

Actors' Parts in the Plays of Ben Jonson

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Abstract

The thesis continues the work undertaken in recent years by (in alphabetical order) James J. Marino, Scott McMillin, Paul Menzer, Simon Palfrey, Tiffany Stern, Evelyn Tribble, and others to put to use what is now known about the purpose, distribution, and usage of early modern actors' parts. The thesis applies the new methodology of reading 'in parts', or reconstituting early modern plays 'in parts', to the body of plays written by Ben Jonson. The aim of the project is to offer a reconsideration of Jonson as a man of theatre, interested not only in the presentation of his works in print, but also in their production at the Globe and at Blackfriars. By reconstructing and examining the parts through which the actors performing in Jonson's plays accessed their characters, the thesis proposes answers to the questions: how can we read and analyse Jonson's plays differently when looking at them in terms of actors' parts; did Jonson write with parts in mind; what did Jonsonian parts have to offer actors by way of challenge and guidance; what can we learn from parts about Jonson's assumptions and demands with regard to the actors; and how did actors themselves respond to those demands. These questions are significant because they engage critically with the tradition of seeing Jonson as a playwright dismissive of actors and distrustful of the theatre; they seek to establish a perspective that allows us to assess Jonson's abilities to instruct and challenge his actors through staging documents. More generally, the research contributes to the studies of the early modern rehearsal and staging practices and invites consideration of Shakespeare's part-writing techniques in contrast with those of his major rival.

With no surviving early modern parts from Jonson's plays (indeed with only a handful of surviving parts from the period), the first task is to determine the level of accuracy with which the parts can be reconstructed from Jonson's printed plays. Stephen Orgel was by no means the first critic who used the example of *Sejanus* to assert that Jonson habitually doctored his plays before they were published, but his view has become a critical commonplace. This thesis re-examines the case of Jonson's revisions and concludes that, far from being representative, the 1605 *Sejanus* quarto is an anomaly which Jonson himself needed to account for in his address to the reader. It is true that Jonson cultivated a distinct style of presentation of printed material, but the evidence that he extensively tampered with the texts themselves after they were performed is scarce (again, the revisions found in the Folio versions of *Every Man in His Humour* and *Cynthia's Revels* are addressed and found to be exceptional, rather than typical), while the evidence of his pride in the original compositions and performances is much stronger. Since such enhancements as dedicatory poems, arguments (i.e. plot summaries), character sketches, or marginalia have no bearing on the shapes of actor's parts, they do not in any way compromise the reliability of the printed texts as sources from which Jonson's parts can, argues the thesis, be reconstructed with reasonable accuracy.

Jonson, himself an actor and apparently a friend and admirer of a number of great actors of his age (Edward Alleyn, Nathan Field, Richard Robinson, Salomon Pavy, Richard Burbage), knew from personal experience how much depended on actors mastering, or, in their terminology, being 'perfect' in, their parts. By granting the actor access only to select portions of the complete play-text (i.e. his own lines and cues), the part effectively regulated the performance in cases when the actor had only limited knowledge of the rest of the play. Such cases seem to have been very common: documentary

evidence suggests that actors had to learn their parts on their own over the course of a few weeks, and only then attended group rehearsals, most of which were concerned with 'business', not text which had already been learned. While some might have attended a reading of the play (if one was arranged for the benefit of the sharers, for instance), or gained more information about the play from their fellow actors, the parts remained their chief means of internalising their text and acquiring a sense of the play they were in. Jonson, who was not a resident playwright with any company performing in London and thus probably did not always have easy and regular access to the actors, could sometimes have taken advantage of the actors' dependence on their parts and crafted the parts as a means of exercising control over the performances of his plays.

Building on this premise, the thesis examines various features of actors' parts that would have made a difference to an actor's performance. It draws on recent advancements in the studies of textual cohesion (linguistic features such as reference, substitution, ellipsis, etc.) to point out how the high and low frequency of cohesive ties (pairs of cohesively related words or phrases) in various sections of the part would have given an actor a good idea of how prominent his part was at any given moment. It examines Jonson's use of cues and patterns of cueing: like Shakespeare, Jonson was fond of using repeated cues to open up a space for improvisation, and he seems to have been aware of the need to provide the apprentices in the company with parts cued by a limited number of actors so as to allow for easier private rehearsals with their masters. The thesis also examines the common feature of Jonson's 'split jokes' – jokes that are divided across multiple parts – and asks whether any kind of comic effect can be achieved by excluding the punch line of a joke from the part that contains its setup, and the setup from the part that delivers the punch line, offering a fresh look at the nature of early modern comedy. In structural terms, the thesis considers how a narrative constituted solely by the lines present on an actor's part can diverge from the narrative of the play as a whole and how an understanding of a play as a text composed of actors' parts, as well as of acts and scenes, can help to refine arguments about Jonson's assumptions about the strengths of the companies for which he wrote. What emerges is an image of Jonson who, far from concerned only with readership, consciously developed a brand of comedy that was uniquely suited to, perhaps even relying on, the solipsistic manner in which the actors received and learned their parts.

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Abbreviations, Conventions, and Tables

Plays by Jonson

<i>Alch.</i>	<i>The Alchemist</i>
<i>Bart. Fair</i>	<i>Bartholomew Fair</i>
<i>Case</i>	<i>The Case Is Altered</i>
<i>Cat.</i>	<i>Catiline His Conspiracy</i>
<i>Cynthia</i>	<i>Cynthia's Revels, or The Fountain of Self-Love</i>
<i>Devil</i>	<i>The Devil Is an Ass</i>
<i>East. Ho!</i>	<i>Eastward Ho!</i>
<i>EMI (Q)</i>	<i>Every Man In His Humour</i> , quarto version
<i>EMI (F)</i>	<i>Every Man In His Humour</i> , folio version
<i>EMO</i>	<i>Every Man Out of His Humour</i>
<i>Epicene</i>	<i>Epicene, or The Silent Woman</i>
<i>Mag. Lady</i>	<i>The Magnetic Lady, or Humours Reconciled</i>
<i>New Inn</i>	<i>The New Inn, or The Light Heart</i>
<i>Poet.</i>	<i>Poetaster, or His Arraignment</i>
<i>Sej.</i>	<i>Sejanus His Fall</i>
<i>Staple</i>	<i>The Staple of News</i>
<i>Tub</i>	<i>A Tale of a Tub</i>
<i>Volp.</i>	<i>Volpone, or The Fox</i>

Plays by Shakespeare

<i>Ado</i>	<i>Much Ado About Nothing</i>
<i>Ant.</i>	<i>Antony and Cleopatra</i>
<i>AWW</i>	<i>All's Well That Ends Well</i>
<i>AYLI</i>	<i>As You Like It</i>
<i>Cor.</i>	<i>Coriolanus</i>
<i>Cym.</i>	<i>Cymbeline</i>
<i>1H4</i>	<i>Henry IV, part 1</i>
<i>H5</i>	<i>Henry V</i>
<i>2H6</i>	<i>Henry VI, part 2</i>
<i>JC</i>	<i>Julius Caesar</i>
<i>LLL</i>	<i>Love's Labour's Lost</i>
<i>MM</i>	<i>Measure for Measure</i>
<i>MND</i>	<i>A Midsummer Night's Dream</i>
<i>MV</i>	<i>The Merchant of Venice</i>
<i>Oth.</i>	<i>Othello</i>
<i>R2</i>	<i>Richard II</i>
<i>Rom.</i>	<i>Romeo and Juliet</i>
<i>Temp.</i>	<i>The Tempest</i>
<i>Tro.</i>	<i>Troilus and Cressida</i>
<i>WT</i>	<i>The Winter's Tale</i>

Other common abbreviations

<i>CWBJ</i>	<i>The Cambridge Edition of the Works of Ben Jonson</i>
EEBO	Early English Books Online
ECCO	Eighteenth Century Collections Online
<i>OED</i>	<i>The Oxford English Dictionary</i>
<i>ODNB</i>	<i>The Oxford Dictionary of National Biography</i>

Citing conventions

Jonson's works are quoted in this thesis either from the modern spelling editions provided by the editors of *The Cambridge Edition of the Works of Ben Jonson*, or from actors' parts reconstructed from the early printed editions of Jonson's plays (as discussed in chapter one), and hence in original spelling. The thesis uses the parts wherever the fact that the text appeared on an actor's part is relevant to the argument. The Cambridge edition is used when the thesis is not immediately concerned with the form the text would have taken on a part. Information about acts, scenes, and lines is provided for the quotations from the Cambridge edition, to which it also refers.

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Introduction

In a scene about halfway through John Madden's film *Shakespeare in Love* (1998) Shakespeare and the rest of the company carouse in a tavern. One of the actors present is Ralf, a big, burly man who has been given the part of the Nurse in the upcoming production of Shakespeare's brand new play, *Romeo and Juliet*. When the talk turns to the play, one of the prostitutes in the tavern approaches Ralf:

WHORE
(to RALPH)
And what is this play about?

RALPH
Well, there's this Nurse . . .¹

Ralf's reply, amusing as it is, is not merely the screenwriters' joke at the expense of the actor's inflated ego; it is also a moment which reveals something important about the everyday reality of early modern actors. The conditions of early modern acting were such that only very little time was left for group rehearsals and those which did take place were usually scheduled shortly before the first performance.² Actors, then, were more likely to learn their lines and explore their characters not during a collective rehearsal but in private. This, moreover, they used to do not with the complete playtext at their disposal, but rather with their own discrete part scripts. As these would have included only their own lines and cues consisting of the last few words of the preceding speeches, most actors

¹ Marc Norman and Tom Stoppard, *Shakespeare in Love* (London: Faber, 1999), 106.

² Chapter three discusses the practice in more detail. For an in-depth examination of the evidence of early modern rehearsals, see Simon Palfrey and Tiffany Stern, *Shakespeare in Parts* (Oxford: Oxford University Press, 2007), 57-73; also Tiffany Stern, *Rehearsal from Shakespeare to Sheridan* (Oxford: Clarendon Press, 2000), 22-123, esp. 76-79.

who did not have privileged access to the prompter's book would have known (and, possibly, cared) very little about what was going on beyond the horizon of their own lines. For actors such as Ralf the story of a play was of necessity a story in which they played the lead.

Early modern professionals were all used to working with parts and understood their limitations. Shakespeare was a playwright who was aware of the potential of this particular working method and toyed with the form of a part, but he was one of many. Other playwrights had close working relations with actors and also wrote their plays with actors' parts in mind. While Shakespeare's experiments are mapped in absorbing detail in Simon Palfrey and Tiffany Stern's pioneering *Shakespeare in Parts*, his rivals' ways with parts still remain to be explored. The present study turns to Ben Jonson, Shakespeare's friend and colleague, who was also well acquainted with the actors who performed his plays and with their working habits and who too, in fact, was once an actor himself. This study seeks to offer a new understanding of Jonson's dramatic art: an understanding of Jonson as a part-wright. It undertakes a comprehensive examination of Jonson's dramatic *oeuvre*, treating the plays as texts divided not into acts and scenes, but into actors' parts, thus emphasizing a completely different kind of structure underlining the works. In this light, the actor's part emerges not only as an actor's tool, but also as a playwright's tool, a tool which Jonson had at his disposal and which might have served him well in his quest for a more controlled, carefully orchestrated performance.

Jonson's strengths as a part-wright have been intuited by many scholars commenting on the radical self-absorption and solipsism of his characters. It would seem that Jonson consciously developed a brand of comedy that was uniquely suited to, if not relying on, the manner in which the actors studied plays: what, indeed, comes more readily to an actor who can access only his own lines than self-absorption and solipsism? In a way, Jonson's ubiquitous humorous types make on some level better sense as isolated parts than as a community integrated through the story of the prompt-book. Peter Barnes, the dramatist, who adapted and directed a number of Jonson's plays both for stage and for radio, was keenly aware of this quality of Jonson's characters:

The actor must be a jump ahead, not just anticipating the next speech, but the next speech but one, for they [the characters] never listen. Jonson, at every turn, proves a supreme realist: for who actually listens to anyone else? Our life is made up of an endless monologue interrupted, at too-frequent intervals, by the irritating chatter of sundry obsessives and bores.³

What Barnes describes is the mode of an actor's part: a constantly interrupted monologue. Jonson, then, seems to be a logical choice for a project which seeks to further the exploration of the early modern playwrights' uses of parts. But understanding a part as an aspect of a playwright's design is only one angle from which this work looks at the documents; the other angle presents them as actors' tools. Regardless of the author's intentions, the parts spoke to different actors in different ways. The more experienced actors were presumably quicker to decipher whatever authorial design might have informed their parts, but all had to deal with texts whose meanings were far from obvious. Understanding what kind of performance he was supposed to give was an actor's main concern and so the clues and leads present in Jonson's parts can tell the reader as much about Jonson's creative investment in parts as about the actors' options and challenges during the rehearsal period.

One major obstacle needs to be tackled at the very beginning, however. With the sole exception of the leading part of 'Orlando' from Robert Greene's *The History of Orlando Furioso* (preserved in the Archive of Dulwich College in London, now available online⁴), no other early modern part written for a professional actor survives—though a handful of academic parts survive from the period, and a number of professional parts from the late seventeenth century onwards are extant.⁵ One can, then, only hope to approximate the look of Jonson's parts by reconstructing the texts from the earliest printed editions of Jonson's plays. This, of course, presents a number of problems. One is the extent

³ Peter Barnes, 'Staging Jonson,' *Jonson and Shakespeare*, ed. Ian Donaldson (London: Humanities Press, 1983), 157.

⁴ See 'Copy of the Part of Orlando,' *The Henslowe-Alleyn Digitisation Project*, MSS 1, Article 138, Web. There is some uncertainty whether the part was actually a serviceable one. See Michael Warren, 'Greene's *Orlando*: W. W. Greg *Furioso*,' *Textual Formations and Reformations*, eds. Laurie Maguire and Thomas Berger (Newark: University of Delaware Press, 1998), 67-91; and Tiffany Stern, *Documents of Performance in Early Modern England* (Cambridge: Cambridge University Press, 2009), 243-245.

⁵ For a fuller discussion of all these parts, see Palfrey and Stern, *Shakespeare in Parts*, 15-39.

to which parts reconstructed this way replicate the lost parts the actors originally received—for Jonson is famously said to have rewritten his plays for the print. So a number of questions must be raised: what kinds of texts in fact lie behind Jonson’s published quartos and folios? How did the stationers acquire these texts? To what extent did Jonson tamper with them prior to their publication? And how extensive were his corrections and revisions in the process of printing in which he seems to have been regularly involved? When answering such questions, scholars often acknowledge that informed guesswork can be as far as one can get. Nevertheless, these questions are essential for establishing the authority of the printed texts as the only available sources of Jonson’s parts. The first chapter of this thesis therefore engages with the bibliographic claims about Jonson’s printed plays made in the last forty years or so and explains how confident one can be that the parts reconstructed here are reasonably close to those the actors received in the late sixteenth and seventeenth centuries.

The second chapter discusses the revised texts of *Every Man In His Humour* and *Cynthia’s Revels* and the reasons for using the quarto publications as texts for actors’ parts. The chapter shows how the revised folio texts of Jonson’s *Every Man In His Humour* and *Cynthia’s Revels* exemplify the differences between a literary and a part-sensitive textual revision. Actors’ parts from the two early printed versions of *Cynthia’s Revels* (the 1601 quarto and the 1616 folio) are compared to illustrate that, unlike *Every Man In His Humour*, *Cynthia’s Revels* was revised in such a way as to allow the company to perform an updated text without having to rewrite all the parts. The examination of the revisions made to *Cynthia’s Revels*, Jonson’s first play written for the Children of the Chapel, contributes to the debate about the possible date (or dates) of the most substantial additions in Act 4 and 5, printed in the 1616 folio, and the occasion for which they might have been written. The chapter also discusses in detail the impact of these additions on actors’ parts and the problems they might have posed for the company.

The third chapter focuses on Jonson’s interactions with actors as well as the importance of parts—and especially cues provided in parts—for the actors who performed in Jonson’s plays, both adult professionals and boys’ companies. The chapter has three main components: the review of

Jonson's own career as an actor; the discussion of actors' working habits and their reliance on their parts; and the consideration of Jonson's reputation as a remarkable instructor, i.e. teacher of actors. Jonson's own experience as an actor is proposed as a possible influence on his writing and thinking about actors and their parts and the chapter relates the evidence of Jonson's familiarity with the part-based system of rehearsing plays to the new research on early modern acting companies and their practices. It takes into account the history of Jonson's involvement with the King's Men and with the Children of the Chapel and re-examines his reputation as an outstanding instructor who seems to have been on hand on multiple occasions and who was able to forge strong ties of friendship with younger actors in particular.

Chapters four to eight provide analyses of five major types of parts appearing regularly in Jonson's plays: witty parts; vain parts; indignant parts; obedient parts; and cunning parts. Jonson himself might not have worked with these exact categories in mind—the taxonomy is specific to this thesis—but already the names appearing in most of his plays indicate that he, like some of his contemporaries, created characters within the framework of the Theophrastan tradition.⁶ Portraying popular types and drawing character distinctions was already a popular exercise in the early seventeenth century. Joseph Hall's *Characters of Vertues and Vices* (1608), Sir Thomas Overbury's *A Wife* (1614), John Stephens's *Essayes and Characters* (1615), and John Earle's *Micro-cosmographie* (1628) are all publications featuring numerous character types whose descriptions could be easily applied to the types (or classes constituting the types) discussed here. The dramatic models for Jonson's types can be found among the clever slaves, braggart captains, misers, and their sons in Plautus' plays and many parallels can be drawn between the typology presented here and the traditional role divisions in *commedia dell'arte*, which saw its first flourishing towards the end of the sixteenth century. While it might seem out of place to speak here of a Brighella instead of a cunning part, or Il Capitano instead of a vain part, the types distinguished in this study are, like their Italian counterparts, best understood as familiar and

⁶ Anne Barton devotes a chapter to the issue of Jonson's choices and treatment of names in his plays; see Anne Barton, *Ben Jonson: Dramatist* (Cambridge: Cambridge University Press, 1984), 170-193.

readily available representatives of particular social roles and temperaments as well as of various plot functions within the play.

The typological division of parts presented here is not a comprehensive one; only the five most prominent groups of parts will be discussed, but most of Jonson's more memorable creations fall easily within one of those groups, and the five chapters each feature a case study illustrating the main points raised in the general discussion. The reason for discussing Jonson's parts according to their types rather than in, for instance, chronological order is that parts expressing the same humorous type may well have been approached and learned in similar ways. A part is a difficult text to read and requires much imaginative work; recognising a particular dramatic type in the text is already a useful limitation of an actor's imagination. An actor was likely to have connected the part in hand with familiar parts that shared the same type and thus to have been able to infer what the new part had to offer and what was expected of him on stage. He would have been aware that some dramatic types needed to drive the action forward, while some others had to be driven; some required fewer lines to make their minds known and some needed to have the stage for themselves.

Accordingly, certain actors would have needed to pay particular attention to the form of their cues, or would have been required to search for instructive changes in their own speech patterns, depending on what types they recognised in their parts. It is possible that in the context of the first performance of, for example, *Bartholomew Fair* the actor who received the part of Zeal-of-the-Land Busy would have recognised his type as that of a Puritan, rather than as an indignant part, while the actor who received the part of Wasp would similarly have made a finer distinction and identified the type as a quarrelsome governor. Nevertheless, both 'Busy' and 'Wasp' are parts that make similar demands on the actors and appear to have been designed in the same way (both, for instance, feature repeated cues in situations where an actor is meant to expose the indignant humour of his character). For this reason, the thesis groups parts together regardless of profession or age of the characters whenever the text reflects the character's temperament in a way characteristic for a certain type.

Chapter nine offers a commentary on the statistical data indicating the prominence of parts in Jonson's plays. The data sets are based on the numbers and sizes of parts reconstructed from the early printed editions of the plays and the chapter presents them as a means of identifying and interpreting an alternative underlying structure of a play: instead of texts composed of acts and scenes, an arrangement familiar to Jonson's readers, the chapter explores Jonson's plays as texts composed of actors' parts, an arrangement familiar to the acting companies performing them. The chapter traces the patterns emerging from the data and considers the degree to which Jonson might have adapted the part-structure of his plays to the circumstances in which he wrote. It examines the differences between Jonson's more 'democratically' structured plays and those in which the majority of lines is shared between two or three parts, taking into account the cast lists included in the 1616 folio, as well as modern critical reception of Jonson's plays in performance. The ramifications of the research presented in this thesis for the current Jonson scholarship are discussed in the conclusion.

1 Determining Texts for Jonson's Parts

The possibility that Jonson altered his texts before publication has been discussed on a number of occasions. Indeed, given his preoccupation with the look of his writings in print, some degree of tampering with the text is almost always presupposed; all the more reason, then, for beginning with the texts and explaining the hazards involved in reconstructing Jonson's parts from such material. Some scholars expressed their conviction that for Jonson careful revision of a play intended for publication was a matter of principle and regular practice and that the final products probably looked nothing like the prompters' books. In his brief but influential essay 'What is a Text?' Stephen Orgel turned to Jonson as a prime example of an author who revised his plays for publication in order to re-assert his control over them and discussed *Sejanus* as a representative case.⁷ Similar claims are made in Joseph Loewenstein's *Ben Jonson and Possessive Authorship*, where Loewenstein argues that '[b]y promoting revision, the theatrical environment not only inflated the prestige of dramatic authorship, it transformed its nature. [...] For Jonson, editorial authorship became one of the chief forms of self-experience, and one of the most powerful imaginative stimuli.'⁸ Eugene Giddens sums up current opinion: '[Jonson] reshaped his works specifically for print, and revised them for later printings.'⁹

While there are good grounds for singling Jonson out for his editorial agency, one must be careful not to make too many generalizations based on these arguments. The conventional wisdom can be misleading: that Jonson's editorial agency regularly involved substantial revisions of the texts

⁷ Stephen Orgel, 'What is a Text?' *Research Opportunities in Renaissance Drama* 24 (1981), 4. In 'The Authentic Shakespeare' Orgel states flatly: 'Ben Jonson rewrote his plays for publication.' See Stephen Orgel, 'The Authentic Shakespeare,' *Representations* (1988), 6, 11n. Orgel's argument was seconded by Brian Woolland in 'First Encounters' and 'The Gift of Silence,' both in *Ben Jonson and Theatre*, eds. Richard Cave, Elizabeth Schafer, and Brian Woolland (London: Routledge, 1999), 101, 125.

⁸ Joseph Loewenstein, *Ben Jonson and Possessive Authorship* (Cambridge: Cambridge University Press, 2002), 103.

⁹ Eugene Giddens, 'Editions and Editors,' *Ben Jonson in Context*, ed. Julie Sanders (Cambridge: Cambridge University Press, 2010), 68.

themselves—so that what was actually spoken on stage often differed markedly from what the stationers saw into print—might simply not be true. Under closer inspection, only a few plays yield any decisive indication of post-performance revision of the text itself, however customized the layout, spelling, and critical and paratextual apparatus. Orgel's claims work well for the go-to example of Jonson's revisionary zeal, *Sejanus*, but, as this chapter goes to show, his confidence might be misplaced in many other cases. It is important, then, to understand the particular circumstances of each publication of a Jonson text. This chapter examines the published plays one by one, commenting on the printers' texts and possible post-performance revisions. A table with an overview of the basic facts of performance and publication of Jonson's plays is included here for easy reference:

Play	First Performance	Stationers' Register ¹⁰	Publication ¹¹
<i>Case</i>	1597-8 Pembroke's Men At the Swan	1609—Jan 26: entered for Henry Walley and Richard Bonian 1609—Jul 20: Bartholomew Sutton was added to Walley and Bonian	Q 1609 Printed for Bartholomew Sutton and William Barrenger by Nicholas Okes
<i>EMI</i>	1598 Lord Chamberlain's Men At the Curtain	1600—Aug 4: 'to be staied' along with <i>As You Like It</i> , <i>Henry V</i> , and <i>Much Ado About Nothing</i> 1600—Aug 14: entered for Cuthbert Burby and Walter Burre	Q 1601 Printed for Walter Burre by Simon Stafford, Adrian Weiss, and Richard Read F1 1616 Printed by William Stansby; Burre retained his rights
<i>EMO</i>	1599 Lord Chamberlain's Men At the Globe	1600—Apr 8: entered for William Holme	Q 1600 Printed for William Holme by Adam Islip F1 1616 Printed by William Stansby; John Smithwicke retained his rights
<i>Cynthia</i>	1600 Children of the Chapel At Blackfriars	1601—May 23: entered for Walter Burre	Q 1601 Printed for Walter Burre by Richard Read F1 1616 Printed by William Stansby; Burre retained his rights
<i>Poet.</i>	1601 Children of the Chapel At Blackfriars	1601—Dec 21: entered for Matthew Lownes	Q 1602 Printed for Matthew Lownes by Richard Bradock F1 1616 Printed by William Stansby; Lownes retained his rights

¹⁰ Only records pre-dating the latest authoritative publication of a given text are listed here, later transfers of rights and registrations post-dating publication are omitted.

¹¹ Only publications with independent authority are listed here.

<i>Sej.</i>	1603 King's Men At the Globe	1604—Nov 2: entered for Edward Blount 1605—Aug 6: rights transferred to Thomas Thorpe 1610—Oct 3: rights transferred to Walter Burre	Q 1605 Printed for Thomas Thorpe by George Eld F1 1616 Printed by William Stansby; Burre retained his rights
<i>East. Ho!</i>	1605 Children of the Revels At Blackfriars	1605—Sep 4: entered for William Aspley and Thomas Thorpe	Q 1605 Printed for William Aspley and Thomas Thorpe by George Eld
<i>Volp.</i>	1605 King's Men At the Globe	1610—Oct 3: rights transferred from Thomas Thorpe to Walter Burre	Q 1607 Printed for Thomas Thorpe by George Eld F1 1616 Printed by William Stansby; Burre retained his rights
<i>Epicene</i>	1609-10 Children of the Revels At Whitefriars	1610—Sep 20: entered for John Brown and John Busby 1612—Sep 28: rights transferred to Walter Burre	F1 1616 Printed by William Stansby; Burre retained his rights
<i>Alch.</i>	1610 King's Men At the Globe/Blackfriars	1610—Oct 3: entered for Walter Burre	Q 1612 Printed for Walter Burre by Thomas Snodham F1 1616 Printed by William Stansby; Burre retained his rights
<i>Cat.</i>	1611 King's Men At the Globe/Blackfriars	No relevant records	Q 1611 Printed for Walter Burre by an unknown printer F1 1616 Printed by William Stansby; Burre retained his rights
<i>Bart. Fair</i>	1614 Lady Elizabeth's Servants + Queen's Children At the Hope	No relevant records	F2(2) 1640-1 Printed for Robert Allott by John Beale in 1631 Published by Richard Meighen
<i>Devil</i>	1616 King's Men At the Globe/Blackfriars	No relevant records	F2(2) 1640-1 Printed for Robert Allott by John Beale in 1631 Published by Richard Meighen
<i>Staple</i>	1625 King's Men At the Globe/Blackfriars	1626—Apr 14: entered for John Waterson 1631—Sep 7: rights transferred to Robert Allott	F2(2) 1640-1 Printed for Robert Allott by John Beale in 1631 Published by Richard Meighen
<i>New Inn</i>	1629 King's Men At Blackfriars	1631—Apr 17: entered for Thomas Alchorne	O 1631 Printed for Thomas Alchorne by Thomas Harper
<i>Mag. Lady</i>	1632 King's Men At the Globe/Blackfriars	No relevant records	F2(3) 1640-1 Printed for Thomas Walkley by an unknown printer
<i>Tub</i>	1633 Queen Henrietta's Company At the Cockpit	No relevant records	F2(3) 1640-1 Printed for Thomas Walkley by an unknown printer

The nature of the stationers' texts is perhaps the most important, and at the same time the most difficult, issue to examine. Did William Holme, Walter Burre, Thomas Thorpe, Edward Blount, and others acquire the plays that they registered with the Stationers' Company from the actors or from Jonson himself? If the rights to a play belonged to the acting company which purchased it from Jonson and the play was thus theirs to perform and eventually entrust to (or withhold from) the stationers, it can be difficult to explain manifestations of Jonson's authorial agency in print: dedications, learned annotations, classicising layout. But if Jonson had already sold a play of his to an acting company, was it recognised as his to revise and sell again to a stationer? Did the acting companies purchase merely performance rights to a Jonson play, or did they perhaps make an arrangement with Jonson, allowing him to revise and re-sell a play under special conditions? Such questions are important, because the answers would help indicate how closely the printed text reflects a manuscript from which a scribe prepared parts for the actors.

Evidence suggests that the King's Men in particular tried to regulate publication of their plays: letters from two successive Lords Chamberlain, William and Philip Herbert, to the heads of the Stationers' Company from 1619 and 1637 remind the stationers of their need to seek formal approval from the King's Men prior to committing any new plays in their repertoire to print or issuing a new edition of any play of theirs which the stationers already owned and printed.¹² The foreword to the 1609 quarto of *Troilus and Cressida* calls the King's Men 'the grand possessors' of their plays and states

¹² James J. Marino goes so far as to suggest that the King's Men were effectively granted rights similar to royal monopolies, a measure which the 1619 Shakespeare quartos sought to circumvent rather than provoked. See James J. Marino, *Owning William Shakespeare: The King's Men and Their Intellectual Property* (Philadelphia: University of Pennsylvania Press, 2011), 107-21.

William Herbert's 1619 letter to the Stationers' Company does not survive but its instructions were recorded in the Stationers' Court Book C under 'Decrees and Ordinances', cited in *Records of the Court of the Stationers' Company, 1602-1640*, ed. W.A. Jackson (London: The Bibliographical Society, 1957), 110): 'no playes that his Majestyes players do play shalbe printed without the consent of somme of them'. Philip Herbert's letter from 1637, apparently referring to his brother's instructions from 1619 which called for 'the stay of any further impression of any of the playes or interludes of his majesties servants without their consents', reminds the stationers of their standing obligation and asserts that this is 'a course that can be hurtfull to none but such as are about unjustly to prevayle themselves of others' goods'. Philip Herbert's letter is quoted in *The Plays and Poems of William Shakespeare* (The Third Variorum), eds. James Boswell and Edmond Malone, 21 vols. (London: F.C. and J. Rivington, 1821), 3.160-61 n6.

that the play at hand is a property which made 'scape' among the readers.¹³ The brief note in the Stationers' Register dating from 1600 that four plays recognised as 'My lord chamberlens mens plaies'—were 'to be staied' might also bear witness to a regulatory intervention from the company, although the reason for the postponement of registration (amounting to a mere ten days in the case of *Every Man In His Humour*) remains obscure.¹⁴ The remark of Thomas Heywood, the playwright, in the prefatory epistle in the 1633 quarto of *The English Traveller* that some of his plays 'are still retained in the hands of some Actors, who thinke it against their peculiar profit to have them come in Print' might not be referring directly to the King's Men—the company for which Heywood seems to have just begun working—but to some other company. Yet, if the documents mentioned above are anything to judge by, the company that bought the majority of Jonson's plays might have been just as scrupulous.¹⁵

For the King's Men, asserting proprietary claims and maintaining some degree of control over the registration and publication of their plays was one thing; preventing the authors from re-selling their plays to make easy profit might have been a different matter. In the preface to his play *The Rape of Lucrece* (1608) Heywood protests that '[i]t hath beene no custome in mee of all other men (curteous Readers) to commit my plaies to the presse [...] for though some have used a double sale of their labours, first to the Stage, and after to the Presse; For my owne part I heere proclaime my selfe ever faithfull in the first, and never guilty of the last.'¹⁶ Considering how strongly some of Jonson's printed plays suggest authorial involvement in the preparation of the texts for publication, the scenario which

¹³ 'A Neuer Writer, to an Euer Reader. Newes.' *The famous historie of Troylus and Cresseid* (London: 1609), ¶2(v), EEBO. Web.

¹⁴ See *A Transcript of the Registers of the Company of Stationers of London: 1554-1640*, ed. Edward Arber, 5 vols. (London, 1875-94) 3.37.

¹⁵ A similar case of reluctance on the actors' part to surrender their rights to a popular play might be one of the reasons why Jonson's *Bartholomew Fair*, first performed in 1614, did not appear in the 1616 folio. As John Creaser suggests, taking the cue from Hazelton Spencer's 1933 edition of the play, 'none of the few plays introduced to the stage by Lady Elizabeth's Company in its first phase of operation — from 1611 till around 1615 — was published before 1618'. See Creaser's '*Bartholomew Fair: Textual Essay*,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

¹⁶ Thomas Heywood, 'To the Reader,' *The Rape of Lucrece*. London, 1608. A2(r), EEBO. Web. However, as Joseph Loewenstein observes, '[t]he protest is a trifle disingenuous. As a leading member of the Queen's men, his interests were closely allied with those of the company, and if press publication would hurt their fortunes, it would hurt his.' Loewenstein, 51.

sees Jonson as the provider of texts to the stationers, or at least as the author invited to revamp the texts which the stationers acquired from the acting companies, seems likely. Since Jonson wrote plays for the King's Men regularly and since there is no evidence of any disputes between Jonson and the company over the publications, his dealings with the stationers would appear to have been acceptable to the company.¹⁷ Given the King's Men's attempts to control and restrain publication of their plays, this calls for an explanation.

Unfortunately, in the absence of any surviving evidence of possible arrangements between Jonson and the King's Men, speculation is unavoidable. According to Richard Dutton, the companies simply did not have much influence over the publications of 'freelance' authors (as opposed to 'contracted' playwrights). Jonson and many others were, in his view, to a large extent free to do as they pleased.¹⁸ Nevertheless, the danger of printing playbooks for the King's Men—and indeed for any acting company—was that the company would lose the privilege of being able to offer exclusive access to a particular dramatic work. A play in print was a play that could have been enjoyed outside the theatre (or, worse still, in *another* theatre, although Dutton argues that such unlicensed appropriations were very rare and apparently not a concern for the London companies¹⁹) for which someone else received money. The closer the printed text was to what was presented on stage, the greater the risk for the acting company that someone else was going to make profit by replicating the property. According to this logic, the plays which in print notably deviated from the theatrical originals meant less direct competition and possibly a safer investment: a 'bad' (or, rather, inaccurate) quarto could have been less damaging to the players than a 'good' (accurate) one, regardless of protestations about 'diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of

¹⁷ Indeed, as Loewenstein points out, even at the time when the King's Men seem to have achieved a significant reduction of the number of their plays reaching print, they 'did not, or could not, bar [Jonson] or his Stationers from publishing *Sejanus*, *Volpone*, *The Alchemist*, or *Catiline* – more King's Men's plays than any other single playwright published during the years 1605-1611.' Loewenstein, 192.

¹⁸ Richard Dutton, 'The Birth of the Author,' *Elizabethan Theater: Essays in Honor of S. Schoenbaum*, eds. Samuel Schoenbaum, R.B. Parker, and Sheldon P. Zitner (Newark: University of Delaware Press, 1996), 76-79.

¹⁹ Dutton, 'The Birth of the Author,' 73-5.

iniurious impostors, that expos'd them'²⁰. James J. Marino argues convincingly that theatrical revision of the plays which had already seen print was one way available to Shakespeare's company to compete with the press.²¹ To allow (perhaps to encourage) an author such as Jonson to refashion a play for publication in order to distance it—at least visually and academically, by bolstering it with prefaces, arguments, and annotations—from what was acted on stage could have been another.

Whether the revisions undertaken prior to publication were part of an arrangement between Jonson and the King's Men, or whether Jonson himself anticipated the sharers' concerns and sought to minimise the risk of a conflict with the popular and protected company is, of course, impossible to determine. However, that Jonson's ostensibly classicising presentation helped to mitigate the players' potential misgivings about the competing market in printed playbooks would help to make sense of Jonson's regular record of publication at a time (1605-1611) when most other dramatists writing for the King's Men saw scarcely a play or two of theirs reach print.²² Jonson's literary sensibilities would appear to have been conveniently in accord with the wishes of the acting company that the quarto playbooks be not too evocative or accurate accounts of what the audiences might have expected or remembered from theatre. His published plays offered a different kind of entertainment.

This would seem to cast doubts on the idea that Jonson's printed plays could serve as reliable sources of actors' parts. Some qualifications need to be made, however. First, Jonson's rhetoric of self-defence often uses the claim that if a play of his does not find success on stage, the fault lies with the ignorant audience or careless actors, not with the play. Such is the logic of the assertion on the title page of *The New Inn*:

A COMOEDY. As it was neuer acted, but most negligently play'd, by some, the Kings Seruants.
And more squeamishly beheld, and censured by others, the Kings Subiects. 1629.

²⁰ Henry Condell and John Heminge, 'To the Great Variety of Readers,' *Mr. William Shakespeares Comedies, Histories, & Tragedies*, London, 1623, A3(r).

²¹ Marino, 30-47, 67-72, 75-106.

²² See Loewenstein, 191-92.

Now, at last, set at liberty to the Readers, his Ma^{ties} Seruants, and Subiects, to be iudg'd.²³

There is nothing wrong with the text, Jonson's claims here and in the dedicatory address 'To the Reader' imply, and so there is no need to change it, certainly not for the sake of 'a hundred fastidious impertinents' in the audience—when there is a chance that a more understanding reader will ultimately approve of, and vindicate, Jonson's efforts.²⁴ Thus in the Appendix of the quarto version of *Every Man Out of His Humour* Jonson takes pains to justify his original design for the play's conclusion which effected Macilente's transformation through the brief, silent appearance of the Queen herself and includes the relevant passage which he was forced to rewrite. In his folio dedication of *Epicene* to Sir Francis Stuart, Jonson notes with some pride that '[t]here is not a line or syllable in it changed from the simplicity of the first Copy'.²⁵ One might be reminded of the pride with which Jonson claims in his Prologue to *Volpone* that his play was 'fully pen'd' in a mere five weeks and its finished form so flawless that the author 'dares giue them fiue liues to mend it'.²⁶

Secondly, when the text does differ from what was presented on stage, Jonson normally admits as much. The case of the two alternative endings and Jonson's detailed explanation of his artistic motives in Q *Every Man Out* illustrates this well. Moreover, the title page proclaims that the published text contains 'more than hath been Publickely Spoken or Acted' (but, at the same time, presents the play 'as it was first composed'). The note 'To the Reader' which concludes Q *Poetaster* admits that the text omits the censured 'Apology from the Author'. And, of course, there is the explanatory preface 'To the Reader' in Q *Sejanus*, which signals that

this Booke, in all numbers, is not the same with that which was acted on the publike Stage, wherein a second Pen had good share: in place of which I have rather chosen to put weaker

²³ Ben Jonson, *The New Inn* (London, 1631), (*)1(r), EEBO. Web.

²⁴ Jonson, *The New Inn*, (*)2(r), EEBO. Web.

