Vnlike, a. Unlikely, improbable. 3.9.51.

Vnnaturalnesse, n. Lack of family affection. 3.9.31.

Vn-reproved, pp. a. Not liable to blame. 4.5.4.

†Vn-spirited, pp. a. Disheartened. 3.7.276.

†Vsure, n. Interest, usury. 1.1.40.

Vtter, v. To dispose of. 2.2.17.

Vulgar, a. Common. 2.1.113.

Water-workes, n. Apparatus operated by water-power. 4.1.112.

†Whether, pron. Which. 3.3.4.

Whether, adv. Obs. form of whither. 3.7.133.

Whimsey, n. A capricious notion. 3.1.4.

†Windere, n. Form of window. 1.5.120.

Wine-fat, n. Form of wine-val. 5.6.18.

With, prep. At. 5.2.92.

†Wittoll, n. A man who knows his wife’s infidelity and submits to it. 5.3.51.

†Wot, v. Second person singular of wit, know. 2.6.80.

Zany, n. A buffoon who mimics the tricks of another clown or actor. 2.2.28.
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