²⁵ Ben Jonson, 'To the Truly Noble, by All Titles. Sir Francis Stuart,' *The Workes of Beniamin Ionson* (London, 1616), 527, EEBO. Web.

²⁶ Ben Jonson, *Volpone*, A4(v), EEBO. Web.

(and no doubt lesse pleasing) of mine own, then to defraud so happy a *Genius* of his right, by my lothed usurpation.²⁷

As late as 1629 Jonson still felt the need to comment even on small-scale revisions: the new epilogue for *The New Inn* explains that the chambermaid Cicely at some point was given a new name, Prudence: 'We thinke, it would haue seru'd our Scene as true, / If, as it is, at first we' had call'd her Pru'²⁸. In short, while there is much evidence of Jonson's attention to the playtexts after he submitted them to the acting companies, most of that attention seems to have been spent on cultivating a particular style of presentation rather than on rewriting the text. And when Jonson did revise, he made sure to let his readers know. Considering how frequently and directly Jonson addressed the differences (or the lack of them) between the performed and the published texts, in a large majority of cases there may be enough evidence to judge with some confidence whether or not the parts derived from a printed play are reasonably close to the parts originally given to the actors.

Thirdly, there are several plays where the bibliographic evidence suggests that the stationers' texts could have been acquired directly from the players and that these were the actual books from which scribes copied out the parts. To begin with, the 1601 quarto of *Every Man In His Humour* bears none of what scholars recognise as the usual marks of Jonson's possessive authorship: the playbook does not have any prefatory material, the scene divisions do not yet follow the 'continental' style which marks a new scene for each new and significant entrance (new scenes begin instead when the stage is cleared), the stage directions do not feature any massed entrances at the scene beginnings and regularly include exits, the text does not have any annotations in the margins.²⁹ Moreover, as Loewenstein observes, '[t]he staying entry [in the Stationers' Register] may suggest that when the play

²⁷ Ben Jonson, 'To the Readers,' *Seianus His Fall* (London, 1605), ¶2(v), EEBO. Web.

²⁸ Ben Jonson 'Another Epilogue' *The New Inn* (London, 1631) H1(r), EEBO. Web.

²⁹ For more detail, see David Bevington, 'Every Man In His Humour (Q): Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

was finally printed it was by permission of the Kings' Men and that they, not Jonson, provided the copy'.³⁰

Two other plays might have been registered and readied for print from theatrical manuscripts without Jonson's assistance and perhaps his knowledge: the 1609 quarto of *The Case Is Altered* features none of the common signs of Jonson's editorial attention (no Latin motto, no paratexts, no annotations, errors and inconsistencies in abundance); the generally poor quality of the text has led Robert Miola most recently in his textual essay on the play in the Cambridge edition of Jonson's works to conclude that Jonson in all likelihood had nothing to do with the publication (a traditional view going all the way back to Peter Whalley's edition of Jonson's *Works* [1756]).³¹ The details of the acquisition of *Epicene* are remarkably similar to those of the acquisition of *The Case Is Altered*: it is a Children of the Revels' play registered by stationers who had never invested in Jonson before, at a time when Jonson seems to have established a working partnership with Walter Burre that would eventually lead to the publication of the 1616 folio. As the Children of the Revels faced a ban on acting *Epicene*, it seems likely that they themselves sought a publisher in hopes of at least partially redeeming their investment.³² That Burre was to acquire *Epicene* from John Brown and John Busby two years later

³⁰ Loewenstein, 142 n28.

³¹ See Robert Miola, 'The Case Is Altered: Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

To quote Whalley, 'The edition with which [Garrick] favoured me is a quarto, printed in 1609, and perhaps the only edition that was ever printed. And it seemeth like many of the old quartos, to have been printed from the playhouse copy, without the knowledge of the author.' *The Works of Ben. Jonson*, ed. Peter Whalley (London, 1756), 1.xxv.

Loewenstein is more circumspect than Whalley and Miola, acknowledging that the book seems to have been based on a playhouse manuscript, but pointing out that 'the fact that Jonson turned to Bonian and Walley with the exceedingly complex manuscript of [*Masque of*] *Queens* within a few weeks of their entrance of *The Case Is Altered* certainly complicates the suspicion that they had sought to publish the play against Jonson's wishes, complicates suspicion if it does not confound it: Jonson is not likely to have turned a masque over to stationers who had annoyed him. On the other hand, Jonson may not have heard about their entry of *The Case Is Altered* when he entrusted them with *Queens*; that their names appear nowhere on the various title pages of the play suggest that they may have been trying to conceal their involvement with the publication.' (Loewenstein, 192 n121)

³² The letter written by the Venetian ambassador to Sir William Seymour on 8 February 1610 gives an account of the controversy which the play caused: 'Lady Arabella is seldom seen outside her rooms and lives in greater dejection than ever. She complains that in a certain comedy the play-wright introduced an allusion to her person and the part played by the Prince of Moldavia. The Play was suppressed. Her Excellency is very ill pleased and shows a determination in this coming Parliament to secure the punishment of certain persons, we don't know who.' See *Calendar of State Papers and Manuscripts, Relating to English Affairs, Existing in the Archives and*

(but likewise fail to have the play printed) suggests either that the authorities were still sensitive to the offence the play had caused in royal circles, or that Jonson and/or Burre had already started making preparations for a volume of collected works—or possibly both.³³ In any case, the play finally appeared in the 1616 folio, featuring the same high-minded emphases on the literariness of the text as the other plays, but also the dedication quoted above in which Jonson claims that ‘[t]here is not a line or syllable in it changed from the simplicity of the first Copy.’³⁴ This claim would strongly support the hypothesis that the text which Burre received from Brown and Busby and which almost certainly served as a text for the folio was a playhouse manuscript.

Lastly, and perhaps most intriguingly, the 1616 folio version of *Volpone* occasionally gives the impression of having been prepared from the 1605 quarto used and marked up for use in a playhouse. As Richard Dutton argues in his textual essay for the play in the Cambridge edition, the folio *Volpone* replaces oaths prohibited by the 1606 ‘Act to Restrain Abuses of Players’ which, as Barbara Mowat points out, affected performances rather than printed texts (i.e. the folio *Volpone* oddly reflects a change that affected players, but which did not restrain stationers).³⁵ It also registers other alterations that make sense in the context of evolving theatrical practice: the gallery where Voltore was to wait shifted from ‘within’ (Q) to ‘without’ (F); Bonario, or rather the actor playing Bonario, turned from a ‘youth’ (Q) to a ‘young man’ (F). Since the 1605 quarto apparently served as the text for the folio (some of the quarto errors were reproduced in the folio), these changes which suggest prompter’s revisions rather than Jonson’s are puzzling. As Dutton suggests, ‘[o]ne explanation would be that a copy of Q somehow became the “allowed” copy for performance purposes, conceivably after the

Collections of Venice, and in Other Libraries of Northern Italy, eds. Lord George Bentinck, et al. (London: Longman, 1854-1947), 11.427.

³³ If Jonson and Burre already conceived of the publication of his collected works in 1610 (the year in which Burre acquired three other Jonson plays in addition to the two he already owned), it seems all the more likely that Brown and Busby acquired their copy from the boy actors. See Loewenstein, 195 n127.

³⁴ Jonson, *The Workes*, 527, EEBO. Web.

³⁵ Richard Dutton, ‘*Volpone*: Textual Essay,’ *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web. See also Barbara Mowat, ‘Q2 *Othello* and the 1606 “Acte to restraine the Abuses of Players”,’ *Varianten-Variants-Variantes* 22 (2005), 97, and Hugh Gazzard, ‘An Act to Restrain Abuses of Players (1606),’ *The Review of English Studies* 61 (2009), 495–528.

original was lost in the fire which destroyed the Globe in 1613, and that is what was used as the basis for F1.³⁶ Perhaps a similar explanation could be made for the sanitized folio text of *The Alchemist*: where the 1612 quarto of this play ignores the Act of 1606, the revised text of the folio seems to adopt its restrictions.

A surprising shift *towards* theatrical practice rather than *away from* it is apparent in many other plays that were included in what has been universally accepted as a monument to Jonson's classical and anti-theatrical sensibilities: his first folio of 1616. *Poetaster*, *Sejanus*, *Volpone*, and *The Alchemist*, plays which were nearly devoid of stage directions in the quarto publications, there acquire a substantial number of marginal notations on the action which could be read as stage prompts (some existing stage directions are even expanded to evoke theatrical contexts, thus 'Exeunt' in Q *Poetaster*, 3.4.223, becomes 'They with-draw to make themselves ready'). Every play is now concluded with what Loewenstein calls a 'theatrical colophon', a page which indicates the genre of the play and gives the name of the acting company, the names of the principal actors, and the year of the original performance, with a note which confirms that the play was allowed by the Master of the Revels.³⁷ The folio text of *Every Man Out of His Humour* offers yet another ending to the play, this time one that was occasioned by the presentation before the Queen, a performance for which there is no surviving evidence outside this volume.³⁸ Gone, on the other hand, are the prose descriptions of characters, as well as the commendatory poems (two have been reproduced at the beginning of the volume) and the epistle 'To the Readers' which introduced Q *Sejanus*.

Under closer examination, then, neither the quartos nor the 1616 folio could be said to be uniformly anti-theatrical, as most texts display a complex mix of signs that indicate both attention and

³⁶ Dutton, 'Volpone: Textual Essay'. Web.

³⁷ Loewenstein, 183 n100.

³⁸ Furthermore, as Randall Martin points out, 'this version of Macilente's speech may be Jonson's retrospective attempt to rewrite the offending 1599 catastrophe while still preserving the germ of his original conception. For while it generally follows the staged script reproduced in the quarto's Appendix, it changes wording in 1616 (i.e. this speech could not have been the actual one used in a 1599-1600 court performance).' Randall Martin, 'Introduction,' *Every Man Out of His Humour* in *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 1.242. Interestingly, this would suggest that Jonson was revising this text with a particular (imaginary?) performance in mind.

disregard of theatrical practice. Some of the signs of awareness of the theatrical context, moreover, might be results of Jonson's own editorial preferences, while others seem to point to Jonson's lack of involvement with the preparation of the publication. Is there any principle, then, that could be espoused when one is to decide which version could provide the most accurate account of the text as the actors received and studied it? The choices of the source texts here on the whole favour the quarto texts on the premise that while many of them are presented with an even more eccentric and staunchly classicist flair than what could be found in the folio, they are nevertheless closer to the moment of the original performance and more sensitive to the particular circumstances in which they were conceived and performed.³⁹ The quartos prepared by Jonson respond and fight back in ways in which the 1616 folio does not. They are combative witnesses to the original theatrical occasions even as they strive to distance themselves from them. The consolidating arrangement and language of the folio severs those ties, presenting polished texts for which there are no performance records.⁴⁰

Three or four texts, however, should be approached with caution. *Every Man Out of His Humour* is Jonson's longest play, its 3748 lines high above Jonson's average of about 2500 lines, the performable length around which most of his plays oscillate.⁴¹ If the text published in 1600 is indeed presented 'as it was first composed' (as the title page claims), the book '[c]ontaining more than hath

³⁹ This reasoning also underlines some of the choices of texts for the new Cambridge edition of the complete works. The editors thus put in practice the decades' worth of revisions of the assumptions that led C.H. Herford and Evelyn and Percy Simpson wholeheartedly to endorse the authority of the 1616 folio over that of the earlier quartos. See, for instance, the discussion of the recent Cambridge editors' choices of texts in the online textual essays by Randall Martin (*Every Man Out*), Eric Rasmussen and Matthew Steggle (*Cynthia's Revels*), Tom Cain (*Sejanus*), and Richard Dutton (*Volpone*).

⁴⁰ Unless, of course, one assumes that the plays existed and were performed in the folio states in the years indicated by the 'theatrical colophons' and that the quarto publications were in fact revisions of these original states, themselves revised away during the preparation of the folio. This theory would be somewhat reminiscent of the Shakespearean chronology of the New Bibliography which sees some of the 1623 folio texts as witnesses of the earlier states and the earlier quartos as witnesses of revisions or inaccurate reproductions, but, given the nature of revisions and corrections in Jonson's works, it is wholly unlikely.

⁴¹ Only two other texts are so distinctly oversized: *Bartholomew Fair* and the F version of *Cynthia's Revels*. While the size of *Bartholomew Fair* could have something to do with the fact that the play was written for an unusually large group of actors, the Queen's Children merged with Lady Elizabeth's Men, the extended version of *Cynthia's Revels* is much harder to imagine in performance (and, indeed, no records of a later revival are available). What greatly complicates the notion that the F version was not written for performance is the fact that the largest portion of Jonson's additions, the four scenes at the beginning of Act 5, relies heavily on physical comedy and has little to offer to readers: its dialogues are interesting only insofar as they accompany action and bits of stage business. For a fuller discussion of this problem, see chapter two.

been Publickely Spoken or Acted' could well be restoring cuts made for performance rather than introducing new material. That it does not, however, restore the play quite 'as it was first composed' is immediately apparent from the fact that the revised ending is chosen in place of the one which was composed first. The original ending is discussed and perhaps only partially reproduced in the Appendix. The fact that no surviving text features Macilente '*now come to the Court with a purpos'd resolution (his Soule as it were new drest in Enuie) to maligne at any thing that should front him*' suggests that some lines of the original script might still be missing, perhaps, as Randall Martin sees it, a whole scene which would have culminated with the Queen's entrance.⁴²

If the new ending and the design of the Appendix compromises the first claim on the title page (here is the play 'as it was first composed'), the fact that Jonson decided to reproduce the aftermath of the Queen's appearance at all, in spite of the new ending with which the play concludes, might perhaps account for the line advertising 'more than hath been Publickely Spoken or Acted'. After all, the original ending seems to have been performed only once; the new ending became the standard acting text. To be sure, one cannot rule out the possibility that the exceedingly long—and sometimes distinctly non-dramatic—script published in Q and, with some formal adjustments, in F, was cut for performance: lengthy descriptions of characters about to enter on stage abound in *Every Man Out*. That the folio *Epicene*, which features numerous comic descriptions of similar length, seems to have been based on a playhouse manuscript complicates such hypothesis, but any parts reconstructed from the Q or F version of the play should nevertheless be read and discussed with the likelihood of theatrical cuts in mind.

One can have even greater reservations about deriving actors' parts from the printed versions of *Sejanus*. Given the final point in the note 'To the Reader' where Jonson admits rewriting the passages originally written by a collaborator, it is almost certain that the original actors' parts differed

⁴² Ben Jonson, *Every Man Out of His Humour* (London, 1600), R3(r). It is true that, with the original ending restored in Martin's edition, the scene shifts unaccountably at the end of 5.6 to the court and the Queen's entrance is abrupt and unmotivated. Jonson's phrasing in the Appendix indeed suggests that, rather than restoring a whole scene, he merely wishes to reproduce and defend its most controversial moment.

substantially from those one could reconstruct from the printed texts. Without any further evidence of the extent of the second author's involvement it is impossible to say how much of the content has changed and what the nature of Jonson's revisions was. It is, however, very likely that at some point Thomas Killigrew's company, the King's Servants (established in 1660), investing in a revival of *Sejanus* at the Theatre Royal, Drury Lane, copied out the actors' parts from the printed books; one should not rule out the possibility that Jonson anticipated such revivals as he was revising the play-text. Notions of Jonson's part-sensitive revisions and the uses of printed books in theatres are explored further below, but since nothing in the 1605 quarto explicitly points towards a revival, one must naturally exercise caution. Here, more than anywhere else in the Jonson canon, the appeal to an authorial intention with regard to the shape of actors' parts prepared from the printed texts rests on shaky ground. Copying out and reading the parts in *Sejanus* might, however, still make sense if one adopts and adheres closely to the later actors' perspective.

Similar difficulties arise in the case of the collaborative play *Eastward Ho!* written by George Chapman, Ben Jonson, and John Marston. Unlike *Sejanus*, however, the quarto text of *Eastward Ho!* was not 'purified' by Jonson and, to an extent, seems to reflect the play as performed. Therefore, it might provide a text from which one could prepare parts as they were delivered to the boy actors who first studied them. Considering how troublesome a task it is to identify with any certainty which author was responsible for which section of the play, parts in *Eastward Ho!* are less than reliable witnesses of Jonson's particular part-writing habits and methods, however. The notion that the three collaborators were each responsible for a different set of parts (rather than scenes) is an interesting one—and certain parts are indeed more in accord with the linguistic habits of one of the writers (as outlined by C.G. Petter and later adjusted by D.J. Lake) than with those of the other two—but the evidence is hardly conclusive.⁴³ It is difficult to imagine how such collaboration might have worked.

⁴³ Of the six main parts, 'Touchstone' is closest to Jonson's language, as it features mostly contractions associated almost exclusively with him ('hem' instead of the more common 'em' (25), 'ithe' (2), 'othe' (5), 'ha' (4)). The exceptions are Marston's 'ha' for 'have' (1) and the word ending '-de' for '-ed' (2) associated with both Marston and Chapman, but not Jonson. Quicksilver is less convincing: Jonson has only 'hem' (17), Chapman and Marston have '-de' (5) and 'enough' (2) as opposed to 'inough', and Marston moreover has 'ha' (3). 'Gertrude' features

The fact, moreover, that most parts bear inconsistent evidence of authorship means that such a theory cannot serve as the basis on which to disregard certain parts as un-Jonsonian. That some commentators pointed out that certain characters—Touchstone, Sir Petronel—do ‘feel’ genuinely Jonsonian is, however, noteworthy.⁴⁴

As in the case of *Sejanus*, the study of parts in *Eastward Ho!* might profitably focus on the actors’, rather than on the authors’, approach; the present study uses them accordingly. Doubts are still justifiable, however, as to the faithfulness of the printed text, which seems to have been censored even as the play went into print. The second issue of the first quarto (followed by Q2 and Q3) deletes the risky passage 3.3.30-35 concerning ‘a few industrious Scots’ and inserts a new passage to fill up the space. Last minute deletions would also explain the strange look of A4(v) which features suspiciously redundant spaces between the speeches and the otherwise inexplicable verse setting of Gertrude’s speech which looks as if it had hastily been re-set from prose (in which almost the whole Act 1 is set) to fill up the length of the page. Similarly, as Van Fossen observes, ‘a glance at the opening C1v—C2 reveals enough blank space to suggest the dropping of eight or ten lines’⁴⁵. The hope for the

Jonson’s ‘hem’ (3), ‘ha’ (3), and ‘inough’ (2), Marston’s ‘ha’ (2), and Chapman’s/Marston’s ‘de’ (2); in ‘Security’ Jonson’s ‘hem’ (3) and ‘ha’ (2) stand against Marston’s ‘i’t’h’ (1), Chapman’s ‘ahlas’ (2) and Chapman’s/Marston’s ‘de’ (2); the linguistic make-up of ‘Sir Petronel’ is closer to Jonson: ‘hem’ (4), ‘o’t’he’ (1), ‘ha’ (1) jars only with ‘de’ (2); ‘Golding’ has Jonson ‘hem’ (16), as well as Marston’s ‘ha’ (3) and Chapman’s/Marston’s ‘de’ (1) and ‘enough’ (1). On the whole, the broad division of scenes among the three authors proposed by Petter, Van Fossen, and Lake, tentative and approximate as it is, still remains the likelier scenario.

⁴⁴ James Crossley, for instance, wrote in 1821, that ‘traces of [Jonson] are chiefly discernible in the character of Touchstone’ (interestingly, this might be supported by linguistic analysis; see the previous note). By 1864, Robert Cartwright was convinced that Sir Petronel and Quicksilver were Jonson’s malicious caricatures of Dekker and Shakespeare, respectively. Peter Barnes was no such politic picklock, but he, too, thought of Sir Petronel as a distinctly Jonsonian figure when he discussed the behaviour of Jonson’s characters on stage in 1983. An apt analysis of the way Quicksilver’s character changed as the three playwrights successively developed his story is provided in M.R. Wren’s unpublished PhD. thesis, *The Blackfriars Theatre and Its Repertory, 1600-1608*:

‘1. To Marston—he is a rebellious fool (I, II, i, IV, i)

2. To Chapman—he is an accomplished secondary to Sir Petronel’s plot (something of the clever slave of Roman comedy) (II, III)

3. To Jonson—he is a leader and upholder of spirits in adversity (late IV, i, IV, ii, V)’

See James Crossley, ‘Notices of Old English Comedies. No. I. *Eastward Hoe*—Jonson, Chapman and Marston,’ *Blackwood’s Magazine*, x (1821), 136. Robert Cartwright, *Shakspeare and Jonson: Dramatic versus Wit-Combats* (London, 1864), 40-1. Peter Barnes, ‘Staging Jonson,’ 158. M.R. Wren’s thesis is cited in C.G. Petter, ‘Introduction,’ *Eastward Ho!*, ed. C.G. Petter (London: Benn, 1973), xix n15.

⁴⁵ Suzanne Gossett concurs in her textual essay for the Cambridge edition: ‘The condition of Q1 even in its first issue may reflect a hurried and inadequate attempt to eliminate dangerous material in the course of printing.’

printed text to serve as a reliable witness of what was originally acted is in this case—at least at certain points—fainter than usual with Jonson’s plays.

Uncertain effects of censorship also complicate the otherwise simple text of Jonson’s last finished play, *A Tale of a Tub*. Sir Henry Herbert’s office-book indicates that he licensed the play only after a number of changes had been agreed to:

R[eceived] for allowing of *The Tale of the Tub*, Vitru Hoop’s part wholly struck out, and the motion of the tub, by command from my Lord Chamberlain; exceptions being taken against it by Inigo Jones, surveyor of the King’s works, as a personal injury unto him. May 7, 1633,—£2.0.0⁴⁶

Vitruvius Hoop, a satirical portrayal of Jones, has been duly deleted from the play (the only surviving reference to him appears at 5.2.72-3), but ‘the motion of the tub’—or at least *a* motion of the tub—has been preserved in the final act. Moreover, the figure of In-and-In Medley replaces that of Hoop, and Jones is again satirised through Medley’s appearance in a peculiarly designated ‘Scene Interloping’ which follows 4.2. Hoop’s/Medley’s ‘motion’ (i.e. a puppet show) seems to have been a part of the original design, possibly omitted in the performance at the Cockpit, and again restored in print, but, as Peter Happé points out, if the motion was cut, the actors probably required an alternative ending: ‘the end of the play would have been abrupt without it. Possibly Jonson did make adjustments for the performance, which are now lost, and then restored the motion to the copy used by the printer.’⁴⁷ If the motion as it was printed in F2 (vol.3) was originally meant as a satire, however, the satire seems surprisingly mild and rather good-humoured. One might entertain the possibility that Jonson merely toned down his ending in response to Herbert’s objections instead of cutting it entirely and, for

See Suzanne Gossett, ‘*Eastward Ho!*: Textual Essay,’ *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

⁴⁶ Quoted in Peter Happé, ‘Introduction,’ *A Tale of a Tub* in *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 6.545.

⁴⁷ Happé, ‘Introduction,’ 6.546.

whatever reason, did not restore the original version of the motion. In that case, the printed text might be an accurate record of what was eventually acted, if not of what was originally written.

The origins of the Scene Interloping (inserted between 4.1 and 4.2) are hard to determine. Herbert's account does not mention any one particular scene, but it is hard to believe that he would not object to its substance if it was a part of the original text submitted to him. It is possible that this was one of the scenes featuring Hoop and that it was struck out from the play and subsequently rewritten (this time to include Medley), either for performance (perhaps as a last minute 'interloping' addition), or, more likely, for future publication. Happé observes how little the scene contributes to the plot and offers an alternative scenario in which 'Jonson wrote it specially in defiance of the inhibition, but kept it off the stage'⁴⁸. Hoop, then, would have been present elsewhere in the play (perhaps in the original version of the motion?) and edited out just as a new scene featuring Hoop's double Medley was introduced. None of these conjectures can be confirmed with any certainty, however. Herbert's record and the title of the Scene Interloping serve above all as reminders that the changes were made to the play at some point between Herbert's licencing and Thomas Walkley's publication: that we have the play in a state in which it was first acted is just as likely as that we have the play in a large measure as it was first composed (Hoop and Medley excepted), but not as acted. The possibility that the printed text differs markedly both from the original composition and from the playhouse manuscript cannot be discounted, either.

A note should be made of the five other plays published after 1616, all of which have a much more transparent textual history than the cases examined above. *Bartholomew Fair*, *The Devil Is an Ass*, and *The Staple of News* were meant to be the first items of the projected second folio in 1631, but the poor quality of John Beale's printing presumably dissatisfied Jonson to the extent that he cancelled the publication.⁴⁹ The printed copies of the three plays were then used for the production

⁴⁸ Happé, 547.

⁴⁹ 'It is the lewd printer's fault that I can send Your Lordship no more of my book done.' Ben Jonson, 'Letter 15, to William Cavendish, Earl of Newcastle,' *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 5.343.

of F2 (vol.2) in 1640, by which time Jonson was already dead. Even though the number of inconsistencies and misprints is indeed indicative of the carelessness of Beale's compositors and the inadequacy of the press-corrections, there is nothing to suggest that the texts themselves have been tampered with. Like many other texts for Jonson's plays, these seem to have been provided by the author rather than by the playhouse and editors speak of foul papers rather than prompt-books. The most commonly recognised indicators of provenance in these plays are the occasional loose ends, incomplete stage directions, confusing speech prefixes, or minor characters' movements or actions which lack clarification, all of which one might expect in Jonson's autograph, but, presumably, not in a prompter's copy. Thus John Creaser suggests that the text of *Bartholomew Fair* was set from an unrevised authorial manuscript, messy enough to confuse the compositors, whose errors in punctuation were countless.⁵⁰ Tony Parr identifies Jonson's influence over (if not autograph of) Beale's text for *The Devil is an Ass* on the basis of the presence of many of 'the 'literary' features that Jonson sought to give the printed versions of his plays', and wonders whether the reduced frequency of errors might indicate 'a reasonably clean scribal copy'.⁵¹ Joseph Loewenstein, surveying the irregular frequency and style of stage directions in *The Staple of News*, finds the text confusing, certainly Jonson's, but perhaps registering 'contamination from a playhouse document'.⁵²

The New Inn was published in a tidy octavo in 1631 and the small volume presents perhaps the least problematic text of all Jonson's plays. Focusing on the preliminary materials, the style of stage directions, spelling, and the appended poem 'Come, leave the loathèd stage', both Michael Hattaway and Julie Sanders agree that the text for the octavo came from Jonson rather than from the actors.⁵³

⁵⁰ See John Creaser, 'Bartholomew Fair: Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web. Also, John Creaser, 'The 1631 folio (F2(2)): Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

⁵¹ See Tony Parr, 'The Devil is an Ass: Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

⁵² See Joseph Loewenstein, 'The Staple of News: Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

⁵³ See Michael Hattaway, 'Introduction,' *The New Inn*, ed. Michael Hattaway (Manchester: Manchester University Press, 1984), 12, and Julie Sanders, 'The New Inn: Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

The fact that some extant copies feature the original name 'Cicelie' for Lady Frampul's chambermaid (later changed for 'Prudence') suggests that the printer's copy was unrevised and that it was not until Jonson provided the additional materials, including a second epilogue which explains the change of the name, that the text was updated in all but the earliest copies. *The Magnetic Lady*, printed posthumously, also seems to have been set from Jonson's own copy—one of those 'true and perfect copies' which Jonson bequeathed his literary executor, Sir Kenelm Digby—reproducing as it does his characteristic spellings, contractions, punctuation, and scene headings. In this case, there is no evidence of a later revision.⁵⁴

That many of Jonson's printed plays do not show signs of post-performance revision of actors' lines does not, of course, rule out the possibility that such revisions took place. While Jonson's attention seems to have focused on the look of the printed page, and the imitation of the norms employed for the plays of Aristophanes, Terrence, or Plautus, there is no guarantee that the changes to the text made during its transition from manuscript to print were merely formal and visual. What may inspire confidence in the printed volumes is first the fact that, as observed above, Jonson was in the habit of informing his readers of the alterations made in his texts, and secondly, that when Jonson did revise, he seems to have had particular theatrical occasions in mind.⁵⁵ The new ending of *Every Man Out*, for instance, was presented in the 1616 folio as one '[w]hich, in the presentation before Queene E. was thus varied'⁵⁶. The alternative epilogue for *The New Inn* was composed to justify Jonson's play to the theatre audiences, although 'the play lived not in opinion to have it spoken.'⁵⁷ The revised version of *Cynthia's Revels* published in the folio presents a more complex case. It features a number of new scenes, four of which provide a new opening for Act 5 and hinge upon the mock duel

⁵⁴ One should remember, however, that the King's Men themselves seem to have added some unlicensed passages during the original performance. These passages caused offence and the actors were later forced to admit that the fault lay not with the poet or the licenser, but with them. How commonly the actors took such liberties and how extensive their additions or revisions were is unfortunately impossible to establish. See N.W. Bawcutt, *The control and censorship of Caroline drama : the records of Sir Henry Herbert, Master of the Revels 1623-73* (Oxford: Clarendon Press, 1996), 46, 52, 184.

⁵⁵ The only two exceptions seem to be *Sejanus* and the folio version of *Every Man In*.

⁵⁶ Jonson, *The Workes*, 175.

⁵⁷ Ben Jonson, *The new inne*, London, 1631, H1(r).

of courtliness, an event of potentially outstanding physical comedy on stage, but one which does not read very well on the page, as discussed in the following chapter.

It is also worth noting that Jonson's revisions affecting actors' lines have been located only in Jonson's early plays and all of them are in fact part-sensitive. The case of *Cynthia's Revels* is discussed in detail below. *Poetaster* might provide an even more straightforward example of a part-sensitive revision. In this play, the verse dispute between Horace and Trebatius in *Poetaster* (3.5) struck some critics as out of place and possibly a late addition to the play. If this is so—and the fact that Jonson does not identify the scene as new either in Q or F means that it might not be so—the necessary adjustments of parts would be trivial. Trebatius appears nowhere else in the play, so his part would be entirely new, and the part of Horace would simply incorporate a new block of text, probably on a new sheet, which would not interfere in any way with the rest of the lines. Similar case can be made for what seems to be a late addition of the character called Antonio Balladino in 1.1 in *The Case Is Altered*: the impact of the inclusion of this new character on the existing parts is minimal.

There was a practical consideration to such a careful handling of texts in print. To be sure, Jonson never acknowledged that the printed volumes could be of use to the playhouses—and his editorial efforts ostensibly privilege the readers—but he would have been aware of the fact that printed plays could sometimes find their way to acting companies. In cases where the playhouse manuscripts were lost, stolen, damaged, or simply too messy to be of service, the published play would have been the easiest replacement. Playhouses were always imagined as the domain of the manuscript, contending with, or feeding into, the printed book, and this assumption seems on the whole correct, but it led the scholars of the early modern theatrical culture to disregard the possible ways the printed texts could have returned to the theatre. And yet, many seem to have done so, sooner or later: Alexander Pope commented in his edition of Shakespeare's works on an old quarto of a Shakespeare play which had the chance to consult, a book which had 'the parts divided with lines, and the Actors' names in the margin'⁵⁸. Edmund Malone examined a quarto of *Romeo and Juliet*, possibly the 1599 edition, in which

⁵⁸ Alexander Pope, *The Works of Shakespear*, 6 vols. (London, 1723-25), 1.xvii.

‘the [...] directions in this copy appear to be of a very old date, one of them being in the ancient style and hand—“*Play musicke*”’⁵⁹. More recently, G. Blakemore Evans edited a series of seventeenth-century Shakespearean prompt-books which includes three pre-Restoration prompt-books and well over a dozen Restoration prompt-books, all prepared from the printed folios.⁶⁰ Finally, as has been suggested above, there is a possibility that the texts for *Volpone* and *The Alchemist* which Jonson readied for publication in his 1616 folio were quartos of these two plays marked up for performance by the King’s Men, presumably after the original promptbooks were lost in the fire which destroyed the Globe in 1613.

As a playwright confident of his plays’ lasting value and an author whose works seem to have perished in fire on more than one occasion, Jonson might well have anticipated future revivals that would rely on the printed books. The plays which he himself saw into print, then, may reveal just as much about his interest in the actors’ study and performance as the handful of his plays which the stationers seem to have acquired directly from the actors. The one obvious complication to such hypothesis is, of course, the lack of informative stage directions in many of the printed plays. If Jonson truly expected the acting companies to mount revivals from his printed texts, would he not take care to provide at least all the necessary entrances and exits? Is it possible that Jonson felt this matter to be best handled by the actors and the prompter and deliberately left these choices up to them? Was Jonson allowing the actors some room for improvisation after all? If he indeed anticipated any future revivals that would use his printed texts, this would seem to be the only logical conclusion. That this need not have been the only matter on which Jonson expected the actors to exercise their own judgment and make their own performance decisions, however, is a notion which the following chapters dealing with the specific challenges of Jonsonian parts seek to explore. It is also a notion that provokes further questions about Jonson’s relations with the acting companies of his day. Chapter

⁵⁹ Edmond Malone, *Supplement to the Edition of Shakespeare’s Plays Published in 1778*, 2 vols. (London, 1780), 1.26n. Stern identifies this text in *Rehearsal*, 1.

⁶⁰ Evans’s series is now freely accessible in an electronic form at *Shakespearean Prompt-Books of the Seventeenth Century*, ed. G. Blakemore Evans, Bibliographical Society of the University of Virginia, Web.

three addresses them as it examines the historical evidence of Jonson's presence and reputation among the actors.

To summarize the points made above and outline which publications can be confidently used as source texts from which parts can be reconstructed, and which pose difficulties:

The Case Is Altered—Q reliable source text (i.e. fairly close to the theatrical manuscript) featuring ample evidence of theatrical origins; the text was almost certainly provided by the actors. The character of Antonio Balladino might be a part-sensitive addition.

Every Man In His Humour—Q reliable source text which likewise appears to have been based on a playhouse manuscript; F problematic as a source text with revisions that were almost certainly purely literary (see chapter two).

Every Man Out of His Humour—both Q and F somewhat problematic; the exceptionally lengthy text of both versions ('as it was first composed') probably cut down for performance.

Cynthia's Revels—Q reliable; F problematic, although the additions expanding the play by almost a third (perhaps for a court performance?) are theatrical and part-sensitive.

Poetaster—Q is reliable and, for the purposes of this study, preferable to F; 3.5 might be a part-sensitive addition.

Sejanus—both Q and F highly problematic; an unknown amount of the text, possibly a sizeable portion, has been rewritten.

Eastward Ho!—somewhat problematic as a source text; collaborative play; strong likelihood of the text being based on a playhouse manuscript, but also of censorship.

Volpone—both Q and F reliable; Q preferable to F; Q possibly became the King's Men's prompt-book at some point.

Epicene—reliable source text; probably based on a playhouse manuscript ('not a line or syllable in it changed from the simplicity of the first copy').

The Alchemist—both Q and F reliable; Q preferable to F; Q could have been used as a prompt-book by the King's Men.

Catiline—both Q and F reliable and barely distinguishable; F preferable to Q.

Bartholomew Fair—reliable source text in spite of the abundant evidence of printer's carelessness; text might have been an unrevised authorial manuscript.

The Devil is an Ass—reliable source text, with similar caveats as *Bartholomew Fair*.

The Staple of News—reliable source text; text authorial, but possibly updated to register revisions in a playhouse manuscript.

The New Inn—reliable source text.

The Magnetic Lady—reliable source text; the play, however, is known to have been expanded in performance to include unlicensed (and probably not authorial) passages.

A Tale of a Tub—somewhat problematic; uncertain bibliographic narrative of censorship and pre- and/or post-performance revision informs the 'Scene Interloping' and the concluding 'motion' in 5.10.

2 Revised Scenes in *Cynthia's Revels*

There are three plays that Jonson saw into print much changed from the way they were first presented on stage. *Sejanus*, as the author informs his readers in the preface, was originally a collaborative play, and has been rewritten so as to present the readers with a text that can be published under Jonson's name only.⁶¹ Since no earlier version of this text survives, it is impossible to say how much has been changed, but it is nevertheless clear that the changes were made for a literary, not a theatrical, occasion. In the case of the other two plays, *Every Man In* and *Cynthia's Revels*, the revised texts appear in Jonson's 1616 folio and both differ markedly from the texts previously published in quartos, which seem to be much closer to what was performed on stage in 1598 and 1600 respectively.⁶² What occasioned the rewriting of these two plays is somewhat less clear, but this chapter will argue that while *Every Man In* was, like *Sejanus*, probably altered for the purposes of publication, *Cynthia's Revels* was probably reworked to better serve actors involved in a theatrical revival.

Every Man In has been revised more extensively than any other Jonson play. Not only is the play's setting changed from Florence to London and all the characters renamed to fit in the locale; Jonson also takes pains to adjust various passing references to places and events the better to evoke the contemporary London scene—as well as the spirit of his later comedies which fully embrace the English settings, such as *Eastward Ho!*, *Epicene*, *The Alchemist*, or *Bartholomew Fair*.⁶³ This, along with myriad of other small alterations in phrasing, additions, and changes to the act-and-scene structure, would have made it all but impossible to bring the existing actors' parts in line with the revised text

⁶¹ Ben Jonson, 'To the Readers,' *Seianus his fall* (London, 1605), ¶2(v), EEBO. Web

⁶² Minor alterations have been made in other plays (see chapter 1 for details), but only the changes made in *Cynthia* and *EMI* warranted separate publication of the Q and F versions of both plays in the *Cambridge Edition of the Works of Ben Jonson*.

⁶³ For a discussion of the changes designed to accommodate the original plot in the contemporary English settings, see David Bevington, 'Introduction,' *Every Man In His Humour*, Folio Version in *Cambridge Edition of the Works of Ben Jonson*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 4.621-624.

and to revive the play with actors still familiar with the original version. To consider only a couple of examples of revisions that would have had to be made in the parts (with sections in bold indicating folio additions):

‘Matheo’ / ‘Matthew’

_____ [How?] *extempore?*

I, would I might bee ~~damnd~~ **hang'd** else: aske signior ~~Bobadilla~~ **Captayne BOBADILE**. He saw me write them, at the:—(poxe on it) the ~~Miter~~ **starre**, yonder.

_____ [owne] [I] fayth [have] [good] luck.

~~Signior Slr~~, did ~~you~~ **your eyes** ever see ~~tast~~ the like clowne of him, where we were to day:, signior ~~Prosperos~~ **Mr. Wel-bred's halfe** brother? I thinke, the whole earth cannot shew his like ~~by Iesu parallel, by this day-light.~~⁶⁴

‘Bobadilla’ / ‘Bobadill’

_____ [Who] *Giuliano?* [my] [brother] **DOWNE-RIGHT?**

~~Giuliano~~ **He**. Signior ~~Prospero~~ **M^r. WELL-BRED**, I know not in what kind you hold me, but let me tell **say to** you this: as sure as ~~God~~ **honor**, I ~~do hold~~ **esteeme** it so much out of mine honor ~~& the sunne-shine of~~ reputation, if I should but ~~cast to through~~ the least **beame of** regard, vpon such a— dunghill of flesh; I protest to you (as I haue a soule to bee saued) I ~~ne're saw any gentlemanlike part in him: and there were no more men liuing vpon the face of the earth, I should not fancie him by Phoebus.~~

_____ [of] [my] brother.

I, protest to you, as I haue a thing to be sau'd about me, I neuer saw any gentleman-like part--

_____ [some] [other] discourse.

With your leaue, sir, and there were no more men liuing vpon the face of the earth, I should not fancie him, by S. GEORGE.

_____ [to] [a] gentleman.

⁶⁴ The extant manuscript parts and the parts reconstructed in *Shakespeare in Parts* serve as a model for the formal arrangements applied to the parts presented here: the long lines (or ‘tails’) preceding the cues signify someone else’s speech, and the cues consist of three words (unless the last line is even shorter), which is probably as much as the professional actors would have normally received; cues consisting of two or even one word seem to have been common, however, and the extracts presented here might therefore be a times more generous than the original documents. For this reason, all cue words with the exception of the last one in each cue appear in square brackets: they might or might not have been included as cue words on the part.

~~Signior Sir~~, I must tell you this, I am no generall man, **but for M^r. WEL-BRED'S sake (you may embrace it as a most high, at what height of fauour, you please)** ~~for (by the host of Egypt) but that~~ I **doe communicate with you: and** conceiue you, to bee a gentleman of some parts, I loue few words: ~~you haue wit: imagine.~~

The first example taken from the part of 'Matthew' illustrates little more substantial than the changes required by the new setting (i.e. the change of names and styles of address, e.g. the tavern name, 'Mitre', is changed to 'Star'⁶⁵), and the toning down of oaths, perhaps (although not necessarily) in a response to the 1606 Act to Restrain Abuses of Players. It also shows how frequent such changes would have had to be and how messy the parts would get as a result. In addition to this, one of the cues for Matthew has been changed entirely and three small alterations—'did you ever see' to 'did your eyes ever tast', 'brother' to 'halfe brother', and 'like' to 'parallel'—fill the part with verbal half-echoes of the original. The changes made to the ends of Matthew's two speeches here also mean that two other cues on a different part or parts would have had to be changed. The second example, from the part of 'Bobadill', represents a more extreme case: alongside the altered names, addresses, and religious language, the part now has to accommodate fairly extensive rephrasing (e.g. 'I am no generall man, embrace it as a most high fauour, for (by the host of Egypt) but that I conceiue you, to bee [...]') to 'I am no generall man, but for M^r. WEL-BRED'S sake (you may embrace it, at what height of fauour you please) I doe communicate with you: and conceiue you, to bee [...]'), as well as two completely new speeches. Also of note are, again, the altered speech endings which would affect cues for a different actor: 'him by *Phoebus*.' is now 'vpon such a—' and 'haue wit: imagine.' becomes 'loue few words.'

The folio version of *EMI* thus makes sense only as a text that has been revised without any consideration of the impact the revision would have had on actors' parts: an unlikely proposition if the revisions were intended to affect a theatrical revival, but a very plausible one if they were meant

⁶⁵ Fran C. Chalfant argues that '[t]his shift would be in keeping with the topological which Jonson imposed upon the Folio, where nearly all the action takes place in the neighbourhood of the Old Jewry' and locates The Star as a tavern on the nearby Coleman Street. See Fran C. Chalfant, *Ben Jonson's London: A Jacobean Placename Dictionary* (Athens: University of Georgia Press, 1978), 130, 167-168.

to bring the text more in line with the style of the other plays intended for publication in the 1616 folio.⁶⁶ That Jonson might still have been working on the revisions even as the folio was being printed is one possible explanation for the fact that Stansby's printing house began the publication not with *EMI*, the play intended to stand first in the collection of Jonson's plays, but with *EMO*, which was to follow, and why most of *EMI* was printed only after all the other plays had already been completed.⁶⁷ David Bevington, the editor of the folio *EMI* for the *Cambridged Edition of the Works of Ben Jonson* (hereafter *CWBJ*), argues, furthermore, that Jonson revised his play not from a manuscript, theatrical or otherwise, but from a marked-up copy of the quarto published in 1601, as some of the errors printed in the quarto were reproduced in the folio.⁶⁸ This would make sense in the light of the present argument: Jonson was not revising a theatrical document because he was not revising performance. And, if the King's Men at any point intended to revive *EMI* in its revised form, the only feasible option would have been to approach it as a brand new play; that is, to prepare all the parts anew and have the actors learn them from scratch.⁶⁹

The folio *EMI*, which is full of minute alterations and overhauls the original act-and-scene divisions, nevertheless remains very faithful to the original plotting and remains of roughly the same length. *Cynthia's Revels* is a different matter altogether. The quarto version, published in 1601, presents a shorter text that has been, until recently, disregarded in favour of the longer text found in Jonson's 1616 folio. The folio text includes long sections of new material ostensibly written to give the actors more opportunities for elaborate physical comedy. The editors of the Oxford *Jonson* set the standard for the following decades by favouring the folio version, partly due to their general preference for folio material over the material published previously in quartos, partly due to the

⁶⁶ It is very unlikely that there would have been a revival by another company, and even more unlikely that Jonson would have revised the play for such an occasion. The King's Men owned and performed the play as late as 1631. See David Bevington, 'Every Man In His Humour: Stage History', *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

⁶⁷ See David Bevington, 'Every Man In His Humour (F): Textual Essay', Web.

⁶⁸ Bevington, 'Introduction,' 626.

⁶⁹ E. K. Chambers argues that the performance of *EMI* at court which took place on 2 February, 1605 might have been the occasion for which Jonson undertook the revisions, but, given the difficulties discussed above, this is highly unlikely. See E. K. Chambers, *Elizabethan Stage* (Oxford: Clarendon Press, 1923), 3.360.

editorial belief—still unchallenged in the early decades of the twentieth century—that having more of a good author is always better than having less. Henry de Vocht presented a lone dissenting view in 1950, making claims for the superior quality as well as greater authorial oversight of the quarto text and arguing that the thousand or so lines found in the 1616 folio version of the play, once discarded to make for a better, smoother play and kept out when *Cynthia* was then printed as the 1601 quarto, were carelessly reintroduced into the composition in William Stansby's printing shop.

The publication of *CWBJ* marked a decisive shift in current scholarly perception of the play. Eric Rasmussen and Matthew Steggle reaffirm de Vocht's assertion of the superiority of the earlier publication, but claim that the folio-only material was a later addition to the text, rather than part of the original composition cut and later reintroduced by Stansby's printers. They point out 'the inconsistencies that [the folio-only sections] introduce into a previously more coherent text', as well as the damage that the additions do to the perceived timescale, which, spanning a single day in the quarto, was 'almost plausible' before the revision. 'While one can be reasonably certain that the folio changes are later additions,' the editors conclude, 'the problems of when, and in what circumstances, they were written, and of how, exactly, they made up a whole play, remain intractable.'⁷⁰ There are no strong clues about the date (or dates) of the additions; the Cambridge editors point out 'hints of a Jacobean flavour to some of the additions', but refrain from guessing at a precise origin for them.

The examination of actors' parts reconstructed from the 1601 quarto of *Cynthia* and the 1616 folio presents a good opportunity to consider the impact a textual revision can have on such documents. Would the changes necessitate re-writing all of the major parts, or could they be incorporated into the existing parts? In how many cases would the actors need to re-learn their cues? And could such comparisons of pre- and post-revision parts reveal new information about the occasion and purpose of the additions? That the Cambridge editors decided to print both versions of *EMI* in their entirety while choosing to print the whole of the quarto version of *Cynthia* and only the heavily

⁷⁰ Eric Rasmussen and Matthew Steggle, 'Introduction,' *Cynthia's Revels*, Revised Scenes from the 1616 Folio in *Cambridge Edition of the Works of Ben Jonson*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 5.3-8.

revised or added scenes in the folio is already a useful indication of the nature of the revisions. The first two acts and most of Act 3 of the folio *Cynthia* contain only very minor additions to the text: a handful of phrases added to some of the longer speeches, an occasional new, short line, and some tweaked punctuation. 3.1 and 3.4 have longer additions, as has much of Act 4, where the two main new passages are a couple of additional party games. Act 5 begins in the folio with a brand new sequence of the mock duel of courtliness (5.1-5.4), before sliding back into the quarto narrative which concludes with the masques for Cynthia, the revelations, and Cynthia's judgment.

The minor additions and changes made to the text in Acts 1 and 2 and in 3.2, 3.3, and 3.5 could have been easily incorporated into the existing parts, as they require only small alterations and additions that could fit in the margins. Their impact on the story or the satire is minimal and the first half of the play proceeds the same way in both versions. The two extended scenes in Act 3, 3.1 and 3.4, feature about thirty-three and twenty-two new lines respectively. The first addition extends the dialogue of Amorphus and Asotus in 3.1; no one else is present on stage. Amorphus gets most of the new material here, while Asotus's short questions merely keep prompting yet more ridiculous advice from his would-be court mentor. In dramatic terms this is a very simple extension, requiring changes in only two parts, perhaps on extra sheets, and impacting only one other actor—or perhaps the prompter—by introducing a new cue that leads on to the next scene. The additions in 3.4, a scene involving only Crites and Arete, are even more part-friendly as all the new lines are given to only one character, Crites, and are always inserted in the middle of his existing speeches, i.e. all the cues remain the same in this scene. Arete's part would, as a consequence, read the same; only Criticus's name is updated to 'Crites', so that, for example, 'Patience, Criticus' becomes 'Patience, gentle Crites'.

The changes in Act 4, which dramatizes one gradually evolving situation with scene changes merely signalling new arrivals or departures, require more effort to implement: the ladies' banter in 4.1 featuring some new exchanges, the two new party games in 4.1 and 4.3, and the alterations in the conclusion to Act 4, which postpone the masques and lay the ground for the mock duels, are the major areas where the parts would require a more substantial revision and, given the number of characters

on the stage who participate in the games, some extra rehearsal. Almost all of the major characters have at least two or three new lines to speak here, with some being given substantially more than that. The leading female characters, Moria, Philautia, and Phantaste, for instance, all have enough new material to warrant the writing out of their parts in this sequence anew, or at the very least the preparation of new sheets containing the 'new' longer speeches. The character of Phantaste in particular rises in prominence in this scene as she virtually orchestrates the two new party games: perhaps a sign of Jonson's growing confidence in the acting skills of the boy actor cast in that role. Amorphus, in turn, becomes more prominent by the end of the act, preparing the audience for his comic exhibitions to come, and Cupid with Mercury have a new coda that signals the largest addition to the play, the four new scenes at the beginning of Act 5.

The new Act 5 brings the largest additions to many of the existing parts, with dozens of new speeches for Crites, Amorphus, Hedon, Anaides, Mercury, Phantaste, and others, and also calls for distribution of about ten new minor parts and bit parts, such as the Jeweller, the Perfumer, or the Barber. Updates to actors' parts, however, may not be as difficult as it first appears. First, since the whole sequence of about 770 lines is new, the most likely way of updating roles would have been to undertake a fresh copying-out of parts from the new material onto new sheets that could then complement the parts already in existence, or in the case of the entirely new parts, be given straight to the actors who were to study them. Second, some of the larger existing parts have nothing to say in Act 5 (although they all appear in Crites's masques later), and so the new sheets with the 5.1-4 material can be simply attached right at the end of the existing scrolls. This is true for the parts of Anaides, Asotus, Hedon, and Philautia. Amorphus and Phantaste have only one speech to speak each after the folio passages, which, along with their incantations in the concluding Palinode (if these were at all featured in their parts), could have been conceivably cut (perhaps literally) from the old parts and pasted at the end of the new sheets. Only Mercury and Crites have more lines to speak after their performance in 5.1-4, but even then the sheets with the lines that remained might have been

detached and re-attached at the end of the Act 5 additions.⁷¹ The other parts in the revised play are either brand new, or are unaffected by the 5.1-4 material.

Thus, even though the added sequence of the mock duels in Act 5 is by far the most substantial addition, it is easier to imagine how it could have been transferred onto the existing parts than how the various additions to Act 4 were made. There the additions are interspersed across five scenes containing almost all of the original text that will have been already written out in parts, studied, and performed. The additions in Act 4 also involve everyone on stage, so, unlike the changes in the earlier parts of the play, they require almost all of the parts to be revised to some degree. Given that some parts receive no more than three short, consecutive lines (i.e. the characters' contributions to one of the party games), while others are expanded with multiple long speeches, neither a series of discrete emendations to existing parts nor the breaking down of the entire act into individual parts is an entirely satisfactory solution. The former would have been appropriate for Acts 1, 2, and 3, while the latter seems an obvious approach to the new scenes in Act 5—but Act 4 has at the same time too much of the new and too much of the old text to suggest one sole way of handling the revisions. One can conjecture that in this case the boy actors themselves were expected to make the appropriate changes in their parts during an ensemble rehearsal of the new material (the staging of Act 4 being complicated enough to require additional rehearsal anyway). The party games, for instance would have been very easy to incorporate with the boy actors taking dictation and instruction from a master, the rules and the progression of the games being a powerful mnemonic device.

Other circumstances need to be factored in. So far, the discussion of Jonson's revisions in *Cynthia* has assumed that they were all written with a future performance in mind—perhaps at court, perhaps at a late revival—and that they were all written around the same time. Neither of these assumptions needs to be correct. In fact, a somewhat more complicated scenario would make more sense of the uneven distribution, focus, and purpose of the additions. Regardless of whether Jonson's revised

⁷¹ Or, as discussed below, discarded altogether, as Jonson might have intended the added material in Act 5 to replace, rather than preface, the original ending.

version of the play was ever actually performed (no records of this survive), it is almost certain that the mock duels of courtliness in 5.1-4 were written specifically for actors rather than readers. As printed on the pages of the 1616 folio, or even in any modern edition of the play based on the folio version, the series of courtly demonstrations and skirmishes between Asotus, Amorphus, and Mercury make very little sense: the comedy lies squarely in the ridiculous one-upmanship of overblown gestures and increasingly extravagant costumes. Words themselves merely accompany the action but not even stage directions suggesting possible actions (e.g. 'They act their accost severally to the lady that stands forth' in the folio) make them particularly entertaining in and of themselves.

The entire sequence is in fact an extraordinary example of Jonson's willingness to allow the actors' wit, rather than his own, carry the play. There are few similarly sustained passages in Jonson that come near the openness of these scenes, few sequences that give actors comparable liberties and that so clearly subordinate the effect of Jonson's words to the effect of physical action. The series of histrionic performances of Tucca's pages in *Poetaster* (3.4) might be one, Lantern's puppet show in Act 5 of *Bartholomew Fair* might be another. In any case, it is extremely unlikely that Jonson would have written 5.1-4 of *Cynthia*, one of his most performance-dependent comic set pieces, only for his readers. The easiness with which the material can be incorporated into existing parts is a further clue that this portion, at least, was Jonson's part-sensitive revision of the play for an acting company. Consequently the conclusion of the previous act that has been substantially revised to prepare the ground for the comic contest must also be considered to be performance-oriented, even though the textual changes there are harder to implement.

A similar argument can be made about the two new party games added to 4.1 and 4.3. Although these passages are easier to follow on the page than the duel of courtliness, their comic effect, which relies on the text as much as on the action, is not particularly satisfying in written form. The second game—'a thing done and who did it, etc.'—in particular is effective in performance rather than on the page, as are all comic scenes involving quick, carefully orchestrated exchanges between multiple characters. Timing and the building of suspense and expectations by eight different actors does not

translate very well onto the page and Jonson might have been encouraged to make this particular addition by the success of the original party game—‘substantives and adjectives’—in performance. The earlier of the two new games—the ladies’ ‘wish’ game—is perhaps more suited to the page than the one that follows, being wordier and involving only four characters, but it seems to have been written with the same purpose as the ‘thing done’ game and so it was probably also written to give the boy actors a further opportunity to satirize courtly manners and pastimes. That is not to say that the Act 5 additions and the two new games were all written at the same time, or even that the two games were conceived simultaneously, but, given how rarely Jonson appears to have revised his plays on behalf of theatre companies in general, it is more likely that all this extra material was provided for one particular occasion.

The purpose of the more extensive additions to 3.1 and 3.4 is somewhat less clear. The former offers further ridicule of the pretensions of upwardly mobile gentry and develops the strange relationship between the (self-)deluding Amorphus and his incompetent protégé, Asotus. The latter extends Crites’s jeremiad on the corruption at court, reminding William Blissett of John Donne’s fourth *Satyre*, which mocks the familiar sights of the royal presence chamber, and which indeed might have been Jonson’s inspiration for Crites’s new lines. The extended scene with Arete, Blissett speculates, reads ‘like a sort of formal verse satire on the court designed to please the author of *Satyre IV*.’⁷² These two additions, like the new material in Act 4, contribute only more of the same, but, unlike the Act 4 material, they do not necessarily supply extra comic value in performance. It is much less clear whether they were written for actors or for readers, although, as has been pointed out, both new passages are very part-sensitive, impacting only three parts in total and, with the exception of the part of Hedon, which would begin the next scene on a different cue, requiring no changes on any other part. Again, the passages might have been invented to give more lines to performers who proved to be particularly strong; the later additions seem to support this conjecture: Amorphus, Asotus, and

⁷² William Blissett, “‘The strangest pageant, fashion’d like a court’: John Donne and Ben Jonson to 1600 – parallel lives”, *EMLS*, Special Issue 7 (2001), 8.1–51, esp. 34, 41. See also Eric Rasmussen and Matthew Steggle (eds.), *Cynthia’s Revels*, Revised Scenes in the 1616 Folio, *CWBJ*, 5.14n.

Crites are all very prominent in the courtly contests added to Act 5. There is some likelihood, therefore, that the larger additions in 3.1 and 3.4 were also intended for a performance, even if they are not as obviously theatrical in nature.

It is the much smaller, but also more numerous additions scattered across the first half of the play (and appearing occasionally in the second half) that most give the impression that Jonson's revisions anticipate a literary rather than theatrical reappearance of the play. It has been pointed out that in most cases these changes can be easily made in actors' parts, too: extra lines, if short, would have been relatively easy to squeeze in, and discarded phrases could have been simply crossed out. Nevertheless, the benefits these changes would have brought to the actors are not always clear. The changes seldom take the revised speeches in new directions or give new insights into the characters. To consider just a few examples (the folio changes appear in bold here):

'Amorphus'

_____ [a] [good] while.

Sir, shall I say to you for that Hat? be not so sad, be not so sad; tis a Relique I could not so easily haue departed with, but as the *Hieroglyphick* of my affection; you shall alter it to what forme you please, it will take any block; I haue ~~varied it my selfe~~ **receiu'd it varied (on record)** to the three thousandth time, and not so few: [...]

'Mercury'

_____ [His] [name,] HERMES?

~~Criticus~~ **CRITES**. A creature of a most perfect and diuine temper. [...] In summe, he hath a most ingenuous and sweet spirit, a sharp and season'd wit, a straight iudgment, and a strong mind.; ~~constant and vnshaken~~ *Fortune* could neuer breake him, nor make him lesse. [...]

'Hedon'

_____ [saluted] [thee,] HEDON?

No, some idle FVNGOSO ~~I warrant you,~~ **that hath got aboute the cup-board, since yesterday.**

‘Anaides’

_____ [I] ~~[warrant] you.~~ **[cup-board,] [since] yesterday.**

S'lud, I neuer saw him till this morning, and he salutes me as familiarly, as if we had knowne together, since **the deluge, or** the first yeere of ~~the siege of Troy~~ **Troy-action.**

All these examples strongly resemble the fussy textual revisions in Jonson's folio version of *EMI*: Jonson appears to be tinkering with small and/or subtle points that are hard to imagine as being of great importance to actors. It ultimately matters little who kept altering ('varying') the hat that Amorphus presents to Asotus in the first excerpt, even though it appears to have mattered enough to Jonson, but the change is minor and occurs in the middle of the speech, and as such it is of no consequence to any other actor. Similarly, Jonson seems to have pruned redundant phrases in his longer speeches, as witnessed in the second excerpt, the part of 'Mercury', and here, again, the cut is inconsequential. Actors were—and still are—likely to be making similar cuts, either deliberately or due to forgetfulness, on a regular basis. The potential inconvenience sometimes resulting from Jonson's toying with his text is apparent in the other two excerpts, where Jonson's new embellishments actually alter actors' cues: 'I warrant you' changes to 'cup-board, since yesterday' and 'siege of Troy' changes to 'yeere of Troy-action'. The changes are again comparatively small and easy to implement, but, from the actors' perspective, they also unnecessarily mess up the scripts. Had Jonson been concerned with the difficulties arising from altering the cues, he could have easily placed the former at the end of Hedon's new phrase (i.e. '[...] **since yesterday**, I warrant you.') and retained the latter, leaving the added reference to the Biblical flood to convey Anaides's conceitedness.

It is then possible to argue that the minor revisions of the kind showcased above were not in fact made at the same time as the extensive additions in Acts 4 and 5 and possibly in 3.1 and 3.4. While the latter strongly suggest a revision prompted by a theatrical revival, the former might have been introduced later, perhaps around the same time as the countless minor revisions in the folio *EMI*,

which those in *Cynthia* strongly resemble. This might help with dating the folio additions: if the new passages were indeed written to capitalize on what proved to be successful elements of the original production, then this would suggest an early date: a revival of the play mounted while the boy actors responsible for the successes of the original staging were still with the company. As discussed below, some parts greatly increased in prominence and these could have been extended specifically to reward strong performers. The company, the Children of the Queen's Revels, also known as the Children of Blackfriars, underwent a transformation in 1608 when they were temporarily banned from performing and later probably merged with the Children of the King's Revels, based at the Whitefriars.⁷³ By this point, some of the original actors would no longer have been with the company, and the likelihood of reviving a stage satire some eight years after the original performance does not seem very strong, either. On the other hand, the folio cast list of *Epicene*, first performed by the reformed Children's company at the Whitefriars in late 1609 or early 1610, indicates that some no-longer-boy actors kept playing prominent parts even when they were between seventeen and twenty-two years of age. The merger of Queen's with King's Revels, and the remounting of the play for this mixed company, would also account for Jonson's introduction of ten brand new parts in Act 5.

So, it is possible to speculate that at least some of the revisions in *Cynthia* were occasioned by the Children's restart at the Whitefriars in 1609.⁷⁴ Alternatively, the new material might have been written for a much earlier revival, sometime after the death of Salomon Pavy in 1602—the reference to 'Sall' in the quarto 'Praeludium' was changed to 'child' in the folio 'Induction'. As argued by Rasmussen and Steggle, this revival was probably after King James's accession, although not later than 1608. The less prominent and less part-sensitive revisions might be dated closer to the publication of the folio in 1616, although there is little evidence for this apart from their affinities with the revisions

⁷³ Lucy Munro, 'The Whitefriars Theatre and the Children's Companies,' *Ben Jonson in Context*, ed. Julie Sanders (Cambridge: Cambridge University Press, 2010), 116.

⁷⁴ Intriguingly, the performance area at the Whitefriars seems to have been long and narrow and, as such, suitable for comic duelling scenes, such as the one in *Epicene*, 4.5, or, indeed, the sequence of courtly skirmishes in *Cynthia*. Was Jonson revising not only with the reformed company but also with the new space in mind? See Munro, 'The Whitefriars,' 117-118.

of *EMI*. The possibility that all of the changes to the text behind the 1601 quarto were made at the same time should also be considered. This scenario would make the process of revising actors' parts a good deal more laborious, but not unfeasible. Moreover, some of the minor changes in the text, such as the replacement of 'Sall' with 'child' in the 'Induction', seem to testify to changing theatrical realities. The folio Anaides, for instance, now specifies: 'Sir, **you with the pencill on your chinne**, I will garter my hose with your guts, [...]'—seemingly a reference to an adolescent, pencil-like tuft of hair that might not have been on the other boy's chin a few years earlier. Also, Asotus in the folio version of 3.5 no longer alludes to Marlowe's *Tamburlaine*, but rather attempts to quote Kyd's *The Spanish Tragedy*, a play which Jonson was paid to revise in 1601 and 1602, i.e. in the years following the first performance of *Cynthia* in 1600. Jonson might have been counting on his audiences to remember the recent revival of *The Spanish Tragedy* better than *Tamburlaine* when he was revising his own play:

'Asotus (Q)' / 'Asotus (F)'

LORENZO

_____ [should] [you] protest?
For good will (*deare esteem'd Madam*) and I
hope your Ladship will so conceiue of it: ~~If euer~~
~~you haue seene great TAMBERLAINE.~~
And will, in time, returne from your disdaine,
And rue the suffrance of our friendly paine.

And she in time will fall from her disdain,
And rue the sufferance of your friendly pain.
(2.1.7-8)

How much, then, did the individual actors' parts change after the revisions? When reproduced from the text printed in the 1616 folio, it becomes clear that Amorphus, already the largest part in the quarto text, has become even more prominent, increasing in size by roughly 60% so that the character now speaks around 20% of the play's lines (an increase from 17% in the quarto, see Appendix 2). Nathan Field, listed first in the folio list of principal actors for this play, might have been the original Amorphus in 1600 and Jonson might have expanded the part specifically because of Field's success with it and/or his growing celebrity status. The part could have been revised without much difficulty: the only passages that would not fit on the preexisting document are Amorphus's lines in the extended

dialogue with Asotus in 3.1, his new lines at the end of 4.5 which anticipate the courtship contest, and his lines in the contest sequence itself. The 4.5-5.4 material could easily have been attached at the end of the part, as discussed above, and the 3.1 material could have been included on an extra sheet. The second largest part, 'Mercury', is equally prominent in both versions of the play (it has 14% of lines total), and the only major additions to it are again those in 4.5-5.4, which now represent nearly 30% of Mercury's lines. All other changes in this part are fairly cosmetic, and neither of these two leading parts alters, or receives in altered form, more than a couple of cues.

The part of 'Crites' is likewise greatly expanded by the additions in Act 5, as well as by the new lines in 3.4, but is otherwise, apart from two new short lines in the first scene, almost unchanged. 'Asotus' is a part expanded along the same lines as 'Amorphus', giving further clues that the comic scenes involving the decidedly camp interaction of these two characters were among the most successful of the original production. Another particularly successful performer appears to have been the boy actor who performed the part of 'Phantaste' as this part doubled in size in the folio text. Moreover Phantaste has been made a leading figure during the party games in Act 4, as well as given the longest speech Jonson has ever written for a female character in a play (her own contribution to the 'wish' game). 'Phantaste' thus becomes perhaps the hardest part to update: although many of her new speeches are one-liners, they appear in clusters, as they are all featured in the new sections of the play. If there is a part that would have been worth writing all over again from the scratch, this would have been it. Even after the revision, however, Phantaste does not speak more than about 5% of the play's lines, and so the preparation of the new version of this part would not have been particularly difficult, if it was indeed called for.

The parts that changed least during the revision are those for Arete, Argurion, Cupid, Cynthia, Echo, and the three boys in the Induction to the play, and of course the very minor parts for pages and servants, Cos, Gelaia, Morus, and Prosaites. None of these feature in the added sections in the second half of the play and they rarely contain more than a line or two that has been added or changed. However, all these parts—with the exception of 'Cupid' and 'Cynthia'—are very short and, as such,

much easier to transfer to new actors on the event of a revival. Minimizing the impact of revisions on these parts was therefore probably much less important than doing the same for the major ones. The other group of parts suitable for new actors is the host of craftsmen and merchants introduced in the 5.1-4 sequence, most of which are of the 'Peaseblossom' and 'Mustardseed' (*MND*) variety: brief and interchangeable. 'Featherman', 'Page', 'Barber', 'Milliner', 'Jeweller', and 'Citizen' have been given between one to four lines each; 'Tailor' and 'Wife' only slightly more. The only two completely new parts that do require some skill in acting are those of 'Morphides', Amorphus's cousin (thirteen lines), and 'Perfumer' (twenty-eight lines), a part which actually offers a good opportunity to impress with verbal acrobatics reminiscent of Subtle's alchemical canting in *The Alchemist*. Any, perhaps even all, of these parts could also have been paired with others for doubling purposes.

Finally, it needs to be considered whether, as Rasmussen and Steggle suggest, the sizeable additions to Act 5 were not in fact meant to replace the staging of the two masques for Cynthia (5.5-11 in the folio). The case put by the Cambridge editors is a persuasive one. Not only do the additions make the final act twice as long and, at some 1350 lines, much slower than any previous act; they also profoundly upset the dramatic teleology of the play. The main conflict, the editors' argument goes, is settled in the quarto only after Cynthia appears and puts the mock-courtiers out of their humour, but the same curative humiliation is effected in the folio by Mercury and Crites's triumph at the end of the contest of courtliness, rendering the subsequent masques redundant. In terms of pure spectacle and comedy, the contest in 5.1-4 also compromises the effect of the later scenes: 'we reach this masque only after a long and exhausting sequence in which the actors have already been required to pull out all the stops. It is hard to see how a production could keep enough in reserve—in terms not just of costume, but of surprises and energy—to top the trial of courtship sequence.'⁷⁵ The editors therefore opine that 5.1-4 was intended as an alternative to the masques, a resolution in which Mercury, rather than Cynthia and Arete, vindicates Crites's hard-line stance on courtly vices.

⁷⁵ Rasmussen and Steggle, 'Introduction,' 6.

There is further strong textual evidence to support this hypothesis in a number of speeches that seem to have been rewritten in order to signal the omission of the masques for Cynthia. In the folio text Arete arrives in 4.5 to announce that Cynthia will not come forth that day:

‘Arete’

_____ [new] [fountaine] water.

Not I, *Moria*; I thanke you: Gallants you ~~must provide for some solemne Reuels to night,~~
~~Cynthia is minded to come foorth, and grace your sports with her presence; therefore I could~~
~~wish there were some thing extraordinary to entertaine her.~~ **are for this night free to your**
peculiar Delights; Cynthia will have no Sports: [...]

And several characters are given new lines later in the scene rehearsing this important information:

‘Asotus’

_____ Yes.

What luck is this, that our Revels are dasht? Now was I beginning to glister, i' the very high-way of Preferment. And Cynthia had but seen me dance a strain, or do but one trick, I had been kept in Court, I should never have needed to look towards my Friends again.

‘Amorphus’

[...] **The humorous Cynthia hath, for this night, with-drawn the light of your delight—**

_____ [to] [redeem] it?

Redeem that we cannot, but to create a new Flame, is in our Power.

‘Cos’

_____ [it;] ['tis] time.

~~Wee are like to haue sumptuous Reuells to night Sirs.~~ **The reuels would haue beene most sumptuous to night, if they had gone forward.**

Amorphus here goes on explicitly to present the idea of the contest of courtliness as a *substitute* for the entertainment the company hoped to present in front of Cynthia. However, as if Jonson was content to lose the Cynthia scenes in a theatrical revival—after all, Queen Elizabeth I was probably already dead by then and so the scenes to a large degree lost their purpose—but not to lose a brace of finely crafted masques in his folio, Arete’s speech in 4.5 quoted above is given another few lines justifying the sudden re-introduction of the original Act 5 after the courtship duels:

‘Arete’

[...] *Cynthia* will have no Sports: when she is pleas'd to come forth, you shall have knowledge. In the the mean time, I could wish you did provide for solemn Revels, and some unlookt for device of wit, to entertain her, against she should vouchsafe to grace your Pastimes with her presence.

‘Cynthia will not appear, but be ready if she should decide otherwise,’ Arete is saying in the folio. While the scenario which sees Jonson revising his play for a theatrical revival and later revising his own revisions when preparing to include the play in the 1616 folio might seem overly complicated and very much at odds with what has been established as Jonson’s normal practice of not tampering significantly with the texts themselves, it also best explains the peculiar shape of this early play in its revised form. It accounts for the extensive theatrical additions in Act 5 (the boys’ company needed a new conclusion that would not invoke the ghost of Elizabeth I); explains how the folio text could have been performable (only 5.1-4 was to be acted, not 5.5-11); and suggests why the folio contains both the new and the old material in Act 5 (Jonson reintroduced the masques for the benefit of his readers).⁷⁶

If it was indeed the case that the play was revived with the Act 5 additions in the place of the original finale, what further changes would have had to be made to the parts? Interestingly, although

⁷⁶ The possibility suggested by the Cambridge editors that the revisions were not in fact completed and Jonson wanted to see the play into print with a fully-fledged conclusion is also plausible. See Rasmussen and Steggle, ‘Introduction,’ 7-8.

the excision of the masque scenes might seem like a substantial change affecting most of the cast, its actual impact on actors' parts is limited as only a half a dozen or so characters have any lines to speak after 5.4. 'Cynthia' and 'Hesperus' would have been cut altogether, with 'Cupid' and 'Mercury' losing their masque commentaries and their final argument over Cupid's powers and involvement in the plot. 'Crites' and 'Arete' also lose the final portions of their parts—this actually reduces 'Arete' by roughly two thirds, as the lady/nymph speaks most of her speeches to Crites and Cynthia in the final act. Finally, 'Amorphus' and 'Phantaste' lose one speech each at the end. If, then, the original ending was indeed cut and the final exchange between Mercury and Crites was presented as a new ending, perhaps followed by the original 'Palinode', the change would affect only a small number of parts and require perhaps the simplest kind of alteration: cutting the old ends off the parts and substituting new ones.

Thus, among the three Jonson plays published with texts differing significantly from what was originally acted, *Cynthia's Revels* as it stands in the 1616 folio is the only potential example of Jonson's readiness to make substantial revisions on the behalf of an acting company. The other two plays, *EMI* (F) and *Sejanus*, were also extensively revised, but the nature of the revisions in the former and the author's address to the readers in the latter make clear that in each instance Jonson was updating the plays for print. Only in the folio version of *Cynthia's Revels* can Jonson perhaps be seen reworking one of his plays for a theatrical revival. The textual changes suggest that special care has been taken in most instances not to make the process of revising the parts more complicated than necessary. The revisions are on the whole part-sensitive, even though some of the minor alterations affect actors' cues. These alterations, moreover, might have been made much later, perhaps around the same time as the revision of *EMI*, when Jonson was fine-tuning the plays intended for inclusion in the first folio. It is not entirely clear why Jonson updated *Cynthia* so extensively for what seems to have been a Jacobean revival, but made only small changes to *Poetaster* and hardly more than a few corrections to the Jacobean comedies that followed. Did Jonson grow more confident with his work as he established a firm connection with the King's Men? His greater confidence is certainly apparent from

the paratextual material of these later plays. Did *Cynthia* in particular require major revisions due to the outdatedness of the Cynthia scenes? The troubles with the ending of *EMO* would indeed suggest that using Queen Elizabeth as a plot device was a tricky feat to pull off. Whatever the reasons, the oddity that is the folio version of *Cynthia* serves as a useful reminder that while Jonson's playtexts might not have been as stable as he wanted them to appear, they are still on the whole much more stable than many commentators have claimed.

3 Jonson among the Actors

Ben Jonson probably became familiar with the concept of actors' parts and the work that went into conning them early in his life.⁷⁷ For at the very beginning of his career as a man of theatre, he himself was their regular recipient. Jonson's first performances were, however, not with any professional acting company, but, in all likelihood, in the plays put on during Play Terms at Westminster School, which Jonson attended from 1579 to 1587.⁷⁸ The Christmas repertoire included plays both in Latin and in English and the students were sometimes expected to perform in front of the school's patroness, Queen Elizabeth herself. These performances presented Jonson with the first opportunity to learn about the demands of acting and to internalize the standards of gesture and elocution against which he might later measure the performances of actors in his own plays. Jonson was to make fun of those who thought of school plays as idle pastimes in *The Staple of News*. Gossip Censure's ignorance shows during one of the Intermeans:

CENSURE They make all their scholars playboys! Is't not a fine sight to see all our children made interluders? Do we pay our money for this? We send them to learn their grammar and their Terence, and they learn their playbooks?

(Third Intermean, 36-38)

⁷⁷ Conning, or studying, is the term early modern actors used when referring to learning their parts. So Peter Quince in *A Midsummer Night's Dream* asks: 'But masters, here are your parts, and I am to entreat you, request you, and desire you, to con them by tomorrow night,' (1.2.80-82) and Boyet in *Love's Labour's Lost* says: 'Their herald is a pretty knavish page / That well by heart hath conned his embassy. / Action and accent did they teach him there. / "Thus must thou speak", and "thus thy body bear".' (5.2.97-100). All lines from Shakespeare's plays are quoted from *The Norton Shakespeare*, ed. Stephen Greenblatt et al. New York: Norton, 2008.

⁷⁸ Although there is some uncertainty as to when exactly Jonson left Westminster School, Mark Eccles convincingly argues that the year 1587 is likeliest as Jonson had to be a freeman in order to marry Anne Lewis in late 1594 and his apprenticeship would have taken him seven years to complete. See Mark Eccles, 'Ben Jonson: "Citizen and Bricklayer",' *Notes and Queries* 35 (1988), 445-6.

Jonson clearly gave his schoolmasters greater credit, as did Thomas Heywood, who wrote in his *An Apology for Actors* that acting in public ‘not onely emboldens a scholler to speake, but instructs him to speake well, and with iudgement, [...] to fit his phrases to his action, and his action to his phrase, and his pronuntiation to them both.’⁷⁹ The principles of action and oration instilled in Jonson both during his lessons and during the staging of the plays seem to have sunk deep: when Jonson’s characters refer to someone’s performance, they often distinguish between their language and gesture. So, for instance, Criticus in *Cynthia’s Revels* (Q) recalls observing would-be courtiers rehearsing their performances in private, rather like actors:

CRITICUS [...] There stands a neophyte, glazing of his face
 Against his idol enters, and repeats,
 Like an unperfect prologue at third music,
 His part of speeches and confederate jests
 In passion to himself. Another swears
 His scene of courtship over, and then seems
 As he would kiss away his hand in kindness.
 A third is most in action, swims and frisks,
 Plays with his mistress’ paps, salutes her pumps,
 Will spend his patrimony for a garter,
 Or the least feather in her bounteous fan.
 A fourth, he only comes in for a mute,
 Divides the act with a dumb show, and exit.

(3.4.35-47)

Out of the many career paths open to Jonson after leaving Westminster School, returning to London—apparently with some distinction—from a military expedition in the Low Countries, and completing his unwilling apprenticeship with the Company of Tylers and Bricklayers, it was the profession of an actor to which Jonson turned when he sought means to earn a living.

There is not a wealth of information about Jonson’s acting history, but neither does this chapter of his life remain completely in the dark. That he first came to the attention of the authorities and his

⁷⁹ Thomas Heywood, *An Apology for Actors* (London, 1612), C3(v)-C4(r), EEBO. Web.

future colleagues as an actor is clear from some of the surviving documents, and his success (or, rather, the lack thereof) in this profession is retrospectively recounted by Thomas Dekker in *Satiromastix* and John Aubrey in his *Brief Lives*. A record of a loan in Philip Henslowe's diary identifies Jonson as a 'player':

lent vnto Bengemen Johnson player the 28 of July 1597 in Redey mony the some of fower powndes to be payd yt agayne when so euer ether I or any for me shall demande yt.⁸⁰

A letter from the Privy Council to the interrogator Richard Topcliffe, written around the same time, contains the following passage:

Uppon informacion given us of a lewd plaie [*The Isle of Dogs*] that was plaied in one of the plaiehouwses on the Bancke Side, contaynyng very seditious and sclanderous matter, wee caused some of the players [Robert Shaw, Gabriel Spencer, and Ben Jonson] to be apprehended and comytted to pryson, whereof one of them [Ben Jonson] was not only an actor but a maker of parte of the said plaie.⁸¹

John Aubrey's recollection (or perhaps that of his informant, J. Greenhill) of Jonson's beginnings on the London stages is somewhat unclear regarding particulars, but generally corroborates the notion that Jonson made himself known at first as a hired player:

[Jonson] came over into England [from the military expedition in the Low Countries], and acted and wrote, but both ill, at the Green Curtaine, a kind of Nursery or obscure Play-house, somewhere in the Suburbs (I thinke towards Shoreditch or Clarkenwell).⁸²

⁸⁰ *Henslowe's Diary*, ed. R. A. Foakes, 2nd edn. (Cambridge: Cambridge University Press, 2002), 238. Jesse Franklin Bradley and Joseph Quincy Adams suggest that 'when Jonson was in trouble over *The Isle of Dogs* he applied to Henslowe for aid.' See *The Jonson Allusion-Book*, eds. Jesse Franklin Bradley and Joseph Quincy Adams (New Haven: Yale University Press, 1922), 2.

⁸¹ Quoted in *The Jonson Allusion-Book*, 1. Jonson's name is not mentioned explicitly in the letter, but Ian Donaldson claims that '[t]his is undoubtedly Jonson, who is likely to have borne the brunt of the examination that followed the official hearing.' See Ian Donaldson, 'The Isle of Dogs,' in *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012) 1.103.

⁸² John Aubrey, *Brief Lives*, ed. Oliver Lawson Dick (London: Secker and Warburg, 1949), 177.

Furthermore, in his account of Shakespeare, Aubrey adds that 'Johnson was never a good Actor, but an excellent Instructor,' meaning that Jonson was better at teaching other actors than at acting himself.⁸³

Finally, Dekker's satirical portrayal of Jonson as 'Horace' (Jonson's own apparent alter-ego in *Poetaster*) is an illuminating—if also unobjective—source of information about Jonson's acting career. Horace/Jonson's past as a strolling player and his demeaning appearance in the shows put on in Paris Garden is commented on by Tucca (again, one of Jonson's own characters in *Poetaster* appropriated by Dekker):

TUCCA [...] thou hast been at Parris garden hast not?

HORACE Yes, Captaine, I ha plaide Zulziman there.

SIR VAUGHAN Then Master *Horace* you plaide the part of an honest man.

TUCCA Death of Hercules, he could neuer play that part well in's life, no Fulkes you could not: thou call'st *Demetrius* lorneyman Poet, but thou putst vp a Supplication to be a poore lorneyman Player, and hadst beene still so, but that thou couldst not set a good face vpon't: thou hast forgot how thou amblest (in leather pilch) by a play-wagon, in the high way, and took'st mad Ieronimoes part, to get seruice among the Mimickes: and, when the Stagerites banisht thee into the Ile of Dogs, thou turn'dst Ban-dog (villanous Guy) and euer since bitest, therefore I aske if th'ast been at Parris-garden, because thou hast such a good mouth, thou baitst well; read, *lege*, saue thy selfe and read.

(4.1.121-136)⁸⁴

Dekker's satirical retort to Jonson's play is, here and elsewhere, too scathing to be taken at a face value, but it could hardly prove effective if it were not grounded in some truth. The actors whom Jonson joined for their tour around provinces were, in all probability, Pembroke's Men, a company known to be on a tour in 1595-97 and likely to have had *The Spanish Tragedy*—or a variation on this

⁸³ Aubrey, 275.

⁸⁴ All quotations from this play are based on Thomas Dekker, *Satiromastix*, ed. Fredson Bowers (Cambridge: Cambridge University Press, 1970).

famous play—in their repertoire at that time (or, as Fredson Bowers imagines, on loan from the Admiral's Men with whom they later partially merged).⁸⁵ Upon their return to London in February 1597, Pembroke's Men rented the Swan theatre in Paris Garden, a venue in which the fateful performance of *The Isle of Dogs* was also to take place. As the letter from the Privy Council quoted above suggests, Jonson not only co-authored this play, but also acted in it as a member of the Pembroke's Men. It seems reasonable to assume that Jonson had come to London with Pembroke's Men and continued to work for them for another six months before his arrest and the order of the Privy Council to close the theatres.

The fact that the journeyman actor Jonson was given the part of Hieronymo, one of the best-loved characters of the age, linked to both Richard Burbage and Edward Alleyn, is striking.⁸⁶ It calls into question Dekker's and Aubrey's deprecatory comments on Jonson's acting abilities, which, in light of the fact that Jonson (unlike Shakespeare) did not continue to act after establishing himself as a playwright, have been often accepted as well-founded. There is a possibility, however, that Jonson was entrusted with the part by its famous inhabitant, Alleyn himself.⁸⁷ Tucça's earlier insinuations suggest as much:

⁸⁵ Fredson Bowers, 'Ben Jonson the Actor,' *Studies in Philology* 34 (1937), 395-396.

⁸⁶ Burbage's association with the part is a known historical anomaly. A play called *Jeronimo* (which might or might not have been Kyd's play) was frequently performed by the Chamberlain's Men's rivals, the Admiral's Men, and therefore Edward Alleyn, not Richard Burbage, would have been the actor known as Hieronymo. Yet while there are no references to Alleyn's Hieronymo, there are at least two references to Burbage's. A theory has been put forward that Kyd's play in fact passed into the hands of the Chamberlain's Men after the dissolution of the Strange's Men (who performed the play for Henslowe in 1592 at the Rose theatre on Bankside), and that Shakespeare is therefore indeed the likely author of the revisions published in 1602. The Admiral's Men, the theory goes, tried to compete with their own 'remake' of Kyd's famous play, the *Jeronimo* featuring in Henslowe's diary, and Jonson's additions were intended for this remake. However, neither the play, nor Jonson's additions survived. It is also possible that Burbage, who was apparently working with the Strange's Men in the early 1590s, had access to that part when the company staged it at the Rose, but surrendered it to Alleyn upon his joining with the newly established Chamberlain's Men. For further discussion, see Jonathan Bate and Eric Rasmussen, '*The Spanish Tragedy* (with Additions),' *William Shakespeare and Others: Collaborative Plays*, eds. Jonathan Bate and Eric Rasmussen (Basingstoke: Palgrave Macmillan, 2013), 207-210; in the same volume, Will Sharpe, 'Authorship and Attribution,' 671-680; Holger Syme, 'Shakespeare and *The Spanish Tragedy*: A Challenge for Theatre History,' *Dispositio*, 31 August 2013. Web; Brian Vickers, 'Identifying Shakespeare's Additions to *The Spanish Tragedy* (1602): A New(er) Approach,' *Shakespeare* 8:1 (2012), 13-43; and Douglas Bruster, 'Shakespearean Spellings and Handwriting in the Additional Passages Printed in the 1602 *Spanish Tragedy*,' *Notes and Queries* 60.3 (2013): 420-424.

⁸⁷ Alleyn, rather than Burbage, since the travelling Pembroke's Men had links to the Admiral's Men, not to the Chamberlain's Men. If Kyd's play indeed went to the Chamberlain's Men, Jonson would have performed Alleyn's (lost) Hieronymo, rather than Burbage's (Kyd's) Hieronymo.

TUCCA [...] I ha seene thy shoulders lapt in a Plaiers old cast Cloake, like a Slie knaue as thou art: and when thou ranst mad for the death of Horatio: thou borrowedst a gowne of Roscius the Stager, (that honest Nicodemus) and sentst it home lowsie, didst not?

(1.2.354-358)

It is possible, of course, that the gown belonging to Roscius (Alleyn) is a metaphor for the part itself, but the literal reading which accuses Jonson of returning Alleyn's costume for Hieronymo infected with lice after the tour around the provinces, is equally plausible and indicates that Jonson had not only Alleyn's consent but also his assistance in taking over the part.⁸⁸

Jonson's second known part, 'Zulziman', is an unknown character from a lost play (presumably a 'Turk' play) performed at Paris Garden, probably at the Swan theatre itself, in the first half of 1597. It has been suggested that Zulziman might be a character in the now lost play, *The Isle of Dogs*, although a play such as *Selimus, Emperor of the Turks* (1594) or *The Tragedy of Soliman and Perseda* (1592) would make a better sense of the unusual name and suggest a leading part.⁸⁹ There is no evidence either way, however, and so conjectures would be futile at this point. More interesting is the fact that Jonson apparently kept performing even as he begun to make a name for himself as a playwright. *The Case Is Altered* was almost certainly written for the Pembroke's Men early in 1597 and, according to the number of references in the surviving texts from the period, it was very well received.⁹⁰ Just one year after its performance Francis Meres counted Jonson among 'our best [writers] for Tragedie'.⁹¹ Since Jonson was busy in 1598 with at least *Every Man In His Humour* and *Hot Anger Soon Cold*, it is

⁸⁸ 'Roscius' was a common epithet for a famous actor and one often used for Alleyn. See S.P. Cersano, 'Edward Alleyn, 1566-1626,' *ODNB Online*, Oxford: Oxford University Press, 2004, Web.

⁸⁹ J. Q. Adams seems to have advocated the case for *The Isle of Dogs* to Bowers; see Bowers, 394 n11.

⁹⁰ As *Every Man In His Humour* is traditionally seen as Jonson's first notable stage success, it is all the more useful to note the warm reception this earlier play apparently enjoyed. This reception is discussed by Robert Miola in his 'Introduction,' *The Case Is Altered* in *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge, Cambridge University Press, 2012) 1.3-4.

⁹¹ Francis Meres, *Palladis Tamia* (London, 1598), 283, EEBO. Web. A year later John Weever similarly gave a nod to 'embuskin'd Iohnson' (buskins being the boots traditionally worn by the Greek tragedians), who 'doth retaine / So rich a stile, and wondrous gallant spirit'. John Weever, *Epigrammes in the Oldest Cut, and Newest Fashion* (London, 1599), F8(v), EEBO. Web.

very likely that some of the tragedies that won Meres's esteem were written and performed while Jonson was still an actor with the Pembroke's Men. Jonson, then, seems to have continued in both professions for some time, at least until the fiasco of *The Isle of Dogs*.

There is no way of knowing whether Jonson continued to act after his release from prison on 2 October 1597. While some of Pembroke's Men were recruited by Henslowe for the Admiral's Men after the disaster of *The Isle of Dogs*, Jonson himself appears sporadically in Henslowe's diary, mostly as a collaborative writer.⁹² There is a possibility, however, that Jonson found temporary harbour with the Chamberlain's Men, who were at that time performing at the Curtain. Aubrey's reminiscence of Jonson acting and writing 'at the Green Curtaine [...] somewhere in the Suburbes (I think towards Shoreditch or Clarkenwell)' is hardly a solid piece of evidence, but the fact that Jonson sold *Every Man In His Humour* to the Chamberlain's Men rather than to the Admiral's Men whom Henslowe financed raises the question of how he became connected with the company in the first place. Was Jonson keen to part ways with the actors who had helped (and followed) him to jail and who had then found new employment through Henslowe? It was one of those actors whom he later killed. Fredson Bowers hazarded a guess that Tucca's phrase 'like a Slie knaue as thou art' could be an oblique reference to Jonson's performance as Christopher Sly in Shakespeare's *The Taming of the Shrew* at the Curtain, with the capitalized 'Slie' compensating in print for 'elaborate emphasis or gesture' in performance.⁹³ Such conjecture may seem more playful than pertinent, but it cannot be ruled out. In any case, Jonson's acting with the Chamberlain's Men after his release from prison would hardly seriously impede his business dealings with Henslowe, who was used to working with playwrights without

⁹² He was paid for 'a Bocke w^{ch} he was to write for vs befor crysmas next after the date herof w^{ch} he showed the plotte vnto the company' on 3 of December, 1597; for 'a Boocke called hoote anger sone cowld of m^r porter m^r cheattell & bengemen Johnson' on 18 of August, 1598; for another collaborative work, this time with Dekker, called 'pagge of plemoth', on 10 of August, 1599; for the collaborative play called 'Robart the second Kinge of scottes tragedies' on 3 of September, 1599; and for 'his adicians in geronymo' and 'in earnest of A Boocke called Richard crockbacke & for new adicyons for Jeronymo' on 25 of September, 1601, and on 22 of June, 1602; *Henslowe's Diary*, 73, 85, 96, 100, 123, 124, 182, 203.

⁹³ Bowers, 399-400.

exclusive allegiances; it would also help to explain why Jonson offered *EMI* to the Chamberlain's Men in 1598.

Much of what has been discussed above suggests that the commonly accepted view that Jonson detested acting and abandoned it at the first opportunity needs some revision.⁹⁴ Appreciative of the acting tradition at Westminster School, fortunate enough to secure for himself (a version of) one of the most major parts of the age at the very start of his career, and evidently continuing to perform even as he found some success as a playwright, Jonson might have had to leave his acting career for different reasons. While his growing reputation as a competent writer probably helped when he reviewed his career options as the century drew to a close, a much more decisive moment seems to have been his killing of a fellow actor, Gabriel Spencer, on 22 September 1598. Spencer, too, had been an actor in Pembroke's Men, and he, too, along with Robert Shaa (or Shaw), had been arrested over the scandal of *The Isle of Dogs*. The cause of his quarrel with Jonson is unknown and Jonson and Middlesex Sessions' Rolls offer contradictory claims as to who challenged whom to the fateful duel in Hoxton Fields, but the consequences are not hard to deduce.⁹⁵ There will have been considerable cooling of relations between Jonson and his former, and possibly current, colleagues. Henslowe, who above was quoted as identifying Jonson as a 'player' in his diary, associated him with a different trade when he reported the incident to his son-in-law, Alleyn:

[...] J will teall you some [news] but yt is for me harde & heavey sence you weare wth me J haue loste one of my company w^{ch} hurteth me greatly that is gabrell for he is slayen in hogesden [Hoxton] fyldes by the hands of benge[men] Jonson bricklayer therfore J wold fayne haue alittell of you^r cownsell yf J could [...]⁹⁶

⁹⁴ The view, formulated emphatically by C. H. Herford and Percy Simpson (*Ben Jonson*, eds. C. H. Herford and Percy Simpson (Oxford: Clarendon Press, 1925), 1.14 and n4), is echoed in Rosalind Miles, *Ben Jonson: His Life and Work* (London: Routledge, 1986), 28, in George Parfitt, *Ben Jonson: Public Poet and Private Man* (London: Dent, 1976), 12, and in David Riggs, *Ben Jonson: A Life* (London: Harvard University Press, 1989), 22.

⁹⁵ Ian Donaldson discusses the contradictory accounts of this episode in *Ben Jonson: A Life* (Oxford: Oxford University Press, 2011), 134-135.

⁹⁶ Philip Henslowe, 'Letter from Philip Henslowe to Edward Alleyn on the Death of Gabriel Spenser, Slain by Ben Jonson in a Duel in Hoxton Fields, Sept. 26, 1598,' *Henslowe-Alleyn Digitisation Project*, Web.

Calling Jonson a bricklayer was technically correct since Jonson was a freeman of that trade and kept paying his quarterage dues (membership fees) to the guild until 1602. But Henslowe could also have been aware of Jonson's aversion to the trade, which Jonson apparently never practiced after completing his apprenticeship.⁹⁷ Henslowe's tag seems to prefigure many of the jibes and taunts that were to haunt Jonson for years to come, most of which were provoked exactly by the kind of arrogant and aggressive showmanship of which Jonson's killing of Spencer was a fitting emblem.⁹⁸ The death of Spencer, in short, seems to have been also the end of Jonson the journeyman player.

Whatever his growing discomfort among his fellow actors, Jonson's memories of his acting days did not prevent him from appearing on stage, possibly for the last time, in his own play a few years later. The play in question was *Poetaster* and Jonson's appearance followed its concluding scene; he spoke an 'Apologetical Dialogue' in which he explained to two visitors, Nasutus and Polyposus, his stance on a conflict he was having with certain 'inferior' playwrights (Marston and Dekker) and other detractors of his work.⁹⁹ By Jonson's own admission, this scene was performed only once—after the first performance—but the fact that he chose to conclude his stage quarrel with Marston and Dekker in a brief acting comeback is significant. It suggests that his confidence in theatre as an arena in which his voice can still be heard, in one way or another, was not weakened by his experience as an actor.

⁹⁷ Jonson might have chosen to retain his membership with the guild for other reasons: guild membership offered a common way to secure acting apprentices, it conferred the status of citizen, and provided the opportunity to participate in staging Lord Mayors' shows or King's progresses. For more information on the possible benefits of remaining a member of the guild, see Donaldson, 89-93.

⁹⁸ In the second part of *The Return from Parnassus*, for instance, Iudicio calls Jonson '[t]he wittiest fellow of a Bricklayer in England' and prompts Ingenioso to second him: 'so slow an Inuentor, that he were better betake himself to his old trade of Bricklaying; a bould whorson, as confident now in making of a booke, as he was in times past in laying of a brick.' (1.2.176-182) The insult was still current as late as 1632, when Alexander Gil wrote his verse response to *The Magnetic Lady*: 'Fall then to worke in thy old age agen / Take vpp you' trugg and trowell gentle Ben / Lett playes alone' (Alexander Gil, 'Upon Ben Jonson's Magnetick Ladye,' in *The Works of Ben Jonson*, ed. William Gifford (London, 1816), 6.125).

⁹⁹ That it was Jonson himself who performed the part is apparent from his note 'To the Reader' (Q), where he asks the reader to imagine hearing him speak the omitted 'Apologetical Dialogue' on stage: 'thinke charitably of what thou hast read, till thou maist hear him [the Author] speake what hee hath written.' (Ben Jonson, *Poetaster* (London, 1602), N1(v)) Also, Dekker's Horace, a parody of Jonson, is pointedly forbidden 'to venter on the stage, when your Play is ended, and to exchange curtezies, and complements with Gallants in the Lordes rooms, to make all the house rise vp in Armes, and to cry that's *Horace*, that's he, that's he, that's he, that pennes and purges Humours and diseases.' (5.2.303-307)

That experience might have been formative in more ways than one. By the beginning of his career as a playwright, Jonson already had first-hand experience with actors' parts. Never advancing beyond the status of a hired journeyman player, never investing in shares in any company—unless Henslowe's first recorded transaction with Jonson, iij^s ix^d 'R[eceived] of Bengemenes Johnsones Sharre' is an indication of Jonson's interest—Jonson probably never had privileged access to the full texts of the plays in which he performed.¹⁰⁰ He will have conned his parts in the way his fellow actors conned them: alone and without easy recourse to anyone else's lines.¹⁰¹ Something about this method of preparation might well have influenced his understanding of dramatic characters in general. Self-absorbed and self-propelling, Jonson's comic rogues and fools on some level register Jonson's impressions of the *modus operandi* of the actors themselves. Hence also the numerous metatheatrical moments in Jonson's plays which feature characters imagining themselves and others as performers playing specific parts:

VALENTINE [Weeping] Faith, thou hast made me weep with this news.

ONION Why, I have done but the part of an onion. You must pardon me.

(*Case*, 1.1.121-122)

TRUEWIT [...] Admire her tires; like her in all fashions; compare her in every habit to some deity; invent excellent dreams to flatter her, and riddles. Or, if she be a great one, perform always the second parts to her: like what she likes, praise whom she praises, [...].

(*Epicene*, 4.1.86-89)

¹⁰⁰ Henslowe's *Diary*, 52.

¹⁰¹ Sharers had an advantage in that they were present during a private reading on which they decided whether the play should be bought and staged, a reading which might have preceded a reading for the whole company if the play was accepted. Ben Jonson, for example, was paid 'vpon a boocke w^{ch} he showed the plotte vnto the company,' Henslowe's *Diary*, 85. For a detailed discussion of this practice, see Palfrey and Stern, *Shakespeare in Parts*, 57-60, and Stern, 'Actors' Parts,' *The Oxford Handbook of Early Modern Theatre*, ed. Richard Dutton (Oxford: Oxford University Press, 2009), 504-506.

gestures, in private, and held rehearsals only once they were ‘perfect’ in all these, i.e. once they were confident they had fully memorised their parts. It seems that the isolation and the concentration needed to study, or con, a part was a defining feature of the professional actors’ endeavour.¹⁰³ Their collective enterprise was grounded in private negotiations with the textual fragments, much more than in any form of group rehearsal that would reinforce a sense of wholeness of the play. As Stern observes, actors using parts have been known to ignore their colleagues—their erratic rehearsal attendance says something about the confidence they placed in their self-study¹⁰⁴—and have been criticised for losing interest in what their fellow actors had to say, mid-performance, the moment they themselves stopped speaking.¹⁰⁵

What the actors did have to pay attention to at all times were the last few words of each of their speeches, their ‘cues’. These were the most important words of all, simply because they were the hinges upon which the play turned. Without them—should one actor fail to give the cue or another to remember it—the performance could easily fall apart. Early modern playwrights constantly referred to this anxiety, tirelessly rehearsing the self-conscious jokes about characters’ ‘cues’. To take some Jonson examples: Macilente: “‘I thank you, sir”. [*Aside*] I know my cue, I think!’ (*EMO*, 2.3.22); Luscus: ‘The boy has stayed within [i.e. waited] for his cue this half hour’ (*Poetaster*, 1.2.135); Mosca: ‘[...] that

grossly under-prepared, the performance could be called off and another play substituted while further learning took place.’ Palfrey and Stern, *Shakespeare in Parts*, 71. Gabriel Egan has argued for more frequent rehearsals, pointing out that during summertime public stages would be available for about five hours each day (‘from 9am (after breakfast) to noon and 6pm to 8pm’) and that many plays from this period feature spectacular action too complex to merit just one rehearsal. He also suggests, however, that during those hours, the actors might indeed be at home, learning their parts. Gabriel Egan, “‘He Was the Author, Thou the Instrument”: What Did the Early Modern Theatre Company Do to the Dramatists’ Scripts?’ A Talk Delivered to the Society for Theatre Research, 2012. Web.

¹⁰³ Jonson himself was fond of using the vocabulary of an early modern actor and terms like ‘to con’, ‘to study’, ‘to rehearse’, ‘to be perfect’, and ‘to be out’ abound in his plays, e.g.: ‘He waylays the reports of services and cons them without book’ (*EMO*, Characters.70); ‘It’s [...] a thing studied and rehearsed as ordinarily at his coming from hawking or hunting, as a jig after a play’ (*EMO*, 2.2.29-31); ‘Ha’ you got the song yet perfect I ga’ you, boy?’ (*Epicene*, 1.1.1); ‘Do they use to play perfect? Are they never flustered?’ (*Bart. Fair* 5.3.77); ‘If you chance to be out, do not confess it with standing still or humming or gaping one at another’ (*Epicene*, 5.3.10-11).

¹⁰⁴ Fines were imposed on those who were late for a rehearsal: Philip Henslowe’s contract with Robert Dawes specifies a fine of twelve pence should Dawes fail to ‘come at the hower appoynted’ and further two shillings ‘if he come not before the saide rehearsal is ended’. See *Henslowe Papers: Being Documents Supplementary to Henslowe’s Diary*, ed. W.W. Greg (London: A.H. Bullen, 1907), 124.

¹⁰⁵ Stern, *Rehearsal*, 98-99.

well-taught dame / Had her cue given her to cry out a rape' (*Volpone*, 4.5.137-138); Truewit: 'I met him e'en now upon that he calls his delicate fine black horse, rid into foam with posting from place to place and person to person to give 'em the cue –' (*Epicene*, 2.4.80-82); Face: 'I warrant you, take but the cues I give you, / It shall be brief enough' (*The Alchemist*, 3.3.80-81). There was little an actor could do to save the situation once he had missed his cue—improvisation seems to have been the only viable response. Thus, for instance, William Sancroft, Archbishop of Canterbury, was amused enough on one such occasion by a student's witty ad-lib to give an account of it in a letter to his ailing friend, Arthur Bownest, in 1640:

I gott a good place at E[mmanuel]. Coll[ege]. comedy. the additions were made by Rogers & [William] Johnson together. He y^t acted Ipswichus before, acted Epidicus heere. y^e greatest part in the comoedie. once when his cue was to come uppon the stage, he was missing; the audito[r]^{es} expecting, the acto[r]^{es} stamping, & raging. & where do you thinke he was? Rem facetam, et jocosam! [A witty and humorous matter!] i'le tell you in his owne dialect: Ubi saturi solent. [Where those that are full go; i.e. the lavatory]¹⁰⁶

The student actor who was given the main part in Plautus' *Epidicus* missed his cue to enter, but managed to improvise a reply taken from another of Plautus' plays, *Curculio*.

Jonson understood the importance and the strange nature of cues well enough. One technique he was particularly fond of was the repetition of the cue by the character receiving it: what I will call a 'returned cue'. There are countless occasions when Jonson uses returned cues for dramatic effect. The following are more or less random examples:

'Carlo Buffone' (*EMO*)

_____ [walls] [of] Europe.

The walls of Europe! take heed what you say Signior, Europe's a huge thing within the walls.

¹⁰⁶ William Sancroft to Arthur Bownest, 28 February, 1640, Bodleian Library, University of Oxford: MS Tanner 67 fol. 173(v).

'Corvino' (*Volp.*)

_____ [Before] [your] honour?

Honour? tut, a breath;

There's no such thing, in nature: a meere terme

Inuented to awe fooles. [...]

'Zeal-of-the-Land Busy' (*Bart. Fair*)

_____ [Play] [goe] on!

Let it goe on. For I am changed, and will become a beholder with you!

'Fitzdottrel' (*Devil*)

_____ [are] [laught] at.

Laught at, sweet bird? is that the scruple? Come, come,

Thou art a *Niaise*. Which of your great houses,

(I will not meane at home, here, but abroad)

Your families in *France*, wife, send not forth

Something, within the seuen yeere, may be laught at?

'Sir Moth Interest' (*Mag. Lady*)

_____ [not] [heard] of.

Be she nere heard of,

The safety of Great *Brittaine* lyes not on't.

What these cases dramatize is the double ownership of the cue words: they belong equally to both speakers, they connect them and facilitate a unique kind of transaction between them. If the last words of each speech are a verbal loan, venturing from one part onto another, then the first words of a speech returning the cue pay the loan with interest. The meaning of returned cues lies neither with

the first nor with the second speaker, for both ground the meaning of the cue words in a different speech. It is in the movement of the words to and fro that the sense is engendered.

There seems to be a very practical consideration behind many of Jonson's returned cues. By having the actors repeat the cues they received, Jonson made sure that the actors would memorize them correctly. The method is somewhat reminiscent of the standard procedure of teaching Latin in early modern grammar schools, where pupils were required to respond to their master's 'cue-words' with their Latin or English translations. The following scene from *The Merry Wives of Windsor*, almost certainly based on William Lily and John Colet's standard *A Shorte Introduction of Grammar*, seems to capture the familiar pattern of interrogation of this classroom rehearsal:

EVANS [...] What is '*lapis*', William?

WILLIAM A stone.

EVANS And what is 'a stone', William?

WILLIAM A pebble.

EVANS No, it is '*lapis*'. I pray you remember in your prain.

(4.1.26-30)

Jonson's ubiquitous returned cues might owe something to his Latin training, suggesting, as they do, not only his interest in the potential of what Palfrey and Stern call the 'cue-space', but also his concern that the actors be 'perfect' in their cues.

The Chamberlain's/King's Men were likely to appreciate such assistance. First, it allowed them to invest the cue words with meaning—whatever meaning their own replies beginning with returned cues could generate—and make some sense of the otherwise fragmentary, but crucial, information they needed to commit to memory. Second, the pattern of returned cues instructed the actors how they might, in case of emergency, improvise their performance with greater confidence, should someone fail to give them their cue. The effect of returned cues depends on the exact, or near-exact, reproduction of the words. Should the cue-giver depart from his script and omit or alter the prescribed

cue, the actor who speaks next can simply repeat whatever he was cued with and extemporize a variation on his own response from there. A returned cue is a readily available springboard for improvisation; the rhetorical effect of repetition and concomitant switch of meaning is what bridges the potential gap in performance. The part tells the actor what to do, even if the words themselves change. It calls for repetition, recycling, a play on the words spoken by another; as such, returned cues can be seen as one of Jonson's scripted suggestions to the actors on how to improvise in a tight spot. They give the impression of a playwright keen that his actors learn their cues, but also keen to show them what to do when the cue is missed.

Ben Jonson himself was almost certainly on hand as an 'instructor' (a teacher of actors) on a number of occasions, particularly for the children's company known throughout the years variously as the Children of the Chapel, the Children of Blackfriars, the Children of the Revels, or the Queen's Children, and for the young apprentices with the King's Men.¹⁰⁷ Jonson alludes to this in his Inductions to *Cynthia's Revels* and *The Magnetic Lady*. In the Praeludium to *Cynthia*, three boy actors argue who is going to speak the prologue:

SECOND CHILD [...] you shall not speak the prologue, sir.

THIRD CHILD Why? Do you hope to speak it?

SECOND CHILD Ay, and I think I have most right to it; I am sure I studied it first.

THIRD CHILD That's all one if the author think I can speak it better.

(Praeludium, 2-5)

In the choric interludes to *Mag. Lady*, a Boy on stage introduces himself to two spectators, Probee and Damplay, as John Trygust, 'the poet's servant', familiar enough with his 'master's' habits, opinions, and preferences to give the spectators several lessons in the correct way of judging a play on Jonson's

¹⁰⁷ 'Instruction' appears to have been a familiar feature of the rehearsal process in the boys' companies and there is evidence that the professional companies might have made similar arrangements for their apprentices. See Palfrey and Stern, *Shakespeare in Parts*, 66-70.

behalf. Jonson was also, on (at least) one occasion, invited to instruct a boy who was to deliver a speech before the King, 'by reason that the Company doubt their Schoolmasters and Scholars be not acquainted with such kind of entertainment.'¹⁰⁸ In 1612 Jonson even took on an apprentice. His name was John Catlin, originally apprenticed with the Company of Tylers and Bricklayers, and Jonson's contract with the guild bound him for eight years. It is very likely that this was one of the reasons that Jonson, like many other actors, kept paying his membership fees with the guild: acquiring apprentices through guilds was a standard way for the freemen-turned-actors to recruit new members for the company.¹⁰⁹ Whether Jonson himself provided training for Catlin is a matter for speculation, since Jonson left for Paris with 19-year-old Wat Raleigh, son of Sir Walter Raleigh, another youngster entrusted to his care, later that year. It is possible, as Donaldson suggests, that Jonson merely secured the trainee for a company, probably the King's Men, but, given his esteem for Salomon Pavy, for whom he composed a touching epitaph, his attachment to Nathan Field, 'his scholar' who 'had read to him the satires of Horace, and some epigrams of Martial', and his lively custody of Wat Raleigh, it is tempting to hazard a guess that the training of John Catlin, too, was, however intermittently, supervised by Jonson himself.¹¹⁰

What was it like to be instructed by Ben Jonson? As it happens, Jonson wrote what may well sound like his own variation on Shakespeare's notorious 'advice to the players', a speech which cannot be further from the kind of pedantry one would expect of him. In this speech, Truewit, the busiest and most eloquent character in *Epicene*, instructs two tradesmen on how to perform the learned parts of a doctor and a parson in front of their unsuspecting victim, Morose:

¹⁰⁸ Quoted in Donaldson, *Ben Jonson: A Life*, 238.

¹⁰⁹ David Kathman, 'Grocers, Goldsmiths, and Drapers: Freemen and Apprentices in the Elizabethan Theater,' *Shakespeare Quarterly* 55.1 (2004), 32.

¹¹⁰ For *Epitaph on Solomon Pavy, A Child of Queen Elizabeth's Chapel* and for the passage about Nathan Field in William Drummond's *Informations*, see Ben Jonson, *Epigrams and Informations to William Drummond of Hawthornden* in *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge, Cambridge University Press, 2012) 5.182-183, 5.368. Donaldson speculates that John Catlin might have been 'a profitable source of income' for Jonson. See Donaldson, *Ben Jonson: A Life*, 90.

TRUEWIT Come, Master Doctor and Master Parson, look to your parts now and discharge 'em bravely. You are well set forth; perform it as well. If you chance to be out, do not confess it with standing still or humming or gaping one at another, but go on and talk aloud and eagerly, use vehement action, and only remember your terms and you are safe. Let the matter go where it will; you have many will do so. But at first be very solemn and grave like your garments, though you loose yourselves after and skip out like a brace of jugglers on a table.—Here he comes! Set your faces, and look superciliously while I present you.

(*Epicene*, 5.3.9-16)

There are good reasons to doubt that this speech reflects unproblematically Jonson's actual attitude to instruction. Careless and incompetent actors are the satirical targets of this speech just as much as real rambling doctors and parsons. Was Jonson giving the boy actors of the Whitefriars an opportunity to ridicule what passed among their adult competitors for sufficient instruction? Perhaps, but the pedantic parts Truewit wrote for Cutbeard and Otter are actually rather close in tenor to the humorous types populating many of Jonson's other plays. While Truewit's 'advice to the players' represents an extremely cavalier attitude to the script, something about the implied ease with which actors performing stock types should be able to improvise if they 'chance to be out' (i.e. forget their lines) might well hint at Jonson's own expectations. Instruction by Jonson, that is to say, need not have been simply a matter of being asked to replicate Jonson's every pause and accent, as is the case in the plays featuring, or referring to, instructions of boy actors; it might have involved a lesson or two in ad-libbing as well.¹¹¹ For boys trained at school, as Jonson was, in impromptu composition on a given theme, this would have been a familiar exercise.

Physical action was presumably determined just as carefully as the spoken text, and just as carefully cued. In *The Devil Is an Ass*, the boy actor Dick Robinson is recalled as a particularly skilful performer who responded well to instruction in providing not just perfect recitation but also in convincing action:

¹¹¹ Stern discusses dramatic depictions of boys' instructions in early modern plays in *Rehearsal*, 68, 70, 73, 83. See also Palfrey and Stern, *Shakespeare in Parts*, 68-69.

MERECRAFT If we could get a witty boy now, Engine,
 That were an excellent crack. I could instruct him
 To the true hight. [...]

ENGINE There's Dick Robinson,
 A very pretty fellow, and comes often
 To a gentleman's chamber, a friend's of mine. We had
 The merriest supper of it there, one night!
 The gentleman's landlady invited him
 To a gossip's feast. Now he, sir, brought Dick Robinson,
 Dressed like a lawyer's wife, amongst 'em all –
 I lent him clothes—but to see him behave it,
 And lay the law, and carve, and drink unto 'em,
 And then talk bawdy, and send frolics!

(2.8.57-73)

The fact that Jonson's early printed play-texts feature so few stage directions might reflect not a lack of interest in staging but an awareness that 'action' is best determined and cued in the course of instruction, or, in the case of adult actors, during masters' rehearsals with apprentices (or during collective rehearsals immediately preceding performance).

According to the judgment of his later admirers, Jonson was a remarkably successful instructor. If the bibliographic evidence discussed in the preceding chapter gives an impression of an author meddling constantly with the printers' work, fussy and (as often as not) punctilious, the testimony of posterity suggests that he was equally keen on 'directing' the actors and that his instructions were, far from impertinent, nigh on indispensable. Aubrey believed Jonson to be 'an excellent instructor',¹¹² while Robert Herrick wrote the following:

After the rare Arch-Poet JOHNSON dy'd,
 [...]
 The Cirque prophan'd was; and all postures rackt:
 For men did strut, and stride, and stare, not act.

¹¹² Aubrey, 275.

The temper flew from words; and men did squeake,
 Looke red, and blow, and bluster, but not speake[.]¹¹³

Similarly, a new Prologue written for a Restoration revival of *The Alchemist* wonders,

How they [our actors] shall humour their oft-varied Parts,
 To get your Money, Company, and Hearts,
 Since all Tradition, and like Helps are lost.

A few lines later, the Prologue recalls the original actors, 'whom the *Authour* did Himself inspire, / Taught, Line by Line, each Tittle, Accent, Word'.¹¹⁴ It is uncertain, however, both how much instruction the adult actors would have received and how much it would have been appreciated. In *The Staple of News* the gossip Mirth appearing in the Induction makes fun of the poet, Jonson, in the tiring house, i.e. backstage.

MIRTH Yonder he [the poet] is within (I was i'the tiring-house awhile to see the actors dressed), rolling himself up and down like a tun i'the midst of 'em, and spurges. Never did vessel of wort or wine work so! His sweating put me in mind of a good shroving dish (and I believe would be taken up for a service of state somewhere, an't were known)—a stewed poet! He doth sit like an unbraced drum with one of his heads beaten out. For that you must note: a poet hath two heads, as a drum has, one for making, the other repeating, and his repeating head is all to pieces—they may gather it up i'the tiring-house—for he hath torn the book in a poetical fury and put himself to silence in dead sack, which, were there no other vexation, were sufficient to make him the most miserable emblem of Patience.¹¹⁵

(*The Staple of News*, Induction, 49-60)

¹¹³ Robert Herrick, *The Poetical Works*, ed. L. C. Martin (Oxford: Clarendon Press, 1956), 150.

¹¹⁴ Quoted in *Ben Jonson: The Critical Heritage*, ed. D.H. Craig (London: Routledge, 1990), 228.

¹¹⁵ Cf also the Stage-keeper in *Bart. Fair*: 'But for the whole play, will you ha' the truth on't? – I am looking lest the poet hear me, or his man, Master Brome, behind the arras – it is a very conceited scurvy one, in plain English. [...] He has, sir-reverence, kicked me three or four times about the tiring house, I thank him, for but offering to put in with my experience.' (Induction, 5-23)

The Staple of News was written for the King's Men and these actors seem to have had Jonson right in their midst. The image is not, however, one of an excellent instructor at work, but rather of a poet desperate to give what directions he can at the very last minute, as if this were his only opportunity to influence the production in any way. Certainly by 1626 Jonson seems to have grown familiar enough with the King's Men to joke publicly about his relationship with them. Other evidence of this relationship is scarce, however, when compared with the evidence of the affection Jonson felt for some of the boy actors or apprentices. In the *Cynthia Praeludium*, Jonson makes it clear that he has no need frantically to direct the younger actors in the tiring house just before the performance:

SECOND CHILD We are not so officiously befriended by him as to have his presence in the tiring-house to prompt us aloud, stamp at the book-holder, swear for our properties, curse the poor tire-man, rail the music out of tune, and sweat for every venial trespass we commit, as some author would, if he had such fine ingles as we.

(*Praeludium*, 127-131)

The contrast between these two accounts suggests that the instructions the Children received from Jonson, such as the instructions on how to speak the Prologue (the subject of the boys' quarrel at the beginning of the scene), were probably given in a more formal, but also more intimate setting.

Even when circumstances allowed for Jonson's efforts as an instructor, however, he could hardly have personally instructed all the members of the company. Regardless of the dismay the Restoration writers expressed at the loss of such great author-instructors as Shakespeare and Jonson, actors' parts would appear to have been a much more economical way for an author to communicate his intentions. And the actors' parts in Jonson's plays, once reconstructed, testify to Jonson's ongoing interest in the distinctive dramatic and linguistic make-up of his recurring humorous characters. It is even possible to see the parts, with all their limitations and empty spaces, as effectively *determining* the humours and humorous performances in Jonson's plays. For Jonson's parts in performance can easily come across as just that: parts, vividly grotesque accounts of existence so solipsistic that, to

return to Peter Barnes's phrase, it appears to be 'made up of an endless monologue interrupted, at too-frequent intervals, by the irritating chatter of sundry obsessives and bores.'¹¹⁶ But, as the following chapters demonstrate, Jonson's parts were not in fact awash with instruction, predicating actor's every move. Within the broad sense of character provided by the part, there were intriguing gaps and clues for the actor to ponder on his own. While Jonson was likely to welcome the opportunity to regulate the distribution of information through his parts, as well as the chance to instruct some of the actors personally, he, as this thesis suggests, also appears to have been keen on actors exercising their own judgment and imagination, faculties which Jonson came to hold in a very high esteem indeed.

¹¹⁶ Barnes, 'Staging Jonson,' 157.

4 Witty Parts

One of the most distinctive types traceable throughout the body of Jonson's plays is that of the urban wit. Jonson's witty gallants and arbiters of taste and/or morals are rarely absent from the comedies and satires, sometimes acting alone (Peregrine in *Volpone*; Lovewit in *The Alchemist*; Lovel in *The New Inn*), but more characteristically forming amicable, if competitive, teams (Lorenzo Jr and Prospero in *Every Man in His Humour* (Q); Cupid and Mercury in *Cynthia's Revels*; Dauphine, Truewit, and Clerimont in *Epicene*; Quarlous and Winwife in *Bartholomew Fair*) or at least entertaining Watson-like companions whose presence serves to underline the superior wit of the gallants (Wittipol and Manly in *The Devil is An Ass*; Compass and Ironside in *The Magnetic Lady*). These characters commonly serve as observers and commentators and the manner in which they express their humour is twofold: through displays of wit and through displays of judgment (which also serve to expose the humours of others). The readings that follow will consider how witty parts normally register these displays and what challenges might lie there for actors learning their parts alone. It is useful, however, to begin with an assessment of the way the role of a wit within a play informs the shape and structure of many of the parts discussed here.

One of the things that reading through parts can reveal is the fact that a part always tells a different story from the whole play. The story of a single part is, first of all, a story where the character whose lines are recorded in the part is always the protagonist (as per the anecdote quoted at the beginning of this thesis), regardless of his or her prominence in the playbook. In *The Magnetic Lady*, Jonson explains the proper structure of a play through the choric figure of a Boy, 'the poet's servant', who guides the audience through the performance:

BOY Do you look, Master Damplay, for conclusions in a *protasis*? I thought the law of comedy had reserved 'em to the *catastrophe*, and that the *epitasis*, as we are taught, and the *catastasis* had been intervening parts, to have been expected.

(Chorus 1, 6-9)

An actor's part can often give an impression of having a dramatic structure of its own. Yet its beginning, complications, turning points, and resolution need not correspond with those of the play. While one can recognise and follow many characters in the course of reading the play in its entirety, the structure of one particular character's narrative can easily be lost within the overarching structure of the play-text. By reconstructing actors' parts, one can reassemble the dramatic arcs that the actors themselves would have internalized and that the printed play-texts, by putting all the parts back together, paradoxically fragment.

The stories of some parts—often the leading parts—align, of course, quite closely with the stories of the plays from which they derive. Yet Jonson's witty parts are seldom so faithful. Perhaps due to the nature of the witty characters' dramatic duty to observe, judge, and criticise, their parts tend to stand on the sidelines, their central point, determined by line-count, often being rather off-centre. To further the notion of recognising dramatic phases or acts in a part as well as in a play, one can observe that what would be the pivotal piece of action in a witty part in fact seldom aligns with the pivotal moment of the play.¹¹⁷ Instead, the central point of the part of Prospero (*EMI* (Q)) is his quarrel and fight with Giuliano in Act 4; the central point of Peregrine's part (*Volp.*) is his second meeting with Sir Pol in Act 4; and at the centre of the parts of Mercury and Cupid (*Cynthia*) is their joint commentary on the procession of foolish courtiers in Act 2. Wittipol's central scene (*Devil*) is his confrontation with Fitzdottrel at his wife's window in Act II; the middle of Clerimont's part (*Epicene*) records his urging of

¹¹⁷ Shakespeare's powerful turning points in Act 3, such as the death of Mercutio (*Rom.*), the banishment of Coriolanus (*Cor.*), or the shipwreck at the coast of Bohemia (*WT*), might be more vivid for some, but scenes like the wooing of Celia in *Volpone*, the Senate scene in *Sejanus*, or the St Paul's sequence in *Every Man out of his Humour* suggest that Jonson, too, was aware of the dramatic significance of the central passages of his plays. Emma Smith suggests that in Shakespeare's plays these central scenes in Act 3 are the moments of 'generic struggle [...] when genre is being negotiated, when it is in the proces of being made.' Emma Smith, *The Cambridge Introduction to Shakespeare* (Cambridge: Cambridge University Press, 2007), 92-93.

his friends to wreak havoc at Morose's place (Act 2), and Truewit's part is balanced around his lecture on women and how to woo them (Act 4). Lovewit's part (*Alch.*) centres on the offstage scene where Face tells him the truth about the 'alchemist' in Act 5.¹¹⁸ Jonson's witty parts, then, almost always seem to move at a different pace from the play and tend to be more prominent either earlier or later in the drama. The wits thus usually gain some safe dramatic distance from the crisis of the third act because it is not *their* third act crisis. Perhaps this disjuncture between the part and the play can be read as a structural expression of the witty characters' customary detachment and aloofness. By keeping actors slightly ahead or slightly behind, a witty part can serve as a tool of direction, allowing the actors in charge of such parts to follow their own stories.

Even the witty parts that in the play seem to work together can at times reveal surprising mismatches when put next one another. In *Epicene*, for instance, the trio of wits, Truewit, Clerimont, and Dauphine, appear inseparable, yet, the central points of their parts are wide apart. It has been noted that Clerimont's part reaches its midpoint in Act 2, while that of the part of Truewit lies in Act 4. Dauphine's part, by contrast, has its centre in Act 3, appropriately since, unlike the other two wits, Dauphine does in fact have a large stake in the main story and cannot assume the detached pose characteristic of his companions. So, while for the actor playing Dauphine the riot after Morose's wedding—a centrepiece of the play—is also the central turning point of his part, for the actors assigned the parts of Truewit and Clerimont, the riot is merely one of the episodes in the first and the second half of their own stories respectively. The actors, familiar with the play mainly from their parts, would have instinctively approached the same scene on stage with different kinds of energy, depending on the place the scene had in their parts. Reading the whole play means following the progression of the main story across the five acts at the cost of missing such internal dissonances as these, that might have contributed to a performance far less compact and unified than the reader might imagine. Perhaps in such a performance where not all actors subscribe to—or are even familiar

¹¹⁸ It seems appropriate that the crucial central scene in Lovewit's story should in fact be absent from the part, just as the character himself is absent from most of the play.

with—the overarching design of the play, the presence of the witty gallants, whose sense of humour is advertised so prominently, seems less intrusive and disruptive than it sometimes appears on the printed page.

Displays of wit which characterise the witty parts could be either dramatic or non-dramatic in nature. Amusing remarks, anecdotes and especially long, almost essayistic speeches on general topics (e.g. Lorenzo Jr.'s virtuoso defence of poetry in *EMI* (Q), Truewit's reasoning on cosmetics in *Epicene*, or Quarlous's expostulation on widow-hunting in *Bart. Fair*) are all examples of non-dramatic displays and are easily recognisable occasions for dandified showing off. They normally stand out simply by virtue of their length (a large block of text uninterrupted by the tails—the lines that precede cues—tends to gain prominence on a page) and are among the most common verbal signs that would have helped the actor, scanning the text for the first time, to identify his role as that of a wit in the first place. In most cases, the comic banter and the eloquent set speeches of the witty parts are not among the most difficult passages in the part. The long speeches tend to be self-explanatory and the context of the banter is to a large extent inconsequential. An example of one of the easier passages that give the actor the chance to expose the wit of his character can be found at the beginning of the part of Truewit. These are his first lines:

_____ [hence.] [Sing,] sir.

Why, here's the man that can melt away his time, and neuer feeles it! what, betweene his mistris abroad, and his engle at home, high fare, soft lodging, fine clothes, and his fiddle; hee thinkes the houres ha' no wings, or the day no post-horse. Well, sir gallant, were you strooke with the plague this minute, or condemn'd to any capitall punishment to morrow, you would beginne then to thinke, and value euery article o' your time, esteeme it at the true rate, and giue all for't.

_____ [a] [man] doe?

Why, nothing: or that, which when 'tis done, is as idle. Harken after the next horse-race, or hunting-match; lay wagers, praise *Puppy*, or *Pepper-corne*, *White-foote*, *Franklin*; sweare vpon *White-maynes* partie; spend aloud, that my lords may heare you; visite my ladies at night, and bee able to giue 'hem the character of euery bowler, or better o' the greene. These be the things, wherein your fashionable men exercise themselues, and I for companie.

_____ [pray,] [and] fast.

I, and destine onely that time of age to goodnesse, which our want of abilitie will not let vs employ in euill?

_____ ['tis] [time] enough.

Yes: as if a man should sleepe all the terme, and thinke to effect his businesse the last day. O, CLERIMONT, this time, because it is an incorporeall thing, and not subiect to sense, we mocke our selues the fineliest out of it, with vanitie, and miserie indeede: not seeking an end of wretchednesse, but onely changing the matter still.

The actor working on these lines in private would have no certainty as to how many people there are on the stage, what has been spoken before his first cue and who is addressing him here.¹¹⁹ Neither the cues in this passage nor the speeches themselves indicate whether the actor is talking to anyone else but Clerimont (the one character the text does acknowledge) and to what extent Truewit's replies answer questions directed at him or merely interfere with a conversation which does not involve him. The actor, then, learns very little about the context in which he delivers his first couple of speeches, but in this case this is not really a problem. The aphoristic nature of Truewit's musings means that they are to a large extent independent of the immediate situation.

Dramatic displays of wit recorded on a part could present more difficulties. Some witty gallants prove dexterous plotters endowed with considerable talent for manipulation and, occasionally, disguise. Verbal manifestations of these talents—scheming, giving directions, changing registers—are further signals of the type the character represents, and it is in such scenes involving plotting and disguises that keeping track of the addressees and changing subjects becomes more important as well as more difficult for the actor. To take another example of an opening for a witty part, here is the beginning of Wittipol's first scene in *The Devil is an Ass*:

_____ [him] [for] you.

To him, good *Ingine*, raise him vp by degrees,

¹¹⁹ These practical issues would have been cleared up during a group rehearsal or the first performance at the latest, but since an actor would have had to decide on many points of his performance in advance of these, the circumstances in which he studied his part are relevant here.

Gently, and hold him there too, you can doe it.
Shew your selfe now, a *Mathematicall* broker.

_____ [halfe] [a] piece.

'Tis done, S^r.

_____ [such] [a] man?

You shall be your owne witnesse, I'll not labour
To tempt you past your faith.

_____ [handsome,] [say] you?

I ha' not seene her,
Since I came home from trauell: and they say,
Shee is not alter'd. Then, before I went,
I saw her once; but so, as shee hath stuck
Still i' my view, no object hath remou'd her.

It is clear from these lines that Wittipol has some sort of agenda, and that 'good *Engine*' is there to assist him as 'a *Mathematicall* broker' who is supposed to engage with an unknown third party. The details, however, are obscure: are the following speeches still addressed to Engine, or is there someone else? Who is the woman Wittipol has not seen since he returned from his travels? Is she present? Wittipol's speeches indicate three or four other characters: Engine, to whom the first speech is addressed, a man whom Engine is asked to approach, a woman whom Wittipol once saw, and, possibly, a fourth person to whom Wittipol addresses his speeches once Engine leaves. As Wittipol does not explicitly address Engine after the first speech, the actor might assume that Engine has gone about his task by the end of Wittipol's first or second speech and the cue '[such] [a] man?' is delivered by someone puzzled either by Engine or the man Engine is about to meet. While there is no indication as to who speaks the cue '[handsome,] [say] you?'—the cue changes topic, which would make the actor wonder whether he still talks to the same person—there is no indication that yet another speaker has joined in and so the actor can assume that he is still talking to the fourth party, if not to Engine.¹²⁰ Wittipol's part continues:

¹²⁰ The actor might have found it easier to deal with these problems if he had attended a reading (if there was one) or an early rehearsal (if there was one) before he began working on his part, but even so, it is not certain

_____ [he] [keepe] her?

Very braue. Howeuer,
Himselfe be sordide, hee is sensuall that way.
In euery dressing, hee do's study her.

_____ [from] [the] *Brokers*?

Yes, that's a hyr'd suite, hee now has one,
To see the *Diuell* is an *Asse*, to day, in
(This *Ingine* gets three or foure pound a weeke by him)
He dares not misse a new *Play*, or a *Feast*,
What rate soeuer clothes be at; and thinkes
Himselfe still new, in other mens old.

_____ [loue] [meat] so?

Faith he do's not hate it.
But that's not it. His belly and his palate
Would be compounded with for reason. Mary,
A wit he has, of that strange credit with him,
'Gainst all mankinde; as it doth make him doe
Iust what it list: it rauishes him forth,
Whither it please, to any assembly or place,
And would conclude him ruin'd, should hee scape
One publike meeting, out of the belief
He has of his owne great, and Catholike strengths,
In arguing, and discourse.

Here the actor is given much needed information: a reference to Engine ('This *Ingine* gets three or foure pound a weeke by him') confirms that Wittipol is indeed already talking to someone else, presumably someone who witnessed Wittipol's opening exchange with Engine; the cue '[he] [keepe] her?' refers, the actor has to assume, to the woman Wittipol just recalled and, as his following speeches imply, her husband, who is also apparently the man Engine has gone to meet and 'raise [...] vp by degrees' ('It takes, I see: / H' has got the cloak vpon him'). This passage supplies Wittipol's first chance to expose his own character as an urban wit capable of shrewd observation and cynical commentary directed at the follies and fopperies of others, but it also tells the actor something about

how much detail—such as the entrances and exits of other actors, the addressees of each of his lines—he would have been given, let alone taken in and remembered.

the dynamics of the relationship between Wittipol and his interlocutor in this scene; the actor can learn this from surveying the cues he receives:

_____ [such] [a] man?
 _____ [handsome,] [say] you?
 _____ [he] [keepe] her?
 _____ [from] [the] *Brokers*?
 _____ [loue] [meat] so?

The clue available to the actor here is not so much a psychological one as a dramatic one: someone keeps asking questions which Wittipol needs to answer so that the audience can understand the dramatic situation better. Someone has to play ignorant so that Wittipol can appear informed, judicious, and, in dramatic terms, in charge. Sometimes, however, it is the witty part that keeps giving someone questioning cues; while the dramatic effect is similar, it is not quite the same. A prime example is the part of Peregrine in *Volpone*:

_____ [trust,] [I] would—
 What? what, sir?
 _____ [would] [command] it.
 As how?
 _____ [may] [not] discover.
 If I had
 But one to wager with, I would lay odds, now,
 He tels me, instantly.
 _____ [that's] [his] marke.
 He is a chaundler?
 _____ [mayne] [proiect] faile.
 Then, you haue others?
 _____ [are] [made] already—
 By whom?
 _____ [A] *commandadore*.
 What, a common sergeant?

Again, the dramatic purpose is to give another actor the chance to make his character appear in command, yet in Peregrine's part the device is acknowledged as such and used against the other character: the wit's ignorance is ostensibly feigned and his questions are deliberate provocations, prompting the character whom the wit wishes to expose (or see self-exposed) to indulge in his favourite humour.

A more direct way of exposing the humours of others is the wit's customary scornful criticism, a display of judgment which defines the type as much as the displays of wit. If some of the passages recording the wit's plotting require good knowledge of the situational contexts of one's speeches, the witty part also gives the actor some of the most useful tools to navigate this dark territory: the witty gallant's opinions of others. By the time the actors gather for a group rehearsal before the first performance, it would generally be the actor playing a wit who would know most about the other characters in the play.¹²¹ When paying attention to what the part has to say about the others, the actor can bridge a lot of the gaps signalled by the tails heralding his cues and can envisage the characters with whom he speaks better than most of the other actors. Wittipol's first conversation with Fitzdottrel, for instance, is one where the wit speaks little and where the part does not reveal much about the way Fitzdottrel behaves or feels; however, the actor playing Wittipol already knows a lot about Fitzdottrel from the couple of speeches that precede this dialogue: by describing Fitzdottrel's habits and mannerisms, he in fact helps to create the stage character with whom he now speaks directly.

On the one hand, the fact that a part does not allow the actor to see beyond the horizon of his own lines means that the wit's judgment is the actor's only map of the play's reality; the actor may choose to trust it or not, but in most cases it is his single most important tool for navigating his aspect of the narrative. On the other hand, the actor must be aware that all the information presented on

¹²¹ Normally at least one group rehearsal would have been arranged before the first performance of a play. For the discussion of the possibility of additional rehearsals, see Stern, *Rehearsal*, 76-79.

the part is accessible to him, and to him alone.¹²² He must therefore always bear in mind that no one else can be counted on knowing what his own part allows him to know. This has some important implications: in the absence of the complete play-text, an actor's part becomes the arbiter of truth and the sole basis of dramatic reality. At the same time, however, the actor must remember that no one else has access to the truth and reality of his witty speeches and no one can else can therefore act upon them. Whatever truth the wit's criticism might reveal, it must be created, rather than merely pointed out, by the wit himself. Of course, an actor playing a fool will recognise a foolish part without having to read what the wits of the play have to say about him, but the vivid details of their speeches will remain unknown to all but the wits themselves and so the task of giving substance to their accounts is, paradoxically, theirs alone. When a wit talks about a fool whom he has just met or whom he expects to meet, he is not merely describing to the audience what it has seen or is about to see, he is creating a mental image that is necessarily independent of what the spectators have actually seen or will soon see for themselves; he asks them to give it equal credit. A wit's judgment, in short, is not descriptive, it is prescriptive.

While fairly reliable in most cases, the witty commentary can sometimes mislead the actors, giving false impressions, withholding crucial information, putting the wits themselves on the spot. The parts of Truewit and Clerimont in *Epicene*, for instance, both feature numerous comments on Epicene, but neither actually acknowledges the play's 'secret'—that Epicene is a boy. Truewit's final speech registers surprise and speaks about Dauphine 'concealing this part of the plot' (5.4.183), but continues to refer to Epicene as a woman, insisting on an irony that might have remained hidden from the actor himself. Clerimont has the briefest of responses at the end of his part:

_____ [looke] [at] me?
A boy.

¹²² The only exceptions are the cues, the words that had to be shared with others.

Here, the part tells the actor the truth, but unless the actor learns about the denouement from someone else, he has no way of knowing to whom his line refers or why Clerimont says it. To take another example, the part of Peregrine in *Volpone*, for all its mockery of Sir Pol's admiration of the mountebank, never makes clear that Scoto of Mantua is in fact Volpone in disguise, leaving the actor perhaps just as confused as Sir Pol. Similarly, the part of Lovel in *The New Inn* never makes the actor privy to the fantastic revelations in the play's closing scenes, keeping the question of what brought about the unlikely happy ending a mystery. And, upon his return to London, Lovewit in *The Alchemist* would demand of his man Jeremy an explanation for the tumult at his doors, yet the only account of the truth the part offers to the actor is the one offered by Lovewit to his neighbours, an account which the actor might have every reason to distrust. Even the witty parts, then, can prove inadequate guides for the actors; if an actor is ready to be surprised and to adapt to the new realities, however, the inadequacy can ultimately enhance, rather than cripple, his performance. The surprise can translate over repeated performances into deliberate dramatic irony as the actor is given the opportunity to play up the confidence with which the worldly wit delivers speeches that are so little informed by the play's secrets.

Jonson deployed the tension between the insight and prejudice of witty parts most creatively in the choric figures in three of his comedies. The characters of Cordus (and his companion Mitis, who is slower on the uptake) in *EMI*, Probee, Damplay, and the Boy in *The Magnetic Lady*, and the four gossips—Mirth, Tattle, Expectation, and Censure—in *The Staple of News* are witty parts taken to their extremes: excluded from the plot entirely, they occupy the sidelines from which they observe and comment upon the performance, thereby exercising their supposedly superior wit and judgment. However, it is clear that only some of these figures can truly boast of their faculties. Others—Damplay and the four gossips—serve as mockeries of wit, lessons in how *not* to judge. Probee formulates the proper function of a spectator, characteristically self-aware of the actor's part that sustains his own performance:

_____ [the] [wrong] end.

He hath said sufficient, Brother *Damplay*; our parts that are the Spectators, or should heare a *Comedy*, are to await the processe, and events of things, as the *Poet* presents them, not as wee would corruptly fashion them. Wee come here to behold *Playes*, and censure them, as they are made, and fitted for us; not to beslave our owne thoughts, with censorious spittle tempering the *Poets* clay, as wee were to mould every *Scene* anew [...]

‘Corruptly fashioning’ the events of the play is, of course, precisely what the would-be wit Damplay is doing. Defiant, he sets forth his own wonderfully bombastic manifesto of fashionable scorn:

_____ [let] [him] alone.

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

‘Damplay’ is a witty part that makes the actor very much aware of the unreliability of the character’s judgments, but, again, there is nothing within the scope of the part that would contradict Damplay’s criticism. The part does not contain any lines from the play itself and barely registers Probee’s and the Boy’s attempts to correct Damplay’s errors. As far as the actor is concerned, the play might very well be nothing more than ‘a pitiful poor shift o’your poet’ (Chorus 3, 1), who should ‘have spared us the vexation of a fifth act yet to come, which everyone here knows the issue of already’ (Chorus 4, 17-19). The same holds true for the parts of the four gossips in *The Staple of News*, who whimsically ‘arraign’ the play for all the wrong reasons: for featuring ‘[n]either devil nor fool’ (Intermean 2, 1-2), for dispensing with the archaic Vices and presenting them instead ‘attir’d like men and women o’ the time’ (Intermean 2, 14), or for making Pennyboy’s father ‘live again, when they and we all thought him dead’ (Intermean 4, 7). The gossips, too, are ‘corruptly fashioning’ the events of the play, but their parts, like Damplay’s, allow them conviction uncompromised by any evidence from the play itself.

What bearing, if any, does this have on Probee's/Jonson's conceit regarding what he calls the spectators' 'parts' (meaning primarily the roles they play: 'our parts that are the Spectators, [...] are to await the processe, and events of things, etc.')? Do the examples of Cordatus and Mitis, Probee and Damplay, and Mirth with her companions suggest that the actual members of the audience likewise attend the plays, metaphorically speaking, already 'perfect' in their own judgments, regardless of what will be presented on stage? Are the spectators also merely waiting for their 'cues' to speak? Jonson sometimes seems to have thought so. In his Induction on the Stage for *Bartholomew Fair*, the Scrivener plays with idea of a spectator's 'fixed and settled' judgment in one of his 'Articles of Agreement' between the author and his audience:

SCRIVENER It is also agreed that every man here exercise his own judgement, and not censure by contagion or upon trust from another's voice or face that sits by him, be he never so first in the Commission of Wit; as also that he be fixed and settled in his censure, that what he approves or not approves today he will do the same tomorrow, and if tomorrow the next day, and so the next week (if need be), and not to be brought about by any that sits on the Bench with him, though they indict and arraign plays daily. He that will swear *Jeronimo* or *Andronicus* are the best plays yet shall pass unexcepted at here, as a man whose judgement shows it is constant and hath stood still these five and twenty or thirty years. Though it be an ignorance, it is a virtuous and stayed ignorance, and, next to truth, a confirmed error does well: such a one, the author knows where to find him.

(Induction, 73-84)

A worthy spectator, as he is teasingly imagined here, is so constant in his judgment that his censure resembles a part which like an actor he would learn by heart and repeat 'the same tomorrow, and if tomorrow the next day, and so the next week (if need be)'. He is not swayed by any actual merit of the play ('He that will swear *Jeronimo* or *Andronicus* are the best plays yet shall pass unexcepted at here,' etc.) or by any opinion of his fellow witty spectators (he will 'not censure by contagion or upon trust from another's voice or face that sits by him, be he never so first in the Commission of Wit'), just as actors playing Damplay, Mirth, Expectation, and all the other on-stage critics do not need to

consider what anyone else is saying, their parts featuring nobody else's lines but their own. It is, then, inevitable that such 'constant' spectators should always 'corruptly fashion' the plays they attend to some degree. Their judgment, like that of the wits discussed above, becomes prescriptive rather than descriptive, creating a mental image of the play competing with, rather than reflecting on, the actual performance. Jonson himself was uneasy about this and tried to confront the prejudices of his audience on numerous occasions. He questioned their preferences for '*Tales, Tempests, and such-like drolleries*' (*Bart. Fair*, Induction, 97-98), he lampooned their pretensions, he denied them their favourite stage effects, such as 'rolled bullet' or 'tempestuous drum [...] to tell you when the storm doth come' (*EMI* (F), Prologue, 18-20).¹²³ In the characters of his on-stage commentators held hostage by their own parts Jonson held the mirror up to the spectators, hoping they would change, even if his own urban wits never could.

Case Study: 'Cupid' (*Cynthia's Revels* (Q))

If anything, the figure of Cupid would have been all too familiar to an early modern actor, boy or adult. The capricious deity appeared as a character in numerous plays performed by the boys' companies (and there were countless references to him) long before Jonson wrote *Cynthia's Revels* for the Children of Her Majesty's Chapel in 1600, the best known Cupid depictions being probably found in John Lyly's *Gallathea*, *Sappho and Phao*, *Love's Metamorphosis*, and *The Woman In the Moon*.¹²⁴ Thus there was already a set of conventions in place dictating Cupid's character and plot function—the cheeky boy bent on mischief—and an actor would have expected to find these in his part. Jonson's

¹²³ Tiffany Stern observes that Jonson was likewise reluctant to make use of the stage 'Heavens' (the roof-space above the stage) and 'Hell' (trapdoor and space below stage). See Tiffany Stern, 'The Globe Theatre and the Open-Air Amphitheatres,' *Ben Jonson in Context*, ed. Julie Sanders (Cambridge: Cambridge University Press, 2010), 109-110.

¹²⁴ For a detailed discussion of the character of Cupid on early modern stage, see Jane Kingsley-Smith, *Cupid in Early Modern Literature and Culture* (Cambridge: Cambridge University Press, 2013), 74-93, 142-153, 170-177.

variation on the ubiquitous god of desire would have satisfied some of those expectations, but would also have introduced a few surprising updates to the popular formula. (For the entire part, see appendix 1.1.)

First, being one of Jonson's most straightforward witty parts, Cupid often bears more resemblance to Lyly's countless witty pages than to the elusive mythological deity. Unlike the witty pages, however, Jonson's Cupid is a fairly sizeable part, taking up 11% of lines in *Cynthia's Revels*, which makes it the third largest part in the play (it loses some of its prominence in the revised version of the play; see Appendix 2).¹²⁵ The actor playing Cupid speaks about two thirds of his lines in the first two acts of the play and is completely absent from Act 3, which emphatically dissociates the part from the progression of the main plot. The progression of the part itself is fairly easy to follow, its central passage being the series of Cupid's satirical descriptions of the four ladies in Act 2. Like many other witty parts in Jonson's comedies, then, 'Cupid' has its core scene far removed from the core of the play as a whole. Cupid makes three other appearances, one in Act 1, one in Act 4, and one in Act 5, although only in Acts 1 and 5 does he have a major presence, his participation in Act 4 (essentially one continuous crowd scene) being limited to seventeen single lines, often asides. So, an actor would speedily notice that, judging from the length of the part, Cupid is a fairly important figure in this play, who nevertheless makes only four appearances, the third being considerably shorter than the other three.

The other thing the actor would notice even before reading the lines is that Cupid's speeches are either very long or very short and that the long ones as well as the short ones are grouped together, so that the tempo of the dialogue seems to alternate between extended periods of very slow and very fast exchanges. It becomes clear upon reading the lines that these passages are representative of the notions of the dramatic and non-dramatic displays of wit discussed above. There are three passages in the part that provide an opportunity for the display of non-dramatic wit. The first is the series of

¹²⁵ The revisions have a minimal impact on this particular part. Cupid has been given only one new speech to speak and a few more have been slightly expanded. Its lesser prominence is due to the increased length of the parts of Amorphus, Criticus, Phantaste, and others.

long speeches in Cupid's first scene—mostly taunting accounts of Mercury's long history of deceit and thievery, all explicitly addressed to the god himself. The second is the series of Cupid's character sketches in Act 2, mentioned above. The third is Cupid's long presentation of the first masque for Cynthia in Act 5, re-introducing the ladies encountered in Act 2, now disguised as virtuous maidens. All three passages are rich in detail, the first accumulating anecdotes recounting Mercury's exploits ('you did neuer steale *Mars* his sworde out of the sheath; you? nor *Neptunes* Trident; nor *Apolloes* Bowe; no, not you? [...] I remember it freshly [...] I heard you but lookt in at *Vulcans* Forge the other day,' etc.), the second cataloguing the familiar vanities of ladies at court, the third painting a complex, fraudulent vision of a virtuous display. All of them are therefore vivid on their own, requiring very little else by the way of context, and can be comprehended and learned without much difficulty.

The challenge these passages present is the same as with any essayistic displays of wit: not letting the length of the speeches hamper the flow of the drama. The first passage has the advantage of featuring in the very first scene of the play (although the actor might not be aware of this), when the audiences as well as the actors are still 'warming-up' and there is little momentum to be lost. It is also helpful that the speeches are explicitly addressed to the very person they concern and so can create a dramatic tension that is hard to achieve when the subject is not present on stage. The third passage, Cupid's presentation of the first masque, may not read very well, its descriptions dry and arcane, but in performance the dramatic irony of Jonson's paradiastole (or, as George Puttenham put it, '*Curry-favell* [i.e. favour], as when we make the best of a bad thing') and the elaborate visual spectacle sustain, even concentrate, the energy of the play.¹²⁶ The second passage, Cupid's character sketches, presents the greatest difficulties. The actor might or might not figure out from Cupid's earlier speeches ('What's he *Mercury*?—'Here comes another.'—'Slight, I beleeeue he is your *Minion*; you seeme to be so rauisht with him') that his sketches are in fact preceded by four other sketches of even greater length spoken by Mercury. He might, however, notice that Cupid never properly describes Phantaste, his speech being cut off in the middle of a sentence:

¹²⁶ George Puttenham, *The Arte of English Poesie* (London, 1589), 154.

_____ [him] [cheape.] Fie—

There is a Nymph too of a most curious and elaborate straine, light, all motion, an *Vbiquitary*, she is euery where, *Phantaste*—

It is not hard to imagine that the interruption is meant to prevent further exhausting commentary.¹²⁷

What can the actor do with the speeches that were not cut short? The part itself offers some clues, as each of the three completed descriptions suggests a slightly different method of delivery. The longest speech, describing Argurion, the allegory of money, invites the actor to engage directly with the audience, as Cupid relates whom Argurion favours and whom she shuns: ‘she’le run from Gallant to Gallant’—the Blackfriars theatre would have been frequented by many of them—‘She loues a *Player*, well’—says a player—‘and a *Lawyer* infinitely’—a nod, perhaps, to those from the Inns of Court, followed by a punchline: ‘but your Foole aboue all’. Cupid’s description of Moria, on the other hand, features a mocking imitation of the lady’s pretensions and speech mannerisms, an opportunity for the actor to change the style of delivery again:

_____ [sharply] [noted] *Cupid*.

She will tell you Philosophy was a fine Reueller, when she was young and a Gallant, and that then (though she say it) she was thought to be the *Dame-Dido*, and *Hallen* of the Court; *As also*, what a sweete Dogge she had this time foure yeere, and how it was call’d *Fortune*, and that (if the fates had not cut his thred) he had beene a Dogge to haue giuen entertainment to any Gallant in this kingdome.

Finally, Cupid’s description of Philautia is interesting because of its distinctive use of a refrain (‘she knows it’), phrasing, and punctuation that invites frequent pauses for comic effect:

¹²⁷ As Anne Barton observes, ‘[w]hen Mercury, in *Cynthia’s Revels*, prevented Cupid from dissecting Phantaste (“Her very name speakes her, let her passe”, II.4.102) the two gods had just provided elaborate satirical accounts of no fewer than seven other courtiers and ladies. Jonson might well have feared, at this point, that even the reader might rebel at an eight.’ Anne Barton, *Ben Jonson: Dramatist* (Cambridge: Cambridge University Press, 1984), 144.

_____ [th'other,] [th'other,] *Cupid*.

O, that's my Lady and Mistris Madam *Philautia*: She admires not herselfe for any one particularity, but for all; She is faire, and she knowes it; She has a pretty light wit too, and she knowes it; Shee can daunce, and she knowes that too; play at *Shittle-cock*, and that too: No quality she has, but she shall take a very particuler knowledge of, and most Lady-like commend it to you; [...]

The part itself, then, supplies all the actor needs to make decisions about where and how he ought to vary his performance, lest the character's display of wit becomes tiresome.

The more dramatic displays of wit in the part of Cupid often take the form of one-liners, or speeches giving the impression of being spoken in a quick succession. The very first lines in the part can serve as an example:

Who goes there?

_____ [I,] [blinde] Archer.

Who? *Mercurie*?

_____ I.

Farewell.

_____ [Stay] *Cupid*.

Not in your company *Hermes*, except your hands were riueted at your backe.

_____ [my] [little] Rouer?

Because I know, you ha' not a finger, but is as long as my quiuer, (cousin *Mercurie*,) when you please to extend it.

This is a strong opening that relies on the surprise and comedy of Cupid's extremely abrupt decision to leave immediately after entering to set the tone for the rest of the scene. Very soon after this exchange the part switches gears and Cupid begins to tease Mercury in the longer speeches that follow, but their rivalry is first established here with brio and clarity. Further into the part, there are other passages that likewise suggest that Cupid's wit lies not only in his subtle observation and comic elaboration, but also in his quickness of thought and economy of expression. The difficulty for the actor is that these passages feature shorter lines that do not provide nearly as much information as

the passages discussed above, and therefore that the actor receives much fewer clues as to the immediate context of his lines even as that context becomes much more relevant. The part does offer some assistance, however, which can even be found in Cupid's opening lines: the speeches often mention the name of the addressee, most commonly *Hermes/Mercury*. The name is moreover sometimes given in parentheses, almost as if it were included in the line more for the benefit of the actor conning his part than for the audience:

Why this was most vnexpectedly followed (my deuine delicate *Mercury*) by the Beard of *Ioue*,
thou art a pretious Deity.

_____ [salt] [in] fire.

That's not euery ones happinesse (*Hermes*) though you can presume vpon the easinesse and
dexterity of your wit, you shall giue me leaue to be a little lealous of mine; and not
desperately to hazard it after your capring humor.

_____ [were] [at] liberty.

Not so (*Mercury*) I am still blinde *Cupid* to thee:

The part names the trickster god in twenty three speeches out of eighty six, more than one in four. Such clues would have been very reassuring for the actor who did not know much about his scenes. Even if the lines do not reveal what prompted them (besides the cues), the actor can at least learn from them to whom they should be addressed and consequently which tone would be most appropriate for them.

Long or short, most of Cupid's speeches are emphatically about other characters in the play. There are very few speeches that reveal what Cupid himself is actually up to, in a sharp contrast to the previous stage incarnations of the deity which tend to do much mischief and only little observing. In its relentless focus on what the other characters are like and what *they* are doing, the part—and 'Mercury', its companion part—is perhaps closest among Jonson's witty parts involved in a play proper to the purely choric figures such as Cordatus and Mitis. And like many other witty parts that convey the characters' humour not only through displays of wit but also through displays of judgment, 'Cupid'

is part that, for all its clever descriptions, can prove a surprisingly misleading guide to the world of the play. The actor playing Cupid might find it amusing and appropriate that he has to learn the lines of a blind god of love from a text that does not allow him to see the lines of any other characters—and that his handicap thus reflects the handicap of his character—but the sense in which this particular witty part is inadequate is that the part conceals from the actor his character's surprising redundancy. *Cynthia's Revels* is a play that does not give the god of love much room. Most of its characters are hopelessly infatuated already, not just with themselves, but with current fashions, with rituals, words, sensual experience; there is not much left for Cupid to do. Argurion, his only victim, will, according to his own earlier speech, fall in love with Asotus sooner or later anyway, and her romance soon proves disastrous. Cupid's other targets prove immune to his magic. His lines register this failure:

_____ [how] [they] doate?
 What Prodigie is this? no Word of Loue? no Mention? no Motion?
 _____ [not] [a] worde.
 Are my Darts enchanted? is their vigor gone? is their vertue—

The part, however, fails to acknowledge that in the case of such vain fops and mistresses as Amorphus and Phantaste, the attempt was doomed to fail all along. It seems designed to mislead the actor precisely because it deals with the character's intentions so cursorily. Cupid's determination to transgress Cynthia's laws and ensnare her subjects with his powers, articulated at the beginning and recalled in the scenes that follow, implies that Cupid aspires to have the usual plot function of a matchmaker:

_____ [this] [to] *Cupid*?
 Here do I meane to put off the title of a God, and take the habite of a Page, in which disguise (during the Interim of these reuels) I will get to follow some one of *Dianas* maides, where (if my bowe holde, and my shafts flye but with halfe the willingnesse and ayme they are directed) I doubt not but I shall really redeeme the minutes I haue lost by their so long and ouer-nice proscription of my Deity, from their court.

Cupid's scheme appears irrelevant and misguided in the end; his is yet another plot which the play refuses to see through. The actor's impaired vision, however, prevents him from realising this, even as the character proceeds to give his opinions on half of the court. Unable to learn from his part how pointless Cupid's presence in the play is, the actor may eventually find to his discomfort that playing a blind god of love often means firing without actually hitting anyone:

_____ [Is] [*Cupid*] angry?
 Hath he not cause, when his purpose is so deluded?

Jonson's Cupid is arguably the only witty character whose wit ultimately fails him and as such he stands out as a bold attempt to build on the success of *EMO* in pushing the conventions of the comedy of humours. It is fitting that Cupid's part does not allow the actor to "see" the other parts except through its own descriptions of their characters, but, in a play that is ostensibly about vanity and self-love, it seems more apt to observe that the only part—perhaps the only character—the actor playing Cupid is truly allowed to see is his own. Even the cues the actor receives, the only traces of the presence of others, hold a mirror up to the god of desire: eleven of them feature his name as the final cue word (the one that was certain to be included in the cue). The actor assigned a witty part, Cupid's case seems to suggest, must never become too confident in his blindness.

5 Vain Parts

It is crucial for any actor in charge of a substantial Jonsonian part to recognise how much the character actually needs—and is willing—to listen to others while on stage. The extent to which the actor can afford to perform his own part regardless of what the other actors are saying is the extent to which his part is self-sustained and could be coned with confidence in isolation. The vain parts, represented by braggart knights and captains such as Bobadilla (*EMI*), Puntarvolo (*EMO*), and Tiptoe (*New Inn*), foppish courtiers such as Fastidious Brisk (*EMO*), Amorphus (*Cynthia*), and Sir Diaphonus Silk (*Mag. Lady*), and petty poetasters such as Matheo (*EMI*), Crispinus (*Poet.*), Sir John Daw (*Epicene*), or John Littlewit (*Bart. Fair*), give clear signals to the actor that the man he is to play likes to listen first and foremost to himself. This could come as a comfort to an actor with few or no means of accessing the wider contexts of his speeches: his foolish braggart is not much interested in any subject which does not directly concern him and can be counted on being eloquent on any subject which does.

It is at moments when the character seizes the stage and invokes his own opinions and designs that the vain part facilitates the exposure of his folly to the audience. More generally, any occasion which puts the vain part in central focus for more than a few lines of dialogue, be it to expose the vanity, the shallowness, or the cowardice of a character, needs to be identified in the part and exploited. Therefore the question that has to be addressed first is how exactly the actor would be able to identify such an occasion. How can an actor recognise a situation in which he should be the centre of attention? The most reliable way of seeing this in a part is by paying attention to the textual cohesion of the assigned speeches and cues.

The notion of ‘textual cohesion’ as an object of linguistic investigation was introduced by M.A.K Halliday and Ruqaiya Hasan in their seminal work, *Cohesion in English*; Irwin Weiser offers a succinct definition of the concept: ‘*Cohesion* is now understood to be a textual quality, attained through the use of grammatical and lexical elements that enable readers to perceive semantic relationships within

and between sentences.’ Distinct from coherence, which concerns ‘the overall consistency of a discourse—its purpose, voice, content, style, form, and so on’, cohesion is sustained by relations between smaller elements of a text, mostly individual words or phrases.¹²⁸ Halliday and Hassan originally defined a cohesive relation between two segments of a text (usually located in different sentences) as a relation where ‘the interpretation of some element in the discourse is dependent on that of another’¹²⁹ and this notion has been espoused in all subsequent studies of cohesion.¹³⁰ Halliday and Hassan have also offered a taxonomy of the cohesive relations common in English: grammatical cohesion (e.g. reference, substitution, ellipsis, conjunction) and lexical cohesion (where the authors distinguish between reiteration and collocation). The expanding field of text linguistics, a discipline that specialises in discourse analysis, recognises their concept as one of the seven constituents of what Robert de Beaugrande and Wolfgang Dressler call the ‘standards of textuality’.¹³¹

The following passage from the part of Bobadilla in *Every Man in His Humour* (Q) can serve to illustrate some of these cohesive relations:

_____ [as] [I] heare.

How, the bastinado? how came he by that word trow?

_____ [the] [more] grace.

That may bee, for I was sure it was none of his word: but when, when said he so?

_____ [told] [me] so.

By the life of Pharaoh, and't were my case nowe, I should send him a challenge presently: the bastinado? come hither, you shall challenge him; ile shew you a tricke or two, you shall kill him at *pleasure*, the first *stockado* if you will, by this ayre.

_____ [haue] [heard] sir.

Of whom? of whom I pray?

¹²⁸ Irwin Weiser, ‘Linguistics,’ *Encyclopedia of Rhetoric and Composition*, ed. Theresa Enos (London: Garland, 1996), 390. See also Tom Michael McCarthy and Tom McArthur, ‘Cohesion,’ *The Oxford Companion to the English Language*, ed. Tom McArthur (Oxford: Oxford University Press, 1992), 230.

¹²⁹ M.A.K. Halliday and Ruqaiya Hasan, *Cohesion in English* (London: Longman, 1976) 4.

¹³⁰ Thomas Christiansen, for instance, points out that ‘the need to interpret different components of texts in relation to each other is the essence of the concept of cohesion’. Thomas Christiansen, *Cohesion: A Discourse Perspective* (Bern: Peter Lang, 2011), 16.

¹³¹ The other six are: coherence, intentionality and acceptability, informativity, situationality, and intertextuality. See Robert de Beaugrande and Wolfgang Dressler, *Introduction to Text Linguistics* (London: Longman, 1981) 7-11.

The words 'he', 'that', 'it', 'his' are examples of reference: in order to understand what they refer to, the actor must look for their referents in his previous speeches and in his cues. The two 'so's are examples of substitution, 'of whom' is an ellipsis, and 'bastinado' and 'word' are reiterations. Some of these relations are clear—the passage includes the words upon which the interpretation depends ('it' and 'bastinado', 'of whom' and 'have heard')—and therefore sustain a degree of grammatical cohesion in the passage, but others are incomplete: the actor can only partially understand what, for instance, the two substitution 'so's stand for, and he can connect 'him' to 'his' and to 'he', but not to any name in this passage. These instances of incomplete or insufficient grammatical cohesion make it more difficult to follow the meaning of the text.

The elements of the text which facilitate the textual cohesion of successive speeches and cues in the part allow the actor to deduce how prominent his presence in the scene is at any given point: the more cohesive the passage in the part, the higher probability that the character's stage presence is continuous and prominent. Sometimes, a character's prominence is immediately obvious. The part of Sir Politic Would-be is, in this regard, one of the easiest in the canon: the majority of Sir Pol's speeches contain numerous cohesive relations, or, to use Halliday and Hasan's term, ties (i.e. links between cohesively related words or phrases¹³²), which enable the actor to detect the continuity and sometimes even the nature of his involvement in a particular scene. Occasionally, the ties are so numerous that the part can reveal almost everything. Consider, for instance, the beginning of Sir Pol's part, which will have looked something like this:

Sir, to a wise man, all the world's his soile.
It is not *Italie*, nor *France*, nor *Europe*,
That must bound me, if my fates call me forth.
Yet, I protest, it is no salt desire
Of seeing countries, shifting a religion,
Nor any dis-affection to the state
Where I was bred (and, vnto which I owe

¹³² See Halliday and Hasan 3.

My dearest plots) hath brought me out; much lesse,
 That idle, antique, stale, grey-headed proiect
 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 learne the language, and so forth--
 I hope you trauell, sir, with license?

_____ Yes.

I dare the safelier conuerse-- How long, sir,
 Since you left *England*?

_____ [Seuen] weekes.

So lately!
 You ha'not beene with my lord Ambassador?

_____ [Not] [yet,] sir.

Pray you, what newes, sir, vents our climate?
 I heard, last night, a most strange thing reported
 By some of my lords followers, and I long
 To heare, how't will be seconded!

_____ [What] [was't,] sir?

Mary, sir, of a rauens, that should build
 In a ship royall of the Kings.

_____ [your] [name,] sir?

My name is Politique Wovld-Bee.

_____ [A] [Knight,] sir?

A poore knight, sir.

The actor working on these lines can easily surmise that the part here presents him with a more-or-less complete record of the dialogue. His speeches are all addressed to a single character (whose name is not given here, nor elsewhere in the text) and there is no sign that he speaks consecutively to several different people or even that other people are present: his first entrance, then, already leads him to the spot-light, where he is apparently encouraged to expose his humour in a lengthy dialogue which he is allowed to dominate. The tone of the conversation is polite, if perhaps, characteristically, too familiar on the part of Sir Pol; the cues the actor is given are also telling:

_____ Yes.
 _____ [Seuen] weekes.
 _____ [Not] [yet,] sir.
 _____ [What] [was't,] sir?
 _____ [your] [name,] sir?
 _____ [A] [Knight,] sir?

The information here is that his interlocutor chooses to maintain a respectful mode of address, 'sir', and so invites the actor to play up Sir Pol's affectation and sense of self-importance. Later on, this information might help him to recognise his interlocutor in 4.1, where the cues he receives (up until the entrance of Lady Would-be) echo this courteous deference and suggest a similar dramatic set-up:

_____ [Good,] sir.
 _____ [I,] sir?
 _____ [can] [remember,] sir.
 _____ [your] [selfe,] sir.
 _____ Admirable!
 _____ [Indeede,] sir?
 _____ [faith,] [that's] much.
 _____ [one] [pound] sterling.
 _____ [are] [right,] sir.
 _____ [for] [once,] sir.
 _____ [you,] [sir] Poll.
 _____ [are] [there,] sir?
 _____ [are] [politique] notes!
 _____ [it] [is] wise!

In both these situations, many of the cues the actor receives create strong cohesive ties: first, among the cues themselves, as they feature the frequent reiteration of 'sir', and second, in relation to the actor's speeches, as they can be recognised as elliptical answers or comments which directly respond to his own text:

I hope you trauell, sir, with license?

_____ Yes[, I do travel with licence].

I dare the safelier conuerse-- How long, sir,
Since you left *England*?

_____ [I left England] [Seuen] weekes [ago].

So lately!

You ha'not beene with my lord Ambassador?

_____ [I have] [Not] [yet] [been with him], sir.

Such cues tend to be easily decipherable because they either represent the whole answer or derive from speeches that are only slightly longer. In cases where the answer can only be partially traced from the cue, the cued speech that follows can often give further insight. Sir Pol's part, for instance, records the following:

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

_____ [I] [did,] sir.

Fearefull! Pray you sir, confirme me,
Were there three porcpisces seene, aboue the bridge,
As they giue out?

_____ [a] [sturgeon,] sir.

I am astonish'd!

_____ [prodigie,] [then] these—

What should these things portend!

_____ [Of] [the] *Stode-Fleet*.

Is't possible? Beleeue it,
'Twas either sent from *Spaine*, or the *Arch-dukes*!
Spinola's whale, vpon my life, my credit!

The first cue here is simple enough in that the actor can assume it represents the entire reply to his question. The others are less informative in themselves, but the actor can gather from Sir Pol's own elliptical reactions—"Fearefull!"; "I am astonish'd!"; "Is't possible?"—something of the sensational nature of the other speaker's lines. The fact that the tenor and form of Sir Pol's responses remains the

same in this passage is another mark of cohesion here: even though the actor cannot know what his interlocutor might be saying at this point, he can register that, although he has become a more passive listener for the moment, the situation does not develop much. The repeated exclamations of amazement and apprehension (examples of Halliday and Hasan's concept of lexical cohesion) create a link which helps the actor to bridge the gap over the unknown (the passages not included in the part) by instructing him about what aspect of humour he should keep in sight for this passage. That such instances of lexical cohesion can help the actor understand his position and recognise the opportunity to expose his character—even in passages where he himself has relatively little to say—is also apparent from the section where Sir Pol witnesses Volpone's performance as a mountebank:

See how the people follow him! h'is a man
May write 10000 crownes, in banke, here. Note,
Marke but his gesture: I doe vse to obserue
The state he keeps, in getting vp!

_____ [of] [the] piazza.

Did not I, now, object the same?

_____ [for] [base] pilferies.

Note but his bearing, and contempt of these.

_____ ['tmakes] [no] matter.

Excellent! ha' you heard better language, sir?

_____ [nothing] [to] sell.

I told you, sir, his end.

_____ [see] [his] end?

I, is't not good?

_____ [in] [drie] to.

'Pray you, obserue.

_____ [honour] [of] it.

How doe you like him, sir?

_____ [Most] [strangely,] I!

Is not his language rare?

Even though most of the play-text is excluded from this passage, the actor can still keep track of the plot and his prominence in the scene; the reiteration of imperatives “marke”, “note”, “observe” and the approving remarks “ha' you heard better language, sir?”, “is't not good?”, “How doe you like him, sir?”, and “Is not his language rare?” all signal that someone else is the central focus while allowing the actor to keep displaying facets of his humour in the position of an observer.

Sir Politic Would-be is indeed one of the easiest parts in the Jonsonian canon in that it rarely leaves the actor in doubt as to how prominent his presence is at any given point. The actor can easily recognise all the major opportunities to expose the humour of his character (i.e. all the passages where cohesive relations in his part reveal his prominent stage presence), and—since there are so many—has significant independence in selecting which moments to play up. Many other vain parts are far from being so straightforward, however. The opening and final scenes in the part of Sir Diaphonus Silk (*Mag. Lady*), for instance, give the actor only a vague idea about their subject and progression. This is the part for Sir Diaphonus's entire first scene:

_____ [trim] [of] Court.
 I thanke you Mr. *Compasse*, for your short Encomiastick.

_____ [with] [the] lesse.
 'Tis Mr. *Bias*,
 Lord *Whach'um's* Politique.

_____ [know] [the] man?
 I ha' seene him waite at Court, there, with his Maniples
 Of papers, and petitions.

_____ [my] [Lords] way.
 What is that Mr. *Practise*? you sure know?
 Mas' *Compasses* reversion?

Just by considering the number and length of the speeches, the actor can surmise that the last scene apparently does not involve Sir Diaphonus much, either:

_____ [with] [a] rope.

He is got out againe. The Knight is sav'd.

_____ [joy,] [and] happinesse.

I saw the Contract, and can witnesse it.

_____ [shew] [me] where.

It is a terrible Action; more indeed,

Then many a man is worth. And is call'd *Fright-Baile*.

_____ [and] [his] Doctor.

Good faith this same is like to turne a busines.

_____ [so] [many] witnesses.

Whereof I

Am one.

There are considerably fewer cohesive ties in these speeches—links that connect the successive speeches in those two scenes, or suggest how, if at all, the cues relate to them—than in Sir Pol's passages examined above. The signal for the actor is simple: these are not *his* scenes. Some of the scenes taking place between these two passages provide a clearer insight into Sir Diaphonus's role in the play and offer more space for self-exposure, so the actor need not be much concerned about low scene-visibility on these occasions; unlike some other humorous types, the vain parts can afford to pay little attention to situations which allot them only marginal stage presence. Low frequency of cohesive ties is, in the case of vain parts, as significant as high frequency: it helps the actor to recognise moments when the play needs his presence but does not give him room for proper self-display.

The degree to which vain parts are the types most independent from the texts of others is at times apparent in the redundancy of the cues they receive. Their cues—the only traces of the outside world of the play—can occasionally be interpreted merely as unnecessary interruptions to what could otherwise have been, to recall Barnes's phrase, an endless monologue. Sir Glorious Tiptoe (*New Inn*), though one of the shorter vain parts written by Jonson, has one such moment:

_____ [my] [Ladies,] though.

My Lady is a Spinster, at the Law,
And my petition is of right.

_____ [What] [is] it?

It is for this poore learned bird.

_____ [The] *Fly*?

Professour in the Inne, here, of small matters:

_____ [the] [verier] flie?

Heare him *problematize*.

_____ [vs,] [what's] that?

Or *syllogize*, *elenchize*.

_____ [to] [carry] it.

Bird of the Arts he is, and *Fly* by name!

_____ [mar] [all] else.

The Soueraigne's honor is to cherish learning.

_____ [in] [a] *Fly*?

In any thing industrious.

_____ [Or] importune!

Ther's nothing more domestick,
Tame, or familiar then your Flie in *Cuerpo*.

It would have been easy for the actor to ignore the interfering speeches and reconceive, and perhaps even perform, this passage as a monologue:

My Lady is a Spinster, at the Law, and my petition is of right. It is for this poore learned bird. Professour in the Inne, here, of small matters: Heare him *problematize*. Or *syllogize*, *elenchize*. Bird of the Arts he is, and *Fly* by name! The Soueraigne's honor is to cherish learning. In any thing industrious. Ther's nothing more domestick, tame, or familiar then your Flie in *Cuerpo*.

Even more obvious cases of 'interfering cues' appear in the parts of Matheo (*EMI* (Q)), Crispinus (*Poet.*), Sir John Daw (*Epicene*), and In-and-in Medley (*Tub*) where they interrupt the poetasters' recitals and would almost certainly have been ignored in performance, not least because the poems

themselves would probably have been distributed as separate documents where no interruptions would have been marked.¹³³ It is perhaps most true of Jonson's vain parts that the less they burden the actors with knowledge of what goes on beyond their inflated fantasies, the better. Cues and the cue-tails that precede the actors' lines help the actors playing vain parts simply by doing away with (almost) everything that everyone else is saying, allowing them to operate their parts in what Palfrey and Stern call the 'blissful exclusion of the rest of the play'.¹³⁴

But the significance of cues and cue-tails can also be framed in a different way: they do away with the moments in which the character is silent. There are different implications of erasing silences for different types of parts. In this case, erased silences are a particularly meaningful feature of one distinctive subset of vain parts that has not been discussed yet: the haughty mistresses, disdainful wives and would-be court ladies. Already associated with, even defined by, the assertive, self-centred way they talk at the very times when an early modern moraliser would expect a virtuous woman to remain silent, these characters, read in parts, skip over any and all silences that the play, combining all the parts together, would normally require of them in order to give others a chance to speak.¹³⁵ Jonson based the entire plot of *Epicene* on the premise of a supposedly modest and quiet woman turning up to be a virago upon her wedding day, and similarly ungovernable female figures appear in his earlier as well as later plays: the stereotype seems to have been one of which Jonson, like many of his contemporaries, was rather fond. Most of these figures appear in Jonson's Elizabethan and Jacobean plays, written before the ten-year-long hiatus in Jonson's work for theatre from 1616 to 1626. In stylistic terms they are remarkably consistent, with only a few variations based on their social and marital status: there is Fallace and Saviolina in *EMO*, the four allegorical ladies in *Cynthia's Revels*, Chloe and Cytheris in *Poetaster*, Lady Would-be in *Volpone*, the collegiates in *Epicene*, Sempronina in

¹³³ For a detailed examination of the circulation of stage poems, songs, and letters, see Tiffany Stern, *Documents of Performance in Early Modern England* (Cambridge: Cambridge University Press, 2009), 120-200.

¹³⁴ Palfrey and Stern, *Shakespeare in Parts*, 122.

¹³⁵ For the orthodox position on the role of women in marriage in Jonson's time, see the conduct manuals reprinted in William St Clair and Irmgard Maasen (eds.), *Conduct Literature for Women, 1500-1640*, 6 vols. (London: Pickering & Chatto, 2000), particularly volumes 3-5.

Catiline, and Lady Tailbush and Lady Eitherside in *The Devil Is an Ass*. The type did not disappear entirely after 1616, but, as this chapter goes on to show, it has undergone some interesting developments in Jonson's Caroline comedies.

The parts of these female characters can be seen as imitating on the page what the characters are doing in the fiction of the play: they radically emancipate women from the conventions that would have set limits on their agency and freedom of expression. The conventions transgressed in an actor's part are, of course, dramatic ones: the need for the character to wait her turn to speak, and to remain silent while others talk and to stop talking at the end of a speech. From one point of view, a part can be seen to ensure that these conventions will be respected by including cue words before each speech and separating the speeches by cue-tails. However, from the point of view of an actor asked to play a vain part, particularly a part of a vain, conceited lady, the cues and cue-tails register less as constraints and barriers than as discreet punctuation marks, enabling the actor—albeit just for the period of 'private study'—to see as clearly as possible how the character might sound without constant interruptions and silencing. Silencing and shame is, of course, the inescapable fate of all of Jonson's absurdly snobbish and superficially ambitious women, yet, in their parts, at least, there is no room for silence, be it in between their lines or beyond them, and therefore there is little room for shame. In the stories of their parts, the ladies always have the final word.

Like the male vain parts discussed above, female vain parts likewise feature uneven levels of textual cohesion; they can thus be subjected to the same kind of linguistic analysis. Such readings confirm that the female vain parts also reveal most of their characters' humour in passages with the strongest evidence of textual cohesion. And what the parts reveal is that these characters, on many occasions, cannot resist talking about themselves, either. It is bad enough for the knights and court fops to keep advertising their supposedly excellent faculties, superior taste, and privileged insight into various public and private affairs. For the fashionable ladies to engage in such boasting is, according to the moral underpinning of Jonson's plays, doubly deplorable. It has been condemned as a vice aggravated by the women's appropriation, and hence perversion, of the male virtues of independence

and self-assertion (as opposed to the female virtues of modesty and obedience).¹³⁶ For actors, however, characters who talk about themselves have the undeniable virtue of being immediately 'readable'. Their qualities do not have to be inferred from the lines as the parts themselves explicitly lay them out, even if their tone is uniformly self-praising:

Fallace

_____ [No] [woman] better.
 I, long since perhaps,
 But now that Sence is alterd: you would haue me
 (Like to a puddle or a standing poole)
 To haue no motion, nor no spirit within me.
 No, I am like a pure and sprightly Riuer,
 That moues for euer, and yet still the same;
 Or fire that burnes much wood, yet still one flame.

Philautia

_____ [three] [beside] herselfe.
 Faith, how lik'd you my quipp to *Hedon*, about the garter? wast not wittie?
 _____ [the] [lest] withall.
 And did I not daunce moouingly last night?
 _____ [was] [at] fourteene—
 Nay thats mine owne from any Nimph i' the Court (I am sure on't) therefore you mistake me
 in that Guardian; both the swimme, and the trip, are properly mine; euery body will affirme
 it, that has any iudgement in dauncing: I assure you.

Lady Would-be

_____ [prescribe] [no] more.
 I haue, a little, studied physick; but, now,
 I'am all for musique: saue, i'the fore-noones,
 An houre, or two, for painting. I would haue

¹³⁶ Mario DiGangi discusses the instability of ostensibly male and female virtues in Jonson's works in 'Gender and Sexuality,' *Ben Jonson in Context*, ed. Julie Sanders (Cambridge: Cambridge University Press, 2010), 340-342.

A lady, indeed, t'haue all, letters, and artes,
 Be able to discourse, to write, to paint,
 But principall (as PLATO holds) your musique
 (And, so do's wise PYTHAGORAS, I take it)
 Is your true rapture; when there is concent
 In face, in voyce, and clothes: and is, indeed,
 Our sexes chiefest ornament.

A less explicit but even more telling and theatrically relevant manifestation of selfishness that the female vain characters have in common is a tendency to speak to others according to what the others can give (or do for) them. Husbands are commonly addressed as the least useful people, as witnessed in the parts of 'Fallace', 'Chloe', 'Lady Would-be', 'Mrs Otter', or 'Lady Eitherside'. Handsome single men, gallants, and courtiers such as Fastidious Brisk (*EMO*), Dauphine (*Epicene*), Curius (*Cat.*), or the fops in *Cynthia*, on the other hand, are spoken or referred to with admiration insofar as they are potential sexual partners. Saviolina's ostentatious admiration of Sogliardo is motivated solely by her desire to bolster her own credit as a discerning court lady, while Lady Would-be's concerns for Volpone's health are entirely predicated on her concerns for her status as Volpone's heiress.

The most revealing, however, are the interactions between the ladies themselves. Talking to each other as both confidants and rivals, the ladies exchange speeches full of flattery and shared complicity, with a frequent undercurrent of condescension. As characters emerging from the parts, the ladies seem to need each other as much as they need their mirrors: they want to admire themselves in the reflection, but cannot help looking for flaws and imperfections. The speeches that they address to each other can provide such reflections in actors' parts. In *Poetaster*, Cytheris gives advice to Chloe on how to behave among courtiers, ostensibly flattering her by re-creating her in Cytheris' own image, yet she also subtly highlights the class difference between herself and the upstart jeweller's wife:

Cytheris

_____ [court,] [in] sadnesse?

Well inough? excellent well, sweet Mistris Chloe, this straight-bodied city attire (I can tell you) will stir a courtiers bloud, more, then the finest loose sacks the ladies vse to be put in; and then you are as well iewell'd as any of them, your ruffe, and linnen about you, is much more pure then theirs: And for your beautie, I can tell you, there's many of them would defie the painter, if they could change with you. Mary, the worst is, you must looke to be enuied, and endure a few courtfrumps for it.

_____ [me,] [thinke] you?

O Iuno! why, you shall see 'hem flock about you with their puffe wings, and aske you, where you bought your lawne? and what you paid for it? who starches you? and entreat you to helpe 'hem to some pure landresses, out of the citie.

Ten years later, Jonson framed the comic exchange between two vain, conceited ladies in the context of his second Roman tragedy, *Catiline*. In Act 2, Fulvia and Sempronia engage in a seemingly casual dialogue, which, in spite of (or perhaps because of) their laconic lines, conveys both greater intimacy and a greater sense of competition. The part of Sempronia again registers as being as much about Fulvia as about Sempronia herself:

Sempronia

_____ [your] [learned] ladiшип.

Is this grey poulder, a good dentifrice?

_____ [I] [vse] it.

I haue one is whiter.

_____ [may] [be] so.

Yet this smells well.

_____ [resists] [the] crudities.

FVLVIA, I pray thee, who comes to thee, now?

Which of our great *Patricians*?

_____ [takes] [their] blouds.

Thou hast them all. Faith, when was QVINTVS CVRIVS,

Thy speciall seruant, here?

Sempronia is not above such trivialities as arguing about whose toothpowder is superior; her flattering words about the number and quality of Fulvia's suitors can be easily read as veiled insults, figuring

Fulvia as a high-class whore who switches lovers too quickly for one to keep track. In this, too, however, Sempronia's lines prove a reflection of her own character. As she soon admits, turning attention to her own affairs again, she might well ask herself that question—'I pray thee, who comes to thee, now?':

Sempronia

_____ [is] [the] happinesse.)

I am, now, faine to giue to them, and keepe
Musique, and a continuall table, to inuite'hem;

_____ [more] [then] you)

Eate my selfe out with vsury, and my lord, too,
And all my officers, and friends beside,
To procure moneyes, for the needfull charge
I must be at, to haue 'hem: and, yet, scarce
Can I atchieue 'hem, so.

For all of Sempronia's taunting, the lines suggest that when she looks at Fulvia she sees her younger self, equally in demand and equally vain. Self-regard indeed informs all of the lines Jonson assigns to his vain parts, be it lines discussing the vain characters themselves or, more obliquely, lines about somebody else. Even by commenting on the qualities of others, the vain parts cannot but offer a comment on the qualities of their own: a welcome trait for an actor whose own character his is only concern. If, moreover, an actor studying a vain part takes care to identify passages that suggest his character's dominance in any given scene—a process explained in technical terms here but easily undertaken by a reader intuitively—there is little about his performance that cannot be determined from reading the part alone. For this reason, the solipsism of Jonson's narcissists that makes them such an easy prey to the more nimble, imaginative characters also makes them the most rewarding type for actors to approach in part form.

Case Study: 'Polish' (*The Magnetic Lady*)

Vain women do feature in Jonson's Caroline plays, but they are no longer the snobbish ladies and domineering wives of his earlier comedies. They have undergone a curious transformation, possibly as a result of Jonson's reluctance to continue associating stereotypical female vices exclusively with the upper crust of society and the city bourgeoisie, possibly because of Jonson's growing interest in the dramatic potential of varied portrayals of life below stairs. In *The Staple of News*, *The New Inn*, *The Magnetic Lady*, and *A Tale of a Tub* there are two successors to Jonson's Elizabethan and Jacobean unruly women. The first is still the confident, independent woman of means who is, however, portrayed in a much more positive light than the ladies of Jonson's earlier satires. She is no longer a figure of ridicule but instead a lady commanding respect and capable of genuine love. Lady Frampul in *The New Inn* still bears some fleeting resemblance to her Elizabethan and Jacobean predecessors—even her name suggests unseemly petulance and disdain—but if the events of the play do indeed put her out of her humour, they also replace it with something more meaningful; by the end of the play she has her own unambiguously happy ending in the arms of the man she loves. Lady Loadstone's connection with the vain ladies of Jonson's earlier plays is even more tenuous. While she does have the independent agency and influence that comes with money, these are portrayed as positive forces in the story; Lady Loadstone's dinner party is nothing like Chloe's and Julia's extravagant banquets in *Poetaster*, or the gathering hosted by Lady Tailbush in *The Devil Is an Ass*. Perhaps only Lady Tub in Jonson's last completed play, *A Tale of a Tub*, can be seen as a nod to the repulsively predatory women of the earlier decades and even she is ultimately assimilated into, rather than broken by, the comic resolution of the plot.

The other group of successors to Jonson's earlier viragos are women who share their temperament and loose morals, but who also seem to have grown older and, more importantly, poorer. The true Caroline heiresses to the vices of Jonson's fashionable collegiates are the gossips, nurses, and midwives, be they Mortgage, Statute, Band, and Wax, who serve as Pecunia's allegorical

train in *The Staple of News*, the supposed Irish Nurse in *The New Inn*, who is so fond of her heraldic cant, or the female household staff in *The Magnetic Lady*, who are implicated in the sordid conspiracy behind the swapping of Lady Lodestone's niece and Polish's daughter. Among these, Polish stands out. Hers is one of the largest female parts in all of Jonson's plays, and the second largest part in the play itself (see appendix 2).¹³⁷ The ways in which Polish deviates from Jonson's earlier model of female vain parts might make her seem a counter-intuitive choice for a case study, but her part rewards close reading and serves to show Jonson's ability to refashion a popular type without compromising its dramatic and moral duty to lampoon vanity. (For the entire part, see appendix 1.2.)

Like many of her predecessors, Polish is a vigorous talker, rebelling against the dictum expressed in Sir John Daw's cringeworthy verses in *Epicene*: 'Silence in women is like speech in man, / Deny't who can. [...] Nor is't a tale / That female vice should be a virtue male, / Or masculine vice a female virtue be' (2.3.102-107). Her interminable chatter is in itself as important a means of characterisation as the actual content of her lines and it is therefore important to establish which passages in her part allow the actor to dominate the stage and which indicate merely occasional contributions. This, again, can be done by attending to the cohesive ties in the part: the more cohesion there is between speeches, the greater the character's prominence; conversely, a high frequency of incomplete cohesive ties (i.e. words that cannot be made meaningful without referring to texts outside the part), suggest that the character has a merely supporting role to play.

The part of Polish is most cohesive in the character's first two scenes. There are very few speeches in these two scenes that are not self-explanatory, or that would need additional information to be interpreted properly. In fact, almost all of Polish's lines in her first scene can be read without any interruptions as one long monologue that makes sense entirely on its own—a feature which signals that the part can be entirely independent from the rest of the play. Consider, for instance, the following passage:

¹³⁷ The only other female parts of comparable length in Jonson's plays are 'Prudence' and 'Lady Frampul' in *The New Inn*.

[...] But Mr. *Steele*, was liberall,
 And a fine man; and she a dainty Dame,
 And a religious, and a bountifull—
 You knew her Mr. *Compasse*?

_____ [confesse] [without] it.
 And her husband,
 What a fine couple they were? and how they liv'd?

_____ Yes.
 And lov'd together, like a paire of Turtles?

_____ Yes.
 And feasted all the Neighbours?

_____ [for] [the] body!
 She would dispute with the Doctors of Divinity
 At her owne table! and the Spitle Preachers!
 And find out the *Armenians*.

_____ [The] *Armenians*?
 I say the *Armenians*.

_____ [say] [so] too!
 So Mr. *Polish* calld 'hem, the *Armenians*!

_____ [did] [he] not?
 Yes, he knew 'hem,
 And so did Mistris *Steele*! she was his Pupill!
 The *Armenians*, he would say, were worse then Papists!
 And then the *Persians*, were our Puritanes,
 Had the fine piercing wits!

Without adding or omitting a single word, Polish's lines can easily be rearranged as one long, rambling speech, which, if anything, would be even more entertaining:

But Mr. *Steele*, was liberall, and a fine man; and she a dainty Dame, and a religious, and a bountifull—you knew her Mr. *Compasse*?—and her husband, what a fine couple they were? and how they liv'd? and lov'd together, like a paire of Turtles? and feasted all the Neighbours? She would dispute with the Doctors of Divinity at her owne table! and the Spitle Preachers! and find out the *Armenians*. I say the *Armenians*. So Mr. *Polish* calld 'hem, the *Armenians*! Yes, he knew 'hem, and so did Mistris *Steele*! she was his Pupill! The *Armenians*, he would

say, were worse then Papists! And then the *Persians*, were our Puritanes, had the fine piercing wits!

Polish's lines in her second scene cannot all be read in this way, although there are still sections which seem to ignore other speakers' cues as interruptions, and which might work equally well without them. There are only a few speeches which feature incomplete cohesive ties and these are still mostly comprehensible. An actor can therefore arrive at a strong sense of the character's dominance in Polish's first two scenes—put together, her lines in these scenes amount to more than a half of the part—balanced against her more fragmented contributions in the scenes that follow.

Polish's next two appearances indicated on the part (her contribution to 3.2 in the play) are very brief, with only two lines and eight lines, respectively; clearly, these are only minor interventions. There are slightly more lines for Polish in her next scene (3.4), but with only six speeches in total, four of which are one-line long or shorter, there is little evidence the play is making much room for the character. Nevertheless, one line, following an abortive attempt from Polish to share more of her words of wisdom, proves that the part allows the actor to steal a scene even if someone else is supposed to be the centre of attention:

_____ [else] [your] absence.
Nay, I know when to hold my peace.

Polish's quarrel with Nurse Keep marks the character's first important appearance since the end of her second scene and the part suggests a dramatic shift in the direction of the conversation halfway through. While Polish's first three speeches are, again, completely cohesive and can in fact be read as one long invective without interruptions, the following four suggest that the roles have been reversed:

_____ [Her] Daughter.
Softly Divell, not so low'd,
You'd ha' the house heare, and be witnesse, would you?

_____ [such] [a] pride—.

What will you doe?

_____ [children] [in] 'hem.

Not so high!

_____ [worth] [the] discovery;

And must you be thus lowd?

Even though the lines are clearly responding to a new, somewhat obscure turn of events, they are still fairly cohesive. 'Softly' and 'not so low'd' connects with the collocations in the following lines, 'You'ld ha' the house heare', 'Not so high!', and 'must you be thus lowd?', and indicates Polish's inability to handle the other person's outburst. Shortly thereafter, Polish speaks what appears to be a soliloquy (beginning with the melodramatic 'What have I done?') which grants the actor the freedom to act his part as he sees fit without outside interference. The conflict which the speech discusses—the quarrel with Nurse Keep—is, however, soon resolved, without any further details offered in Polish's lines beyond the information that Mother Chair was somehow involved. The conflict, then, might not seem very important to the actor, but Polish's new-found confidence shows in the lines. The words following her overplayed apology to Nurse Keep are on the whole very cohesive, indicating a character in command. Passages seemingly ignoring interruptions reappear. Even when Polish is on the defensive, her lines are almost stubbornly cohesive:

_____ [o'] [the] Counsels?

I, sweet Mr. *Compasse*?

I honour you, and your wife.

_____ [hid] [my] wife?

I hide your wife?

_____ [i'] [the] house.

Why should I hide your wife, good Mr. *Compasse*?

_____ [a] [busines,] throughly.

You may say what you will: yo' are Mr. *Compasse*,

And carry a large sweep, Sir, i' your Circle.

Only in her final scene does Polish lose ground. All her lines up to her public confession are full of incomplete cohesive ties: 'How knows he this?', 'Ha' you told this?'. The part does not say who 'he' is, who 'you' is, what 'this' is, etc. Thus the part leaves the actor stranded, lost in a scene clearly managed by somebody else, until it presents him with what seems to be the only means of regaining some measure of control over the situation: a confession. Polish's shameless admission of her guilt calls for everyone's attention and the actor's lines again become self-explanatory, but these are not Polish's final words, in spite of the seemingly definitive closing statement, 'I speake the truth, and nothing but the truth.' Polish has one more line to speak, and the line could not be more opaque:

_____ [With] [these] conditions.
Will you leave her then?

The part offers no further information and so the statement which, in the view of the previous lines, seems to be of such importance, is also frustratingly ambiguous. Does 'her' refer to Placentia, or Pleasance? For Polish, there is a world of difference. Who is 'you'? And what does 'then' stand for? What are the circumstances under which someone will leave her true/false daughter? No doubt a rehearsal or a first performance will have cleared up any confusion. But as far as the actor was ready to trust his part to provide a guide to his character, Polish at the end of the play must have appeared to have lost most of her hard-won authority.

Authority is, of course, what sustains Jonson's vain characters, male and female. This chapter has shown that Jonson's vain ladies, in particular, establish their authority by promoting themselves and by making clear in the dialogue how every other character is important to *them*. Polish, being one of Jonson's distinctly late variations on the type, uses the same strategies, but the result is less cartoonish than earlier. As a mother and as a servant she is less concerned with her own image than with that of her daughter, Placentia, secretly put in place of a lady's daughter during the girls' infancy. Hence her

obsessive care of Placentia's public profile, her fury at the possibility that Placentia's pregnancy will be revealed, and her fussy stage management of both daughters, as well as their suitors, other visitors, and her mistress, Lady Loadstone herself. When Placentia's suitors present themselves, Polish immediately knows which one she wants for her daughter:

[...] No, no, a Lady
O' the first head I'd have her; and in Court:
The Lady *Silk-worme*, a *Diaphanous* Lady:
And be a Vi-countesse to carry all
Before her (as wee say) her Gentleman-usher:
And cast off Pages, bare, to bid her Aunt
Welcome unto her honour, at her lodgings.

[...] Here he comes;
Has my voice certaine: O fine Courtier!
O blessed man! the bravery prick't out,
To make my dainty charge, a Vi-countesse!
And my good Lady, her Aunt, Countesse at large!

Polish chooses a husband for her daughter exactly as a Fallace, a Phantaste, or a Madame Haughty would choose a lover for herself: she chooses a 'fine Courtier', enthralled by the prospect of social advancement and sensual pleasures. The part suggests that she would see her daughter enjoy the vanities she herself cannot afford. And in this case, as in many others, Polish can be seen to relate to—address, as well as speak about—other characters strictly according to what they can do for Placentia, just as her more aristocratic (or at least wealthier) dramatic predecessors related to others strictly according to what they could do for them. So long as there is hope that he will be able to help, Doctor Rut is treated with obsequious respect; Lady Loadstone's protection of her supposed niece prompts even more effusive servility; Compass, who threatens to interfere with the events, is distrusted and scorned.

Not all of Polish's vanity is projected onto her soon-to-be-married daughter. Many of her lines reflect her own self-regard and sense of worth, but the tone of these reflections is subtler, more

subdued than it was in the lines of Jonson's vain ladies in the earlier comedies. Polish does not—cannot—flaunt her beauty, connections, or fashionable tastes; she does, however, flaunt her memory, and her formidable devotion to the past that counterbalances her hopes for her daughter's future, as witnessed by many of her speeches in her first scene. She also flaunts her disregard for the presumed authorities of the present day ('I respect no Persons, / Chaplins, or Doctors, I will speake'), defying first Doctor Rut, then Compass, and ultimately Lady Loadstone herself. Her skill with language is in itself something she seems to be proud of and her pride is not unfounded. The dexterous repackaging of a contemptuous sneer 'Doctor *Doo-all* can doe it' as an earnest plea, 'Doctor, doe all you can,' upon Rut's entrance, or the twisting of the malapropism 'happyplexe' into a grim pun on 'happy place' ('Sir *Moath* your brother / Is falne into a fit o' the *happyplexe*, / It were a happy place for him, and us, / If he could steale to heaven thus') is a fine example of Polish's ability to improvise with words. And her improvised promises made to the other vain characters in the play might reflect something of her own predilection for more traditional displays of vanity: Sir Diaphonus Silk is tempted with '[t]he wealth of six East *Indian* Fleets at least', while Mother Chair, in return for her assistance, is to be treated to an even more vividly imagined finery:

You shall have a new, brave, foure-pound Beaver hat,
 Set with enamell'd studs, as mine is here:
 And a right paire of Cristall Spectacles,
 Cristall o' th' Rock, thou mighty Mother of Dames,
 Hung in an Ivory Case, at a gold Belt,
 And silver Bels to gingle, as you pase
 Before your fiftie Daughters in procession
 To Church, or from the Church.

Polish herself, the actor learns, owns a fancy hat (while tempting Mother Chair with an even finer one), fantasises about a gentlewoman's dress (she thinks) she once saw ('She [alderman Parrot's widow] did become her scarlet, and black Velvet, / Her greene, and purple—'), and, later, admit with impudence that her actions were motivated by greed, provoked by 'lucre of the portion' as much as

motherly love. The actor might well surmise that while Polish might not be a rich wife or a lady at court, and therefore might have to satisfy her vanity in other ways, she is, nevertheless, not immune to the allure of money and extravagance.

Perhaps Polish can be seen as Lady Loadstone's more sinister double, or perhaps she can be seen as the other side of the same coin. In his Caroline plays, Jonson decided to separate what once went hand in hand in his female vain parts, the vice and the social status, and so his ladies no longer needed to be humiliated and the unruly gossips no longer needed to share, or aspire to, the privileges of the aristocracy. But the long history of the parts of vain ladies in Jonson's plays, as well as the emphatically symmetrical positions of Polish and Lady Loadstone, mirrored and reversed in Placentia and Pleasance, can prompt the question whether these two characters are not in fact one and the same. As one personality split across two parts, both characters would seem to take the greatest pleasure in what is denied to their rival, Lady Loadstone enjoying the comforts of an independently wealthy woman without the taint of opportunism and greed, and Polish revelling in her own petty self-indulgence, unconstrained by etiquette or morals she cannot afford. It is as if one can only exist so long as there is the other, a kind of a dramatic counterweight. Then again, such an account of the part might be underappreciating what is, after all, a well-rounded and surprisingly complex character. The part of 'Polish' allows the actor to deliver a performance rich in histrionics and sarcasm, spite as well as sentiment, professions of devotion followed by admissions of utter selfishness. As one of Jonson's most elusive and intriguing characters, Polish adds great depth to a play which is itself still somewhat neglected, particularly in performance.¹³⁸

¹³⁸ An account of three modern performances, one of them a student production, can be found in Helen Ostovich, *'The Magnetic Lady: Stage History,' CWEBJ Online* (Cambridge: Cambridge University, 2012), Web.

6 Indignant Parts

Perhaps no other characters register Jonson's interest in humours as readily as the choleric ones. They stand out as personalities manifestly governed by their excessive humour (as discussed in Robert Burton's *The Anatomy of Melancholy*) much more clearly than any other type or class. They are the indignant men of authority, the zealots, the governors, the patriarchs and disgruntled social commentators. Many of the indignant parts count among Jonson's most memorable dramatic creations: Asper/Macilente of *EMO*; Ananias and Tribulation Wholesome, the two Anabaptists of *The Alchemist*; Humphrey Wasp, Justice Overdo, and Zeal-of-the-Land Busy of *Bartholomew Fair*; Basket Hilt of *A Tale of a Tub*. While many other types frequenting Jonson's plays display excesses indicative of the corruption of the society which they inhabit, the indignant type is at the same time very much predisposed to pillory such moral failings and liable to attract criticism for his or her own corrupt mind, a mind in thrall to unruly passion and/or given to hypocrisy.

What makes these parts interesting is the challenge they pose to the fellow actors on stage. More specifically, the interest lies in the cues, false and genuine, which appear on the part scripts of the indignant characters. That is because the distribution of false, or premature, cues is one of the ways in which a written part can open up a space for improvisation: an actor would have noticed if the last one, two, or three words of his speech appeared earlier in the speech (or even in a previous speech) and would have recognised that on such occasions the actor who would be waiting for those words could take that moment as his cue and try to jump in with his response. The actor offering such premature cues would then have a number of options. He could try to prevent the interruption, possibly making use of his intonation and flow of the speech to make clear that there is more to be said, possibly through underplaying or through gesture. Alternatively, he could choose to capitalize on the situation, deliberately playing up the premature cue as if it were the real one and then forcing the responding actor to improvise himself by carrying on with the speech.

Jonson, like Shakespeare, was fond of using repeated cues.¹³⁹ Like Shakespeare, Jonson found them very useful as a device which could generate lots of spontaneous and comical chaos when chaos was called for. Consider, for instance the brief scene in *A Tale of a Tub* where the distressed servant Puppy brings news of Audrey's disappearance. Puppy's part in this scene reads as follows:

_____ [come] [without] her.

Oh, where's my Master? my Master? my Master?

_____ [the] [matter] *Puppy?*

Oh Master! oh Dame! oh Dame! oh Master!

_____ [or] [thy] Dame?

Oh *Iohn Clay!* *Iohn Clay!* *Iohn Clay!*

_____ [doe?] [poore] *Iohn!*

Oh *Iohn Clay!* *Iohn Clay!* *Iohn Clay!*

_____ [what] [of] him?

He hath lost, he hath lost.

_____ [hath] [he] lost?

Oh *Awdrey, Awdrey, Awdrey!*

_____ [my] [daughter] *Awdrey?*

I tell you *Awdrey*—doe you understand me?

Awdrey, sweet Master! *Awdrey*, my deare Dame—

_____ [I] [pray] thee?

Oh the serving-man! the serving-man! the serving-man!

_____ [serving-man?] [where's] *Awdrey?*

Gone with the serving-man, gone with the serving-man.

_____ [gone] [with] him?

I cannot tell, he bad me bring you word,

The Captaine lay at the *Lion*, and before

I came againe, *Awdrey* was gone with the serving-man;

I tell you, *Awdrey's* run away with the serving-man.

_____ [*Clay,*] [*Ball*] *Puppy?*

He hath lost—

_____ [life] [for] velonie?

No, his wife by villanie.

¹³⁹ See Palfrey and Stern, *Shakespeare in Parts*, 157-310.

_____ [see] [the] event.
 Dame, Mistris, though I doe not turne the spit;
 I hope yet the Pigs-head.

_____ [in] [to] you.
 No, no service,
 But a reward for service.

_____ [vier,] [Mr.] *Ball*?
 I wood to the vier? I shall pisse it out first:
 You thinke to make me ene your oxe, or asse;
 Or any thing. Though I cannot right my selfe
 On you; Ile sure revenge me on your meat.

For much of this scene, Ball Puppy in fact offers *nothing but* premature (repeated) cues: ‘my Master’, ‘oh Master’, ‘*Iohn Clay*’, ‘he hath lost’, ‘*Awdrey*’, ‘(gone with) the serving-man’, ‘service’. The cue ‘the serving-man’ was almost certainly Puppy’s greatest trap, cueing as it does two different people (Turf and his wife) no fewer than seven times across three speeches. ‘He hath lost’, given three times, is also a premature cue for two different people, Turf and Medley. ‘*Iohn Clay*’ is, moreover, a cue offered not just by Puppy (twice three times, first to Turf, then to Clay), but also by Turf to Medley, so it is possible that, at some point, Puppy, Turf, Medley, and Clay would all try to speak across each other. It would be impossible—and pointless—to try to avoid confusion by sorting out the premature cues and the real ones, the confusion is precisely the point. The part encourages the actor to get as many people speaking at once as possible, the effect must be that of universal panic. Yet, as printed, the scene reads awkwardly in its linearity:

PUPPY Oh, Audrey, Audrey, Audrey!
 DAME TURF What of my daughter Audrey?
 PUPPY I tell you, Audrey—do you understand me?
 Audrey, sweet master, Audrey, my dear dame—
 TURF Where is she? What’s become of her, I pray thee?
 PUPPY Oh, the servingman! The servingman! The servingman!
 TURF What talk’st thou of the servingman? Where’s Audrey?

PUPPY Gone with the servingman, gone with the servingman.

DAME TURF Good Puppy, whither is she gone with him?

PUPPY I cannot tell. He bade me bring you word
 The Captain lay at the Lion, and before
 I came again, Audrey was gone with the servingman.
 I tell you, Audrey's run away with the servingman.

TURF 'Od 'socks, my woman, what shall we do now?

(3.2.14-27)

What the audiences at the Cockpit theatre were in fact much more likely to get was this:

PUPPY
 Oh *Awdrey*—

DAME TURF
 What of my daughter—

PUPPY
 —*Awdrey, Awdrey!*

DAME TURF
 [What of my daughter] *Awdrey?*

PUPPY
 I tell you *Awdrey*—doe you understand me?
Awdrey, sweet Master! *Awdrey*, my deare Dame—

TURF
 Where is she? what's become of her, I pray thee?

PUPPY
 Oh the serving-man, the serving man—

TURF
 What talk'st thou—

DAME TURF
 Good *Puppy*—

PUPPY
 —the serving-man!

TURF
 [What talk'st thou] of the serving-man?
 —where's *Awdrey?*

DAME TURF
 [Good *Puppy*,] whiter is she gone—

PUPPY
 Gone with the serving-man—

TURF 'Od'socks! PUPPY —gone with the serving-man. TURF ['Od'socks!] my woman— PUPPY I cannot tell, he bad me bring you word, The Captaine lay at the <i>Lion</i>, and before I came againe, <i>Awdrey</i> was gone with the serving-man— TURF ['Od'socks!] [my woman,] what shall we doe— PUPPY —I tell you, <i>Awdrey's</i> run away with the serving-man. TURF —what shall we doe now?	DAME TURF [Good <i>Puppy</i>,] [whiter] is she gone with him? DAME TURF [Good <i>Puppy</i>,] [whiter is she gone] with him?
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On three occasions Jonson indicated in print that several characters should at a certain point speak across each other by having their lines separated into two columns: two parallel speeches. One is Doll Common's feigned fit in 4.5 of *The Alchemist*, the other two are the beating of Justice Overdo and Nightingale's ballad in 2.6 and 3.5 of *Bartholomew Fair*.¹⁴⁰ A question arises why Jonson did not apply the same formal arrangement to the passages with repeated cues. There are several explanations: first, the three polyphonic passages in *The Alchemist* and *Bartholomew Fair* are quite long and require that all the actors work more or less independently of each other. Doll, Overdo, and Nightingale have to keep on talking, their speeches serve as a background noise for the dialogue in the foreground. Thus, the passages structurally differ from the disorder occasioned by repeated cues, where all parties are in some sense on the same level and need to react to one another. Secondly, the two separate columns in the two plays indicate a strong, 'directorial' instruction: there is only one way of performing the passage, the layout seems to assert: two simultaneous flows of speech. Repeated cues, on the

¹⁴⁰ See Ben Jonson, *The Alchemist* in *The Workes of Beniamin Ionson* (London, 1616), 659, and *Bartholomew Fayre* in *The Workes of Beniamin Ionson*, 2 vols. (London, 1641), 1.33, 42-44, EEBO. Web.

other hand, do not come with a prescribed method of delivery. As suggested above, the actors can make their own choices about what they want to say and when: they are free to improvise, in a way the actors speaking across each other in *The Alchemist* and *Bartholomew Fair* are not. And lastly, there was a practical consideration: even if Jonson wanted to indicate such moments by splitting the dialogue into two columns, there are way too many repeated cues in Jonson's works for this fairly complicated method of type-setting to be practicable.

Puppy's scene in *A Tale of a Tub* was designed to make the most of the repeated cues within the farcical framework of this late play. But, effective as it may be, it is not very representative of Jonson's use of this technique in his earlier works. Jonson tended to write repeated cues not for panicking servants, but for his indignant zealots and governors. There, the comic effect of the premature cues is rather different. Instead of a sense of general chaos, the audience is given an impression of men who are too passionate either to allow others to reply or to let others finish. The former is, of course, the effect of premature cues given *by* the actor performing an indignant part. Consider, for instance, the scene in *Poetaster* in which the vindictive, tell-tale tribune Lupus confronts Horace with what he thinks is Horace's libellous emblem:

MAECENAS Respect him not, good Horace; say your device.

HORACE A vulture and a wolf—

LUPUS A wolf? Good. That's I; I am the wolf. My name's Lupus; I am meant by the wolf.
On, on: a vulture and a wolf—

HORACE Preying upon the carcass of an ass—

LUPUS An ass? Good still: that's I, too. I am the ass. You mean me by the ass—

MAECENAS Pray thee, leave braying then.

(5.3.75-81)

It is likely that the parts of Horace and Maecenas contained only the cue-words '*Wolfe*' and '*Asse*' as these are distinctive enough to serve the purpose. If that was so, Lupus' indignation would have come across in performance as he gave the premature cues:

LUPUS
A *Wolfe*?

HORACE
Praying—

LUPUS
Good. That's I; I am the *Wolfe*.

HORACE
Praying vpon the Carcasse—

LUPUS
My name's *Lupus*; I am meant by the *Wolfe*.

HORACE
...

LUPUS
On, on; A *Vulture*, and a *Wolfe* —

HORACE
Praying vpon the Carcasse of an *ASSE* —

LUPUS
An *Asse*?

MAECENAS
'Pray thee—

LUPUS
Good still: That's I, too. I am the *Asse*.

MAECENAS
'Pray thee, leaue braying—

LUPUS
You meane me by the *Asse*.

MAECENAS
—leaue braying then.

Even if there is now no way of knowing whether the cues were just '*Wolfe*' and '*Asse*', the boy actor playing Lupus would have been equally unsure and equally inclined to think that this was likely the case, unless he took the pains to check with the other boys. This, however, was not necessary, as the pauses he could create in anticipation of the interruptions during the performance would have a good dramatic effect even if the other actors knew that their cues were yet to come and remained silent:

LUPUS

A Wolfe? [pause] Good. That's I; I am the *Wolfe*. [pause] My name's *Lupus*; I am meant by the *Wolfe*. [deliberately long pause] On, on; A *Vulture*, and a *Wolfe* —

To take another example, Giuliano in *EMI* (Q), Prospero's bad-tempered half-brother, gives the impatient cue '[to] [the] matter' twice at 1.4.27 ('You are too tedious, come to the matter, come to the matter. '), and gives the cue '[of] them' twice to Bianca at the start of 3.4, three times if the cue was simply 'them':

His friends? his friends? s'blood they do nothing but haunt him vp and downe like a sorte of vn lucky Sprites, and tempt him to all maner of villany, that can be thought of; well, by this light, a little thing would make me play the deuill with some **of them**; and't were not more for your husbands sake, then any thing else, I'd make the house too hot for **them**; they should say and sweare, Hell were broken loose, e're they went: But by gods bread, 'tis no bodies fault but yours: for and you had done as you might haue done, they should haue beene damn'd e're they should haue come in, e're a one **of them**.

Later on, he exclaims:

Respect? what talke you of **respect** mongst such as had neyther sparke of manhood nor good manners, by God I am ashamed to heare you. **Respect?**

The true master of repeated cues, however, is the irascible Humphrey Wasp of *Bartholomew Fair*. The following six speeches are all his:

_____ [seeke] [you,] *Numpes*.

To seeke mee? why, did you all thinke I was lost? or runne away with your foureteene shillings worth of small ware, here? or that I had chang'd it i'the *Fayre*, for hobby-horses? S'pretious—**to seeke me!**

_____ [for] [the] matter.

Why, **see it**, Sir, **see it**, doe **see it!** who hinders you? why doe you not goe **see it?** 'Slid **see it**.

_____ [these] [hazards,] *Numpes*.

Nay, hee knowes too well, I will not leaue him, and that makes him presume: well, Sir, will you **goe** now? if you haue such an itch i'your feete, to foote it to the *Fayre*, why doe you stop, am I your Tarriars? **goe**, will you **goe?** Sir, why doe you not **goe?**

_____ [my] [best] purse.

Not your best! death! why should it be your worst? **why should it be any**, indeed, at all? answer me to that, gi' mee a reason from you, **why it should be any?**

_____ [o'the] [tother] pocket.

Why, 'tis **well**; very **well**, exceeding pretty, and **well**.

_____ [vapour] [dosh] shtinke.

Nay, then it do's **not stinke**, Sir, and it shall **not stinke**.

Jonson associated repeated cues with indignation so consistently that even characters who were not *genuinely* choleric but wanted to appear so were allowed to toy with repeated cues to simulate the emotion. The part of the down-and-out swindler and braggart Shift in *EMO* offers some telling examples. Already one of his earliest dialogues features a bravura play with a cue:

SHIFT

You ask't me, if I would **sell my Rapier** Sir?

FASTIDIOUS

I did indeed.

Now Lord haue mercie vpon me.

PUNTARVOLLO

Amen I say still.

SHIFT

S'lud Sir, what should you behold in my face Sir, that should moue you (as they say Sir) to aske me Sir, if I would **sell my Rapier**?

FASTIDIOUS

Nay (let me pray you Sir) bee not mou'd: I protest I would rather haue been silent than any way offensiue, had I knowne your nature.

SHIFT

Sell my Rapier? Gods lid: Nay Sir (for mine own part) as I am a man that has seru'd in causes, or so, so I am not apt to injure any Gentleman in the degree of falling foule, but: **sell my Rapier**. I will tell you Sir, I haue seru'd with this foolish **Rapier**, where some of vs dare not appeare in hast, I name no man: but let that passe; **Sell my Rapier?** Death to my Lungs. This **Rapier** Sir, has trauail'd by my side Sir, the best part of Fraunce and the low Countrey: I haue seene *Vlishing*, *Brill*, and the *Haghe* with this **Rapier** sir, in my Lord of *Leysters* time: and (by Gods will) he that should offer to disrapier me now, I would.— Looke you sir, you presume to bee a Gentleman of good sort, and so likewise your friends here, if you haue any disposition to trauell, for the sight of seruice or so, One, two, or all of you, I can lend you letters to diuers Officers and Commaunders in the Low Countries, that shall for my cause do you all the good offices that shall pertaine or belong to Gentlemen of your— Please you to shew the Bountie of your mind Sir, to impart some ten groates or halfe a Crowne to our vse, till our abilitle be of grow'th to returne it, and we shall thinke our selfe.— Sbloud, **sell my Rapier?**

SOGLIARDO

I pray you what said he Signior, hee's a proper man.

The part of Sogliardo reads:

_____ [sell] [my] Rapier?

I pray you what said he Signior, hee's a proper man.

If the actor playing Sogliardo waited for the word 'Rapier' he might well have been urged to make as many as eight (and hardly less than four, even if his cue was longer) unsuccessful attempts to find out what Shift had to say to Fastidious. Moreover, as Shift rambles on, the actor playing Fastidious, whose cue is, of course, also '[sell] [my] Rapier?' could have come to suspect that he himself spoke prematurely and might have tried to repeat his line 'Nay (let me pray you Sir) bee not mou'd' etc.,

which, in this context, would have made perfect sense. Shift offers a similar performance of indignation towards the end of the play:

FASTIDIOUS

Did you see Sir *Puntarvolos* Dogge here *Cavalier*, since you came?

SHIFT

His Dog sir? he may looke **his Dog sir**; I see none of **his Dog sir**.

MACILENTE

Vpon my life hee hath stol'ne your Dog sir, and been hir'd to it by some that haue ventur'd with you; you may gesse by his peremptorie answeres.

PUNTARVOLO

Not vnlike; for he hath been a notorious theefe by his owne confession. Sirrah, where's my Dogge?

SHIFT

Charge me with **your Dog sir**? I ha' none of **your Dog Sir**.

PUNTARVOLO

Villaine, thou lvest.

On these occasions, the actor has the situation under control: he knows he is giving a repeated cue and he can play with the moment in any way he sees fit. The indignant parts, however, are also frequent *targets* of repeated cues and this is where the part 'plays' the actor. The indignation, the sense that the character's passion runs too high to allow others to finish their speeches, is in effect an unintended, yet desirable, performance 'hiccup'. The challenge for the actor is to improvise the moment along the lines of his character's humour. In *The Case Is Altered*, the short-tempered Count Ferneze receives his cue 'correct him' from the cheeky groom Onion four times as he tries to get rid of him:

MAXIMILLIAN

My Lord, command your Steward to correct the slaue.

ONION

Correct him, S'bloud come you and **correct him** and you haue a minde to it, **correct him**, that's a good iest I faith, the Steward and you both, come and **correct him**.

COUNT FERNEZE

Nay see, away with him, pull his cloth ouer his eares.

Count Ferneze's characteristic impatience is, then, a result not so much of the actor's deliberation, but of the 'trap' the part laid for him: with each consecutive repetition of the cue, the irritation with which the character tries to respond grows. The part of Giuliano also lets the actor build up the passion over several successive repetitions of his cue, 'tricks', which here cues also his younger half-brother Prospero, Prospero's sister Bianca, and Thorello's sister Hesperida:

GIULIANO

Oh monster? impudence it selfe; *trickes*?

BIANCA

Trickes, brother? what *trickes*?

HESPERIDA

Nay, speake I pray you, what *trickes*?

BIANCA

I, neuer spare any body heare: but say, what *trickes*?

HESPERIDA

Passion of my heart? do *trickes*?

PROSPERO

Sblood heares a *tricke* vied, and reuied: why you monkies you? what a catter waling do you keepe? has he not giuen you *rymes*, and *verses*, and *trickes*.

GIULIANO

Oh see the Diuell?

Giuliano's part reads:

_____ [do] [*trickes*] too.

Oh monster? impudence it selfe; *trickes*?

_____ [*verses*,] [and] *trickes*.

Oh see the Diuell?

Giuliano, then, might be prompted to exclaim his second line at six different moments, five of which are in fact genuine cues addressed to other characters. All the other parts, however, do warn the actors that someone else is also waiting for the cue 'tricks', simply because that is the cue word on which the characters' own lines end, too. Consider Bianca's, Hesperida's, and Prospero's parts:

BIANCA

_____ [it] [selfe;] *trickes*?

Trickes, brother? what *trickes*?

_____ [you,] [what] *trickes*?

I, neuer spare any body heare: but say, vvhat *trickes*?

HESPERIDA

_____ [brother?] [what] *trickes*?

Nay, speake I pray you, vvhat *trickes*?

_____ [say,] [what] *trickes*?

Passion of my heart? do *trickes*?

PROSPERO

_____ [heart?] [do] *trickes*?

Sblood heares a *tricke* vied, and reuied: why you monkies you? what a catter waling do you keepe? has he not giuen you *rymes*, and *verses*, and *trickes*.

In these three parts all the cues received 'rhyme' with the cues given, i.e. the last words of each speech. Everyone else knows that 'tricks' will be cueing multiple actors; Giuliano is the only one who is not in on the joke. While the others might cautiously wait to speak, Giuliano's part, appropriately, manoeuvres the actor into several inappropriate outbursts. The part of Wasp offers a similar challenge in the course of the nonsensical game of vapours in 4.4:

KNOCKEM

Then it is **a sweet vapour**.

CUTTING

It may be **a sweet vapour**.

WASP

Nay, it is no sweet vapour, neither, Sir, it stinkes, and I'll stand to't.

While Cutting knows that he is not the only one waiting for the cue '[a] [sweet] vapour', Wasp does not. Wasp's part sets up his untimely interjection as a quarrelsome contradiction and Cutting can then meaningfully address his line, with added emphasis, as much to Wasp as to Knockem:

KNOCKEM

Then it is a sweet vapour.

WASP

Nay, it is no sweet vapour—

CUTTING

—It may be a sweet vapour—

KNOCKEM

—it is no sweet vapour, neither, Sir, it stinkes, and I'll stand to't.

Only about thirty five lines later, however, Wasp gets the chance to turn the tables and play the same trick on Cutting:

KNOCKEM

I thinke you may, and 'tis true; and I allow it for a **resolute vapour**.

WASP

Nay, then, I doe thinke you doe not thinke, and it is no **resolute vapour**.

CUTTING

Yes, in some sort he may allow you.

Now it is Wasp who gets the chance to surprise his competitor who is waiting for the same cue. Playing the indignant part, the actor can use Wasp's line to improvise a small quarrel, perhaps speaking at the same time as Cutting ('Yes—' / 'Nay, then—' / 'Yes, in some sort—' / 'I doe thinke you doe not thinke,')

etc.), perhaps allowing Cutting to have his say and butting in afterwards, forcing him to retrace his steps.

In *Bartholomew Fair*, Jonson also uses premature cues to bring about an indignant character's humiliation. In his showdown with the puppeteer Lantern Leatherhead, Zeal-of-the-Land Busy, once capable of giving premature cues himself, disputes with one of the puppets, but the premature cues he now receives seem designed to undermine his composure as well as his authority.¹⁴¹ The first premature cue here allows the actor playing Lantern and voicing his puppet Dionysius to confuse and irritate Busy with the protocol of the dispute, which requires that Lantern 'interpret' for the puppet:

PUPPET DIONYSIUS

*Is yours **a lawfull Calling?***

LANTERN

The *Motion* asketh, if yours be **a lawfull Calling?**

BUSY

Yes, mine is of the Spirit.

Lantern is in control of the discourse now, not Busy:

PUPPET DIONYSIUS

¹⁴¹ The premature cues Busy gives to others earlier in the play occur in the following speeches:

_____ Here, Sir.

In the way of comfort to the weake, I will goe, and eat. **I will eate exceedingly**, and prophesie; there may be a good vse made of it, too, now I thinke on't: by the publike eating of Swines flesh, to professe our hate, and loathing of *Iudaisme*, whereof the brethren stand taxed. I will therefore eate, yea, **I will eate exceedingly**.

_____ i'the mothers belly.

Very **likely**, **exceeding likely**, very **exceeding likely**.

_____ and cry, *we, we?*

No, but your mother, religiously wise, conceiueth it may offer it selfe, by other meanes, to the sense, as by way of steeme, which I thinke it doth, here in this place (Huh, huh) yes, it doth. and it were a sinne of obstinacy, great obstinacy, high and hor|rible obstinacy, to decline, or resist the good titillation of the famelick sense, which is the smell. Therefore be bold (huh, huh, huh) follow the sent. Enter the Tents of the vncleane, for once, and satisfie your wiues frailty. Let your fraile wife **be satisfied**: your zealous mother, and my suffering selfe, will also **be satisfied**.

Is yours a lawfull Calling?

BUSY

Yes, mine—

LANTERN

—The *Motion* asketh, if yours be a lawfull *Calling*?

BUSY

Yes—mine is of the Spirit.

Later, the puppet taunts Busy by repeating his cues:

PUPPET DIONYSIUS

Yea? what say you to your Tire-women, then?

LANTERN

Good.

PUPPET DIONYSIUS

*Or feather-makers i' the Fryers, that are o' your faction of faith? Are not they with their perrukes, and their puffes, their fannes, and their huffes, as much Pages of Pride, and waiters vpon vanity? **what say you? what say you? what say you?***

BUSY

I will not answer for them.

PUPPET DIONYSIUS

*Because you cannot, because you cannot. Is a Bugle-maker a lawfull Calling? or the Confect-makers? such you haue there: or your French Fashioner? you'd haue all the sinne within your selues, **would you not? would you not?***

BUSY

No, *Dagon*.

The puppet's (Lantern's) repeated cues suggest taunting, gleeful interruptions. They might even invite the actor to multiply the cues further still, not unlike Bartholomew Cokes's line earlier in the play:

_____ [mistake] [me] not.

Sir, I take you for an honest Gentleman; if that be mistaking, I met you to day afore: ha!
humh! O God! **my purse** is gone, **my purse, my purse, &c.**¹⁴²

Busy will soon have to capitulate at the sight of the sexless puppet, but not before being played upon by the puppeteer, who seems to enjoy the sight of the puritan spouting and blustering ineffectually at his every pull of the cue-string.

Apart from the premature cues the indignant parts are also noteworthy for the frequency with which they prompt intoning words *as if* these were cues; put simply, the parts feature an abundance of questions and exclamations of which only a minority constitutes actual cues. The majority of questions—or, to be precise, question marks—in most indignant parts appear, in fact, in the middles of speeches. The punctuation need not have always indicated a question; Jonson favoured a very versatile usage of a question mark and used it to emphasise moments of uncertainty as well as shock and wonder (where a modern reader would now expect an exclamation mark).¹⁴³ Nevertheless, each phrase so punctuated almost always requires a brief pause, such as might follow a question. It is a moment that invites a response. The part of Asper in the induction to *EMO*, features sixteen such moments—and only one of them is an actual cue for another actor. Asper's alter-ego, Macilente, whose indignation has a dark, envious twist, has one hundred and twenty phrases punctuated by a

¹⁴² Cf also Sogliardo's part in *EMO*, which contains the following passage (cueing both Carlo and Fastidious with the same cue, Sogliardo's laughter, no less than four times):

_____ [parle?] [not] before?
No sir, not before: and then saies hee; ha, ha, ha, ha, &c.
_____ [not] [rapt] so.
Sayes he; ha, ha, ha, ha, &c.
_____ [Nay] [speake,] speake.
Ha, ha, ha, Sayes he: God saue you, ha, ha, &c.
_____ [all] [this] passion?
Nay that, that comes after is: ha, ha, ha, ha, &c.

¹⁴³ The question arises, of course, whether the question marks in printed plays might not be traceable to exigencies in the printing house, rather than attributable to Jonson. Examination of play-texts that exist in multiple versions (quartos and the 1616 folio; different quarto editions), however, reveals, that the distribution of question marks is fairly consistent and therefore in all likelihood registering Jonson's own preferences. The Cambridge editors note that Jonson's works are 'unusual for the density and deliberateness of their punctuation system', but allow for an unclear boundary between this system and 'vagaries of compositorial preference'. See David Bevington, et al., 'General Introduction,' *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 1.lxxx-lxxxi.

question mark, but only thirty eight of these serve as genuine cues. Corvino (*Volpone*) scores thirty one cues out of his eighty four 'marks', Lorenzo Senior, the senex iratus of *EMI*, scores nineteen out of fifty eight, and Wasp scores thirty eight out of one hundred and fifteen. All these parts seem to offer the actors plenty of opportunities to regulate the tempo and tension of their scenes, as many of the 'question-marked' phrases can be intoned as cues and followed by an anticipatory pause, which the actor can hold as long as he likes.

During performance, an actor who is familiar only with his own part can be generally quite sensitive to questions, as these, more often than not, do indeed cue others. A question in the middle of a speech cues nobody, of course, but what is the middle and what is the end of a speech might often be far less obvious on the stage than on the page. Tricking actors into believing that *somebody* should respond at a certain moment is a technique that can command the attention of one's colleagues on stage. They certainly need to listen out for their own cues, but those who are not 'perfect' in their cues are more likely to be over-responsive and, as such, susceptible to the subtle manipulation of the false-seeming cues of the indignant parts. The following speeches all invite the actors to test how well-versed in their cues their colleagues are:

LORENZO SENIOR

_____ [be] [preposterously] transchangd.
 Why how now sonne? what? are you startled now?
 Hath the brize prickt you? ha? go to; you see,
 How abiectly your Poetry is ranckt, in generall opinion.

LUPUS

_____ [and] [a] *petasus*—
Caduceus? and *petasus?* Let me see your letter. This is a coniuration; a conspiracy, this. Quickly, on with my buskins: I'll act a *tragoedie*, i' faith. Will nothing but our gods serue these *poets* to prophane? dispatch. Plaier, I thanke thee. The Emperour shall take knowledge of thy

good service. Who's there now? Looke, knave. A *crowne*, and a *scepter*? this is good: rebellion, now?

CORVINO

_____ [were] [black,] as—
 Spight 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 bisogniosi*,
 About the towne.

HILTS

_____ [Oh] *Hilts!*
 I know you of old! nere halt afore a Cripple.
 Will you have a Cawdle? where's your grieffe, Sir? speake?
 _____ [serve] [this] Gentleman?
 How then, Sir? what if I doe? peradventure yea:
 Peraventure nay, what's that to you Sir? Say.

The opportunities for subtle improvisation and manipulation of dramatic rhythm in these parts are extraordinary. Teasingly inviting others to respond to words that cue nothing and therefore cannot prompt anyone to speak, they are playing with the actors' and spectators' expectations of the pace and structure of the dialogue, only to go on and on until the actual cue words are spoken. Whether the cue words spoken are the actual cue, however, or whether they are in fact premature cues (e.g. '[sell] [my] Rapier?'), is only one more uncertainty the actors who share the stage with an indignant character have to face—and one which the actors performing such characters could exploit.

Jonson's indignant parts are often substantial enough to require—and reward—the casting of an experienced company member. Tricky to master, yet commanding and memorable, they testify to Jonson's competence and readiness to offer the actors parts that can be played effectively in a number of different ways. This may seem rather counter-intuitive, given the ready notion that the indignant parts are on the whole a group of choleric, self-righteous nuisances who are least likely to be in control of their own words. It is a paradox of Jonson's part-writing that those parts that on delivery seem most spontaneous in fact reward careful preparation most richly.

Case study: 'Adam Overdo' (*Bartholomew Fair*)

Bartholomew Fair is a play capacious enough to accommodate three extraordinary indignant parts: Humphrey Wasp and Zeal-of-the-Land Busy were discussed briefly above, Adam Overdo is a part not yet commented upon, although he is a fairly reliable representative of the type. Assured of his own moral high ground and ready to spy on and ultimately punish misdemeanours and petty crimes at the fair (which he himself obsessively harps on as 'enormities'), the absurdly vigilant justice of peace soon finds himself out of his depth as his disguises and attempts to mingle with the other characters result only in embarrassment and humiliation. Overdo's woefully inept attempts to conduct a private investigation of the shady characters at the fair lead to many wrong suspicions and accusations, while the real criminals, such as they are, inevitably pass by unnoticed. Like most indignant parts, Overdo is eventually outsmarted and stranded by the plot and his pretensions to moral superiority are comically deflated in the concluding scenes of the play. Humbled and silenced, Overdo nevertheless musters enough grace to invite the play's wayward couples to a conciliatory supper. (For the entire part, see appendix 1.3.)

Overdo's part is a sizeable one. While containing only 9% of the play's lines, the part is the fourth longest (right behind Quarlous [10%], Wasp [9.5%], and Cokes [9.5%], see Appendix 2) in a play which,

with its approx. 3500 lines, is itself unusually long. It was almost certainly considered one of the leading parts. It contains two substantial soliloquies in prose (plus a very short one towards the end) which usefully reveal Overdo's character and purpose not only to the audience members but, in case he was not briefed earlier, to the actor himself. The first one, conveniently enough, is also the very first speech that Overdo speaks; indeed, the very first words to be spoken at the fair. Many of Overdo's lines in act 2 are also easy to follow: his asides, his dialogue, and his oration (punctuated by comments of others) are distinguishable and the frequency of cohesive ties in this early passage helps to follow the meaning of the lines. The second soliloquy clarifies whatever the preceding passage might have left unclear: Overdo the orator has been beaten away after a purse had been stolen, but his inquisitive zeal is undiminished.

The part becomes less illuminating after this point. Overdo's characteristic self-reflexive and self-aggrandizing asides emerge as his dominant mode of speech, perhaps as a result of Overdo's quickly losing his grip on the state of affairs at the fair which he so desires to regulate. The part reveals very little about the action that surrounds Overdo, suggesting that what actually goes on at the fair is precisely what the actor need *not* be interested in. It gradually becomes apparent that Overdo is somehow responsible for Troubleall's present misery (or so Overdo sees it) and that he does provide some relief in the form of his signature on a blank warrant. What the part does not reveal is the fact that Overdo's second meeting with Troubleall is actually a meeting with Quarlous in disguise, who will later fill in the warrant to claim the wardship of Grace, thus cheating Overdo of the 'value of the marriage'. The part encourages the actor to play the second meeting straight and to express genuine satisfaction at the outcome. It inevitably leads to Overdo's attempt to dispense justice, to 'breake out in raine, and haile, lightning, and thunder, upon the head of enormity', but makes it clear that things never get as far as that. Officiously lining up and sorting out the offenders is all he has time to do. Then someone—the part does not reveal who—takes over. Overdo's last two speeches indicate his new-found humility, even if this does not quite reform his inflated diction:

_____ [ought] [I] know.

Nay, *Humphrey*, if I be patient, you must be so too; this pleasant conceited Gentleman hath wrought vpon my iudgement, and preuail'd: I pray you take care of your sicke friend, *Mistresse Alice*, and my good friends all—

_____ [And] [no] enormities.

I inuite you home, with mee to my house, to supper: I will haue none feare to go along, for my intents are *Ad correctionem, non ad destructionem; Ad aedificandum, non ad diruendum*: so lead on.

The condensation, or compression, of Overdo's lines in the form of a stand-alone part reveals a number of stylistic features which are much harder to spot when the lines are dispersed across the whole body of the play, be it on stage or on page. One such feature is Overdo's fondness of the rhetorical effect of alliteration and internal rhyme. Overdo uses this technique as a means of reinforcing the moral thrust of his speeches: Overdo's alliterated and rhyming phrases, always evocative of pithy sayings, seem at first glance to assert that his judgement must surely be as sound as his words are apt. In the context of his misguided pursuit of 'enormities', however, his rhetorical mannerism is in fact nothing more than a testimony to his impressionable mind, recycling popular aphorisms and jingling commonplaces just as easily as classical authorities.

Thus, upon entering the stage for the first time, Overdo commends 'a worthy worshipfull man' for giving 'the puddings to the poore', resolves to 'spare spy-money' and 'win out wonders of enormity', asks 'the fatnesse of the *Fayre*' (who is 'shining as his [the King's constable's] Shooing-horne') for an ale so strong 'that the tongue of man may be tickled' and 'his palat pleas'd', lest his oration 'fall foul on the *Fayre*'; he wants 'the same thy Doue drinketh, and thou drawest on holy daies', 'Ale for *Arthur* and Beere for *Bradley*'. He observes well 'a knight of the knife', 'a babe of booty', a 'dainty dame', and 'a proper penman', and, exhorting against ale and tobacco, he denounces 'the fome of the one, and the fumes of the other' and rhymes 'rotted' lungs with 'spotted' liver. Tobacco, being the greater evil, deserves his special attention. '[H]eare what malady it doth the minde', Overdo exclaims, essaying a phrase that sounds like a palindrome. '[I]t causeth swaggering, it causeth snuffling, and snarling'. The 'heyre of anger', however, soon beats him away. In distress, Overdo

arrives at his 'knocking conclusions' and asserts that calamity can 'neither breake mee, nor bend mee', for while he will 'sit in the stocks' he shall be able 'to trouble a *Triumph*'. Concerned for Edgeworth's moral credit, however, he decides to bring him from 'the brinke of his bane' to 'the center of safety', lest the young man should succumb to that 'terrible taint', 'a paltry piece of poetry'. '[L]ooke vpon mee, O *London!* and see mee, O *Smithfield*' he cries at the end of the play as he resumes his true identity. But whatever the audience members would have seen, it was not, as Overdo hoped, '*Mirror of Magistrates*'.

That Overdo's alliterations and rhymes are not merely coincidental is apparent from the extravagant word choices and parallel constructions ('from the brinke of his bane, to the center of safety'; 'looke vpon mee, O *London!* and see mee, O *Smithfield*') as well as from their sheer abundance, illustrated in the list above, which is by no means comprehensive. In the part they stand out as a regular feature, too, but the pattern can be easily overlooked on a page that presents the complete play-text. Even if particularly striking instances stand out, their combined potential to characterize the indignant justice of peace can escape the reader's notice as Overdo's speeches mingle with those of thirty-five other characters. What might well have appeared on a single sheet of the actor's part can spread across five, ten, or twenty pages of a modern edition of the play: one comic idiosyncrasy lost among two or three dozens.

Another feature easier to trace in the part than in the complete play-text is Overdo's excessive use of question marks within his speeches, a feature noted above as characteristic for Jonson's indignant parts in general.¹⁴⁴ Out of Overdo's forty questions only fifteen serve as cues for the other actors; the rest indicate opportunities for the justice to interrogate parties who, as the actor well

¹⁴⁴ Given the poor quality of John Beale's printing, it is impossible to be sure how closely the printed text follows Jonson's manuscript. John Creaser observes that '[h]owever imperfect the realization [of punctuation] in all too many passages, there are many others with signs of Jonson's distinctively intrusive system and its minute syntactic discriminations.' The distribution of question marks in particular seems on the whole consistent with the system used in the earlier quartos and the 1616 folio and is therefore considered here as mostly authorial. See John Creaser, '*Bartholomew Fair*: Textual Essay,' *CWBJ Online* (Cambridge: Cambridge University Press, 2012), Web.

knows, cannot respond. The following speech features three successive questions that invite such dramatic pauses:

By thy leaue, goodly woman, and the fatnesse of the *Fayre*: oylly as the Kings constables Lampe, and shining as his Shooing-horne! hath thy Ale vertue, or thy Beere strength? that the tongue of man may be tickled? and his palat pleas'd in the morning? let thy pretty Nephew here, goe search and see.

The questions here open a space for improvisation: perhaps Ursula remains silent, decidedly unimpressed by Overdo's greeting; perhaps she scoffs at his enquiries; perhaps Mooncalf giggles at Overdo's vaguely obscene phrases; or perhaps Overdo himself loses confidence with each successive question that meets with silence and decides to answer for her by asking the tapster to go and have a look. In any case, all these possibilities are closed down by modern editing which on the whole tends to convert Jonson's question marks into commas.¹⁴⁵ Thus, in John Creaser's edition of the play, the speech reads:

By thy leave, goodly woman, and the fatness of the Fair—oily as the king's constable's lamp, and shining as his shoeing-horn!—hath thy ale virtue, or thy beer strength, that the tongue of man may be tickled, and his palate pleased in the morning? Let thy pretty nephew here go search and see.

The accumulation of questions in Overdo's part, just as the alliterated phrases discussed above, is easier to notice and trace across a single part rather than in a complete play. However, this example also illustrates the importance of recourse to early modern publications, rather than modern editions, when actors' parts are in question.

¹⁴⁵ Twentieth-century editions presenting a modernized text generally tampered less with Jonson's punctuation than those of the twenty-first century: Horsman (1960), Waith (1963), and Partridge (1964) retained question marks in this passage, while Gossett (2000), Hibbard and Leggatt (2007), and Creaser (2012) replaced them with commas.

Lastly, Overdo's use of premature cues deserves a closer look. Like many other indignant parts, Overdo's part features premature cues that the actor offers to others. Already in his first speech in 2.1, the cue '[for] [the] Common-wealth' appears twice, once prematurely at the very beginning of his soliloquy. As these words cue entrances of Leatherhead, Trash, and random passengers, it is likely that Overdo's first soliloquy was originally no soliloquy at all: his first sentence invites the shopkeepers and their customers onstage, where they then might or might not pay attention to the rest of his speech. As the shopkeepers need some time to set up their stalls and display their wares, it is only logical to bring them onstage some time before their cue to speak, '[for] [the] Common-wealth', sounds a second time.

Overdo also repeats three cues in close succession: first, curious to see Edgeworth at the Fair, he enquires of Mooncalf 'what's he? what he?', and then, applauding Nightingale's balad, he cries with the others 'an excellent ballad! an excellent ballad!'. And earlier in the play, his oration contains the following speech:

_____ [into] [doings] presently.

Thirst not after that frothy liquor, Ale: for, who knowes, when hee openeth the stopple, what may be in the bottle? hath not a Snaile, a Spider, yea, a Neuft bin found there? thirst not after it, youth: thirst not after it.

Not only is the cue '[not] [after] it' given twice, it is also preceded by two rhetorical questions which profit from brief pauses. If a third pause follows Overdo's premature cue, the actor playing Cokes might well jump in ('This is a—'), before Overdo adjusts the end of his speech as a direct rebuke to Cokes: 'Youth, thirst not after it!'

Overdo is also a victim of a cue triggering multiple actors. Losing ground as an orator once Cokes's purse is stolen, he becomes Wasp's hapless scapegoat. Wasp gives him the cue '[to] [begin] with' and preceeds to beat him, but as Overdo tries to defend himself, Cokes and Mrs Overdo also start speaking, cued as they are by the same words, '[to] [begin] with'. Jonson's stage direction reads: '*They speake*

all together: and Waspe beats the lustice.' The chaotic dialogue is arranged in two parallel columns in the 1641 folio, just as the dialogue between Face and Mammon on the backdrop of Doll's ravings was presented in the 1612 quarto and in the 1616 folio. It is not the last time Overdo finds himself outmanoeuvred by a cue, either. Littlewit's cue for the justice near the end of the play, '[wife,] [my] wife' in the line 'O my wife, my wife, my wife!', seems designed to perplex Overdo just as Leatherhead's repeated cues perplexed Busy just a few minutes ago. In this play, at least, the indignant parts often find themselves on the receiving end of a cueing technique which they themselves were once capable of using to their advantage. Having dispensed with the thorough humiliations which concluded his earlier satires, Jonson seems to have found a subtler way of forcing his characters out of their humour.

7 Obedient parts

Obedient parts in Jonson's comedies are normally neither very long nor very complex. Not foolish enough to be truly worthy of ridicule and not resourceful enough to earn a place among the wits, the hapless wives, daughters, wards, maids, and servants make, at best, a rather ineffectual plea for the virtue of modesty and submission to a proper authority. A cynical reading of Jonson's obedient parts would find them little more than other characters' accessories. Good examples are Phoenixella and Rachel in *The Case is Altered*, Bianca, Hesperida, Peto, and Piso in *EMI (Q)*, Cinedo in *EMO*, Celia in *Volpone*, Dame Pliant in *The Alchemist*, Frances Fitzdottrel, Pitfall, and Ambler in *The Devil is an Ass*, Frank and Ferret in *The New Inn*, Pleasance in *The Magnetic Lady*, or Puppy and Dido Wisp in *A Tale of a Tub*.

Lack of agency and personal initiative is the lowest common denominator of all these parts. This, along with the fact that the parts of women and young male servants were always entrusted to boy actors and apprentices with professional companies, encourages a slightly different approach to the material: this chapter examines how closely Jonson's obedient parts are tied to those of the characters' masters, and asks whether the relationship might mirror that of boys and their actual masters within the company.¹⁴⁶ This approach builds on Scott McMillin's study of Shakespeare's (and a couple of Jonson's) female parts written for boy actors, 'The Sharer and His Boy: Rehearsing Shakespeare's Women'. McMillin identifies what he calls 'restricted' parts as parts that are 'largely rehearsable with one or two master actors, perhaps with a second boy', and also considers 'wide-

¹⁴⁶ David Kathman usefully gathers all available records of actors performing female parts from late sixteenth century up to the Restoration and concludes that the 'boys' were often formally bound, for the period of eight or so years, to the actors who were freemen of the London livery companies. He claims this apprenticeship was explicitly for the purpose of learning the actor's craft, and could have been undertaken by boys as young as twelve and as old as twenty two for female parts, though they usually performed these parts between the age of thirteen and twenty one. See David Kathman, 'How Old Were Shakespeare's Boy Actors?' *Shakespeare Survey* 58 (2005), 220-246.

ranging' parts that contained cues from many more characters and, he suggests, were more suitable for older apprentices who no longer required close supervision.¹⁴⁷ Examining surviving records of performance, McMillin argues that the Chamberlain's/King's Men probably acquired new boy actors in around 1603-4 and 1610, just as the older boys, now young men, were reaching the end of their seven or eight year-long apprenticeship. Shakespeare and the company, in his view, appear to have taken care to provide the apprentices with parts of appropriate complexity.¹⁴⁸

This section tests McMillin's theories on the body of Jonson's obedient parts. Is McMillin right to assume that certain parts could have been tailored to the needs of the apprentices who played them? If so, was Jonson, too, taking the abilities of the apprentices at the King's Men into consideration when he was writing comedies for that company? Are his obedient parts—the parts almost certainly written for boy actors—also purposefully 'restrictive' or 'wide-ranging'? McMillin's method is to consider how many other characters supply cues for the parts in question and how frequently they do so. The fewer the speakers and the more uniform the cueing, the more restricted the part is and, consequently, the more easily it can be rehearsed with just one or two masters and/or fellow apprentices. Thus, McMillin identifies Desdemona (*Oth.*), Isabella (*MM*), and Princess Katherine (*H5*) as restricted parts and Rosalind (*AYLI*), Portia (*MV*), and Cleopatra (*Ant.*) as wide-ranging parts. According to his logic, and dividing 'obedient parts' into those with cues largely from one or two persons and those with cues from many people, Jonson's plays can be roughly divided in the following way:

Restricted

Rachel (*Case*)
Aurelia (*Case*)
Phoenixella (*Case*)
Hesperida (*EMI* (Q))
Peto (*EMI* (Q))
Piso (*EMI* (Q))

Wide-ranging

Bianca (*EMI* (Q))
Argurion (*Cynthia*)
Mrs Overdo (*Bart. Fair*)
Pug (*Devil*)
Pecunia (*Staple*)
Prudence (*New Inn*)

¹⁴⁷ Scott McMillin, 'The Sharer and His Boy: Rehearsing Shakespeare's Women,' *From Script to Stage in Early Modern England*, eds. Peter Holland and Stephen Orgel (Basingstoke: Palgrave Macmillan, 2004), 236-237.

¹⁴⁸ McMillin, 238-242.

Cinedo (<i>EMO</i>)	Ferret (<i>New Inn</i>)
Arete (<i>Cynthia</i>)	Ball Puppy (<i>Tub</i>)
Luscus (<i>Poet.</i>)	
First Pyrgus (<i>Poet.</i>)	
Second Pyrgus (<i>Poet.</i>)	
Mildred (<i>East. Ho!</i>)	
Sindefy (<i>East. Ho!</i>)	
Celia (<i>Volp.</i>)	
Clerimont's Boy (<i>Epicene</i>)	
Dame Pliant (<i>Alch.</i>)	
Win Littlewit (<i>Bart. Fair</i>)	
Grace (<i>Bart. Fair</i>)	
Mooncalf (<i>Bart. Fair</i>)	
Frances Fitzdottrel (<i>Devil</i>)	
Ambler (<i>Devil</i>)	
Pitfall (<i>Devil</i>)	
Frank (<i>New Inn</i>)	
Pleasance (<i>Mag. Lady</i>)	
Dido Wisp (<i>Tub</i>)	

The rough division indicates that, on the whole, Jonson was indeed aware of the need to provide restricted parts for the young apprentices in professional acting companies and created many of his obedient parts for that purpose. Later on in his career, however, he started experimenting with the potential of the type; many of his later plays feature one or two wide-ranging obedient parts. It is important to bear in mind that, irrespective of McMillin's Shakespearean examples, a wide-ranging part need not always be a particularly long or a prominent one—only two or three on this list are. McMillin's term simply implies a significant variety of cue givers.

The second important qualification that needs to be made is the fact that the list does not include all the prominent female parts in Jonson's plays: while the category of obedient parts indeed covers a large portion of female parts, Jonson also wrote many female parts of a different type—the vain parts of the gadabout mistresses, spoiled wives, and collegiates. They have been discussed in chapter five, but here they must be briefly brought in to complete the picture. The vain parts are, almost without exception, wide-ranging parts, often cued by one another as well as by a large number of other parts. When added to the list above, the right-hand column becomes just as long as the one on the left, and

it is clear that almost all of Jonson's plays feature some restricted parts as well as some wide-ranging parts for apprentices.

Jonson, then, appears to have been confident that the Chamberlain's/King's Men would always provide young actors capable of performing wide-ranging parts. This is an important corrective to McMillin's narrative, which sees the company in general and Shakespeare in particular deliberately coming up with plays that had small and easy female parts at times when the apprentices were young and inexperienced (e.g. the court season of 1604-5, or the Oxford performances in 1610) and plays that had more demanding female parts at times when the apprentices were more advanced (e.g. the late 1590s).¹⁴⁹ But taking care to have both advanced and novice boy actors at any given point rather than replacing all the apprentices in the company every seven or so years makes better practical sense. The varied size and range of female parts in Jonson's (as well as Shakespeare's) plays and the surviving records of the bindings of apprentices, summarized below, suggest that this was in fact the case. Presumably, then, the King's Men did not have to base their decisions about which plays to perform on which occasions on whether they currently had trained or untrained apprentices: the likelihood is that at most times they had both.

The division of Jonson's obedient parts into the two categories is itself not without complications. While such parts as Celia, Clerimont's Boy, Ambler, or Dido Wisp are extremely restricted and rehearsable almost in their entirety with only one or two actors, other parts, such as Hesperida, Mildred, or Win Littlewit, while not cued by a great number of people and having no particularly demanding passages, feature cueing patterns that make rehearsals in small groups of two to four impractical. McMillin uses the percentage of cues given by one or two masters (and sometimes a second boy actor) to determine the restrictedness of the part, but only rarely are all the remaining cues given by other actors neatly tucked away in a few separate scenes that can be omitted from the partial rehearsal. In many of Jonson's, and, for that matter, Shakespeare's, parts they tend to interfere with what one can assume to be the dialogue between an apprentice and his master. Sometimes a

¹⁴⁹ McMillin, 240.

cue spoken by another actor can be supplied by the master, who can presumably consult the apprentice's part; sometimes, however, the complications seem to be too frequent to merit the extra effort. The following analysis of obedient parts in Jonson's plays thus focuses first on the restricted parts in the first half of Jonson's career and explains which of them was actually restricted enough to lend themselves to the kind of rehearsal imagined by McMillin. Then, the analysis considers the wide-ranging obedient parts that begin to appear regularly in Jonson's plays from 1614 onwards.

To begin at the beginning, *The Case Is Altered* features three female parts: Aurelia, Phoenixella, and Rachel. All three parts are restricted, that of Rachel more than those of the two sisters. Fifteen out of twenty-five of Rachel's cues are spoken by Angelo, all of them, moreover, in three scenes in which (with the exception of a single, penultimate cue from Paolo) Angelo is Rachel's sole cue-giver. Paolo is Rachel's sole cue-giver in her first scene, with four cues. Rachel's two remaining scenes are very brief and her five speeches there (scarcely amounting to twenty words) are variously cued by Onion, Juniper, and her father, Jaques. The boy actor apprenticed to Pembroke's Men was thus able to rehearse almost all of his lines with just two other actors and close to two thirds of them with one actor only.

Of the two daughters of Count Ferneze, Aurelia is the more challenging, if still fairly restrictive, part. Angelo is the most prominent cue-giver here, too, speaking twelve of Aurelia's twenty six cues, almost all of them during their teasing combat of wits in 2.4. This is a further indication that the actor cast as Angelo might have been one of the masters responsible for training apprentices in the company. As Jonson himself acted with Pembroke's Men in 1597 (perhaps even in this very play), he must have known a great deal about the arrangements between masters and apprentices in the company and it would have been easy for him to write parts for specific actors. Two other important cue-givers in the part of Aurelia are Phoenixella with six cues, and Maximillian with five cues. All her exchanges with Angelo, Phoenixella, and Maximillian in 2.4, 4.2 and 4.8 can be easily rehearsed separately. Phoenixella's part is even more modest, featuring only fourteen cues, six of which are spoken by Aurelia and four by her suitor, Francisco, whose exchange with Phoenixella intersects with

Angelo's wooing of Aurelia. In Jonson's earliest surviving comedy, then, the obedient parts are restricted in such a way as to allow the boy actors to rehearse their lines either in pairs (Angelo and Rachel; Angelo and Aurelia; Aurelia and Phoenixella) or a small group of four or five (Angelo, Aurelia, Francisco, Phoenixella, and, possibly, Maximillian).

Since much that follows is concerned with Jonson's obedient parts written for the apprentices with the Chamberlain's/King's Men, it might be useful to summarize at this point what is known about the age, the dates of formal binding, and the estimated years of service of the apprentices with the company from about 1595 to 1632.¹⁵⁰

Apprentice	Baptized	Formally bound	Known parts
Thomas Belte	16 April 1579	Apprenticed to John Heminges (Grocers) on 12 November 1595 (aged 16) for nine years	1597-98: Panthea and a servant in <i>2 Seven Deadly Sins</i> (aged 18-19)
Alexander Cooke	15 December 1583	Apprenticed to John Heminges (Grocers) on 26 January 1597 (aged 14) for eight years	1597-98: Queen Videna and Procne in <i>2 Seven Deadly Sins</i> (aged 14-15)
Nicholas Tooley	1582-3	Possibly apprenticed to Richard Burbage (Joiners?)	1597-98: Pompeia and a lady in <i>2 Seven Deadly Sins</i> (aged 14-16)
Christopher Beeston	1579-80	Possibly apprenticed to Augustine Phillips (Musicians?) Left the company and joined Worcester's Men in 1602	1597-98: Possibly a soldier and a captain in <i>2 Seven Deadly Sins</i> (aged 18-19) 1598: unknown part in <i>Every Man In His Humour</i> (aged 18)
Robert Gough			1597-98: Aspatia and Philomela in <i>2 Seven Deadly Sins</i>
Ned			1597-98: Rodope in <i>2 Seven Deadly Sins</i>
James Sands		Apprenticed to Augustine Phillips (Musicians?)	
Samuel Gilburne		Apprenticed to Augustine Phillips (Musicians?)	
John Rice	Possibly on 22 September 1591		1607: an angel of gladness in an entertainment for King James at the hall of Merchant Taylors (aged 15?) 1610: Corinea the nymph in a city pageant honouring the new Prince of Wales (aged 18?)
Richard Robinson	Possibly on 15 February 1598	Possibly apprenticed to Richard Burbage (Joiners?)	1611: unknown part in <i>Catiline</i> (aged 13) 1611: the Lady in <i>The Second Maiden's Tragedy</i> (aged 13) 1616: Wittipol in <i>The Devil Is an Ass</i> (aged 18)
George Birch		Apprenticed to John Heminges (Grocers) on 4 July 1610 for eight years	1610-1619: Madam Would-be in <i>Volpone</i> 1610-1619: Doll Common in <i>The Alchemist</i>
Nicholas Crosse		Apprenticed to John Heminges (Grocers) on 25 May 1614	1619: Barnavel's wife in <i>Sir John Van Olden Barnavel's</i>
Richard Sharpe	18 October 1601	Apprenticed to John Heminges (Grocers) on 21 February 1616 (aged 14) for eight years	1620-23: the Duchess in <i>The Duchess of Malfi</i> (aged 17-21)
Thomas Holcombe	Possibly on 7 April 1605	Apprenticed to John Heminges (Grocers) on 22 April 1618 (aged 13?) for eight years	1619: Provost's wife in <i>Sir John Van Olden Barnavel's</i> (aged 14?)

¹⁵⁰ The table below puts together information gathered and discussed in David Kathman's 'How Old Were Shakespeare's Boy Actors?'; Lawrence Manley, 'Thomas Belte, Elizabethan Boy Actor,' *Notes and Queries* 54.3 (2007), 310-313; and John Astington, *Actors and Acting in Shakespeare's Time* (Cambridge: Cambridge University Press, 2010), 76-107.

Robert Pallant	28 September 1605	Apprenticed to John Heminges (Grocers) on 9 February 1620 (aged 14) for eight years	1620-23: Cariola in <i>The Duchess of Malfi</i> (aged 14-17)
Nicholas Underhill		Apprenticed to Ambrose Beeland (Drapers) on 13 October 1620	
Thomas Pollard		Possibly apprenticed to John Shank (Weavers)	
John Thompson	1610?	Possibly Apprenticed to John Shank (Weavers)	1622(?): Cardinal's mistress in <i>The Duchess of Malfi</i> (aged 12?) 1622: unknown part in <i>The Pilgrim</i> (aged 12?) 1626-29: Domitia in <i>The Roman Actor</i> (aged 16-19?) 1627-28: Cleonarda in <i>The Deserving Favorite</i> (aged 17-18?) 1629: Queen Honoria in <i>The Picture</i> (aged 19?) 1630: Miniona in <i>The Soddered Citizen</i> (aged 20?) 1631: Panopia in <i>The Swisser</i> (aged 21?)
John Honeyman	7 February 1613		1626-29: Domitilla in <i>The Roman Actor</i> (aged 13-16) 1627-28: Clarinda in <i>The Deserving Favorite</i> (aged 14-15) 1629: Sophia in <i>The Picture</i> (aged 16) 1630: Sly the servant in <i>The Soddered Citizen</i> (aged 17) 1631: the First Merchant in <i>Believe As You List</i> (aged 18) 1632: a young factor in <i>The Wild Goose-Chase</i> (aged 19)
William Trigge	1612	Apprenticed to John Heminges (Grocers) on 20 December 1625 (aged 13) for 12 years Petitioned for a release from his indenture after Heminges's death (1630) in 1631, released in 1632	1626-29: Julia in <i>The Roman Actor</i> (aged 14-17) 1629: Corsica in <i>The Picture</i> (aged 17) 1630: Modestina in <i>The Soddered Citizen</i> (aged 18) 1631: Selina in <i>The Swisser</i> (aged 19) 1632: Rosalura in <i>The Wild Goose-Chase</i> (aged 20)
Alexander Gough	7 August 1614; son of Robert Gough, a minor player with the King's Men		1626-29: Caenis in <i>The Roman Actor</i> (aged 12-15) 1629: Acanthe in <i>The Picture</i> (aged 15) 1630: Fewtricks the page in <i>The Soddered Citizen</i> (aged 16) 1631: Eurinia in <i>Believe As You List</i> (aged 17) 1632: Lillia-Bianca in <i>The Wild Goose-Chase</i> (aged 18)
Edward Horton			1628-29: Mariana in <i>The Deserving Favourite</i>
Stephen Hammerton	1615?	Apprenticed to William Waverly (Merchant Taylors) on 5 December 1631 (aged 16?) for eight years	1632: Oriana in <i>The Wild Goose-Chase</i> (aged 17?)

There are four obedient parts in *Every Man In His Humour*: Bianca, Hesperida, Piso, and Peto. Bianca is the more wide-ranging part, containing only one scene—the first one—that could have been comfortably rehearsed with the master in the company cast as Thorello. Thorello is, unsurprisingly, Bianca's most prominent cue-giver, but the remaining twenty-four cues are fairly evenly distributed among six other characters. Hesperida receives seven of her nineteen cues from Bianca, and six from Prospero, which indicates that hers is a more restricted part, but other characters provide an occasional cue in her busy first scene. A list of attributed cues in these parts makes it clear that while Bianca's more wide-ranging part does not lend itself easily to partial rehearsal, a large portion of the more restricted part of Hesperida presents similar difficulties:

Bianca

Tho. _____[limits] [of] prescription.
 Tho. _____[ouer-heard] [me] now?
 Tho. _____[a] [thousand] crownes.
 Tho. _____[on] [a] suddaine.
 Tho. _____[How] [now?] what?
 Tho. _____[world] [to] nothing.
 Tho. _____[away] [I] hope.

Giu. _____[in] [the] ende.
 Giu. _____[one] [of] them.
 Giu. _____[all,] [Oh] Iesu.
 Pro. _____[you] [lets] see.
 Hes. _____[they] [come] lightly.
 Hes. _____[able] [to] beare.
 Giu. _____[it] [selfe,] *trickes?*
 Hes. _____[you,] [vwhat] *trickes?*
 Giu. _____[fayne] [see,] boy.
 Hes. _____[loue] [but] mine.

Pro. _____[him] [so] resolutely.
 Hes. _____[will] [kill] you.
 Tho. _____[then] [so] sicke?
 Tho. _____[Cob?] [now:] Cob?
 Pro. _____[can] [tell] you.

Lor. _____[meete] [him] straight.
 Tib _____[matter] [vvith] you.
 Tib _____[questions] [pray] ye?
 Tib _____[be] [tryed] here.
 Lor. _____[Soft,] [whoes] this?
 Tho. _____[a] [lustfull] woman?
 Giu. _____[see] [my] cloake?
 Lor. _____[in] [coming] here.

Cle. _____[at] [*Cobs:*] ha?
 Cle. _____[thinkes,] [but] on,
 Cle. _____[vse] [himselpe] vvell.
 Tho. _____[smoth] [as] horne?
 Pro. _____[vpon] [my] soule.
 Tho. _____[woman] [with] me.
 Tho. _____Dissemble?
 Tho. _____[gentleman] [and] you?

Hesperida

Bia. _____[sense] [or] reason.
 Pro. _____[with] [much] impudencie.
 Mat. _____[if] [you] please.
 Bia. _____[so] [lightly] sister.
 Bia. _____[take] [it] heauely.
 Bia. _____[So] [are] Asses.
 Bia. _____[brother?] [what] *trickes?*
 Bia. _____[say,] [vwhat] *trickes?*
 Bia. _____[*Piso,*] [*Matheo*] murder.
 Giu. _____[his] [fellow] there.
 Giu. _____[heare] [you:] respect?
 Tho. _____[of] [yours,] sister.

Pro. _____[hath] [poysond] him.
 Pro. _____[fayre] [and] bewtifull?

Pro. _____[Hesperida] [will] you?
 Pro. _____[is] [that] sister.
 Pro. _____[will] [you] goe?
 Tho. _____[is] [she] sister?
 Tho. _____[whither] [went] she?

By contrast, the two male (boy?) servants to Thorello and Doctor Clement, Piso and Peto, are much more streamlined parts. Piso's part, although slightly longer than Bianca's, is easy to navigate: Piso has the first twenty three cues spoken by his master, Thorello, over the course of their long private exchange in 3.1. The following eight cues are then spoken by Cob. This covers a large majority of Piso's part, which can be rehearsed very easily. His remaining speeches are cued by other characters besides these two, but, with an exception of a scene in which Piso has five speeches, all cued again by Thorello, his contributions are limited to one to four speeches per scene. Peto's is a much smaller part, and simpler. All three of his speeches in his first scene are cued by Clement, the five cues in his next scene are spoken by Musco, and in the third and final scene he is again cued by Clement, with Matheo speaking the last cue:

Peto

Cle. _____ [Signior] [*Thorello*] gone?

Cle. _____ [*Peto*,] [his] name.

Cle. _____ [to] [the] iayle.

Mus. _____ [saue] [you,] sir.

Mus. _____ [somewhat] [long] sir.

Mus. _____ [haue] [I] sir.

Mus. _____ [Oh] [Lord] sir.

Mus. _____ [more] [to] somewhat.

Cle. _____ [reason] [for] this.

Cle. _____ [do] [pardon] him.

Cle. _____ [your] [armour] signifie.

Mat. _____ [slept] [on] it.

Apprentices are known to have performed the parts of pages and servants, but they typically did so only at about sixteen years of age or above. As Kathman observes, 'pages were typically teenagers or young men rather than small children'.¹⁵¹ Why, then, were their parts so restricted? One answer

¹⁵¹ Kathman, 'How Old Were Shakespeare's Boy Actors?' 229.

presents itself, if one takes into account the fact that it was common for apprentices to do some doubling. For an older apprentice with, for instance, one female and one male part, having one of those two restricted could have been a significant advantage.¹⁵² In fact, the restricted nature of one part could have been an important prerequisite for successful doubling: the more restricted the part, the greater the chance that it would not get in the way of the other part. The boy actor playing Peto, for example, could easily have taken on the part of Hesperida, or Tib. And if Jonson deliberately sought to provide such restricted parts for boy actors when he wrote *Piso and Peto*, he took the part of a boy servant to its logical extreme a year later in the part of Cinedo, Fastidious Brisk's page in *Every Man Out*: all five of Cinedo's speeches are cued by Brisk. As well as making private rehearsals easier, the restrictedness of the page's part was useful insofar as it allowed the apprentice easily to double with one of the female parts in the play.

That obedient female parts in Jonson's plays for Children are not particularly restricted is not surprising: the type will not have been limited to particular apprentices as it was in the professional companies; more or less any boy could have been cast as a woman. The parts that *are* very restricted in these plays are those of pages accompanying major characters. Here, the advantage of easy doubling discussed above could have been just as important as the availability of a straightforward, restricted part for a less experienced member of the company. The two Pyrgi attending on Tucca in *Poetaster* are cases in point. Tucca and the Second Pyrgus speak twenty two out of twenty six of the First Pyrgus' cues and he and Tucca speak ten out of eleven of the Second Pyrgus's cues. The three were almost certainly intended to be a unit whose major show—Tucca commanding the two Pyrgi to give the spectators a taste of their thespian prowess—could have been rehearsed separately, presumably for the benefit of the two junior members of the company cast as the Pyrgi. The boy playing Luscus, servant to Ovid Senior, also had an easy part: Ovid Junior cues his first eight speeches, then Ovid Senior cues his third entrance, and Tucca cues his last three speeches. The most restricted

¹⁵² Examining the 'plots' that originated with the Lord Admiral's Men, Kathman points out that boy actors, 'teenagers or young men rather than prepubescent children', were required to double across gender. See Kathman, 'How Old Were Shakespeare's Boy Actors?' 228.

part Jonson wrote for a boy with the Children's company, however, is not in *Poetaster*, but in *Epicene* (performed by the Children at Whitefriars): Clerimont's page has all eight of his speeches cued by his master.

Jonson's next two plays for the Chamberlain's/King's Men after *EMO* were *Sejanus* and *Eastward Ho!*. Neither is very helpful here. *Sejanus* features few obedient parts and in any case the obscure textual history of the play makes it difficult to make any claims about its faithfulness to whatever the original looked like. *Eastward Ho!* was a collaborative play and, as such, it does not provide much insight into Jonson's part-writing methods at that time. It features two obedient parts—Mildred and Sindefy—but, given the collaborators' successful erasure of any potential seams between their contributions, it is impossible to tell who is responsible for them. Suffice it to say, then, that Mildred's is a small, restricted part only about half of which can be rehearsed separately, and that Sindefy's is a slightly longer part in which two thirds of the speeches are cued by Gertrude.

Jonson's *Volpone* followed in 1605 and featured one notable obedient part: Celia. Celia is a model of a restricted Jonsonian female part. Of her first seventeen cues, all but one come from Corvino (Mosca cues her once at Volpone's house), and the following five are spoken by Volpone. Celia's next two appearances at court are very brief and, at a total of thirty-four words, represent only a fraction of her part. All her important scenes can thus be rehearsed with two actors only, three if the actor playing Mosca was also present for 3.7. Given the date of this play and the fact that the King's Men had probably acquired a new apprentice that very year or the year before (John Rice is not an inconceivable candidate), the part of Celia gives the impression of having been written with an inexperienced actor in mind.

When Jonson was again writing for the Queen's Children in 1614, they were no longer an independent company: under the leadership of their most famous actor, Nathan Field, they had merged in the previous year with Lady Elizabeth's Men; many of them were, like Field who was twenty seven at that time, already adults. Perhaps reflecting the mixture of talents in the newly created company, Jonson's obedient parts in *Bartholomew Fair*—Win Littlewit, Grace Wellborn, Mrs Overdo,

and Mooncalf—are a mixed lot. The part of Mrs Overdo is perhaps the most wide-ranging, although not the longest, of the four. Ten different characters provide her with twenty five cues in total and no one cues her for very long (Wasp and Whit share the lead with four consecutive cues each). Grace's is a longer part, but very easy to rehearse within a small group of actors: with his colleagues playing Quarlous, Winwife, and Troubleall the actor cast as Grace would have been able to rehearse all his important scenes in the play, and substantial portions of them with Quarlous and Winwife only. Quarlous and Winwife alone speak thirty out of Grace's thirty seven cues, with only two interruptions by Troubleall (three cues). Grace's pre-arranged match Cokes, very much on the margins of the part, speaks five cues, in the very beginning and at the very end. This is how the two parts compare in terms of cues:

Mrs Overdo

Wasp _____[to] [seeke] me!
 Wasp _____[am] [in,] *Dame*.
 Wasp _____[you,] [has] hee?
 Wasp _____[guilty,] [I,] Gentlemen.

Cok. _____[mist] [this,] Sister?
 Ove. _____[then] [a] hurt.
 Cok. _____[purses] [is] gone.
 Wasp _____[feeling] [he] has!
 Wasp _____[to] [begin] with.

Cok. _____[an] [odd] *Bartholmew*.
 Nig. _____[cutting] [a] *purse*.
 Edg. _____[is] [stealing] away.
 Cok. _____[and] [pittied] you—

Kno. _____[vapour,] [strike] *Whit*.
 Kno. _____[*Whit*,] [good] vapours.
 Wasp _____[a] [fee,] now.
 Wasp _____[hold] [your] tongue.
 Bri. _____[to] [the] pigeon-holes.
 Whit _____[art] [tou] melancholy?
 Whit _____[it,] [shpeake] out.
 Whit _____[of] [fashion] here.
 Whit _____[I] [tanke] dee.

Grace

Cok. _____[might] [marry] her.
 Cok. _____[*Batt*,] [i'faith,] still.

Cok. _____[it,] [Sweet] heart.

Cok. _____[my] [wedding] poesie.
 Win. _____['hem,] [well,] too.
 Win. _____[him] [not] heere.
 Qua. _____[that] [can] be.
 Qua. _____[him,] [at] first?
 Win. _____[are] [you] proffering?
 Win. _____[can] [endure] 'hem.
 Win. _____[leaue] [you] thus.
 Win. _____[in] [our] company.

Tro. _____[multiply] [vs] all.
 Qua. _____[wee] [loue] you.
 Qua. _____[to] [that] willingly.
 Qua. _____[should] [hinder] you?
 Qua. _____[for] [you,] then.
 Qua. _____[And] [fitnesse,] too.
 Win. _____[too,] [vnwritten] in.
 Win. _____[long] [creating] after.
 Qua. _____[Wee] [are] pleas'd.
 Qua. _____[to] [the] question.

Urs.	_____ [hayre] [through] it.	Q., W.	_____ [Yes] yes.
		Tro.	_____ [<i>Iudice</i>] [<i>Ouerdoo</i> ,] one?
Qua.	_____ [you] [please,] Sir.	Tro.	_____ [in] [plaine] english.
Whit	_____ [i'fait,] [worshipfull] <i>Adam</i> .	Win.	_____ [Is't] [done,] Lady?
		Qua.	_____ [is't,] [which] is't.
Win.	_____ [to] [seeke] vs.		
Qua.	_____ [to] [shew't] me.		
Qua.	_____ [at] [your] service.		
Win.	_____ [How,] <i>Palemon!</i>		
Win.	_____ [both] [her] eyes.		
Win.	_____ [such] [a] Spectacle.		
Win.	_____ [troublesome] [he] is!		
Win.	_____ [care] [hee] expresses.		
Win.	_____ [against] [a] <i>Puppet?</i>		
Cok.	_____ [my] [Brother] i'law!		

The part of Win Littlewit provides another example of a restricted part (her major cue giver is her husband, John, who cues twenty out of her thirty-five speeches) that features in too many crowd scenes to be rehearsable in a small group. It is not a difficult part, but it doesn't give the actor the benefits which McMillin associates with restricted parts, unlike the part of Mooncalf, Ursula's tapster. Mooncalf is perhaps the most straightforward obedient part in the play. He has only one major scene; in it, all his cues, apart from one cue from Knockem, come either from Ursula (nine), or from Justice Overdo (seven). Unfortunately, given the sheer number and variety of actors taking part in the first performance of *Bartholomew Fair*, it is hard to use this fact to say much about the cast. It is possible, as John Creaser proposes, that the women were played by the younger members of the Children.¹⁵³ Jonson might have written the largest part, Quarlous, for the leading man and his good friend Field, and expected him and whoever played Winwife (and perhaps Troubleall) to rehearse Grace's scenes separately, but this is pure speculation.

The examples discussed so far demonstrate that the obedient parts in Jonson's plays up until 1616 were mostly restricted, and yet not always easy to rehearse with only a small group of other

¹⁵³ John Creaser, 'Introduction,' *Bartholomew Fair* in *CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 4.256.

actors. This seems to be less a sign of Jonson being concerned with providing apprentices with user-friendly parts than of Jonson's not being very concerned with this particular type of part at all. He certainly recognised obedient parts as a useful generic convention, for virtually every comedy he wrote features some, but his apparent willingness to see them performed by less experienced apprentices—while the more experienced boys were more likely to take on his wide-ranging vain parts—suggests that he did not expect them to have such command of the stage as, for instance, Shakespeare's 'obedient' Isabella (*MM*), or Desdemona (*Oth.*), or Hermione (*WT*). His conception of an obedient part seems to have changed, however, around 1616, in his last Jacobean play, *The Devil Is an Ass*. Jonson in this play started writing wide-ranging obedient parts while also investing more in the restricted ones. The remainder of this chapter seeks to account for this unexpected development.

The Devil Is an Ass is to Jonson's obedient parts what *Bartholomew Fair* is to his indignant parts. It is a play where Jonson explored the potential of the type more fully than in any of his earlier works and created some of his most memorable characters as a result. Apart from Pitfall and Ambler, two minor obedient parts that are both very restricted, there are two larger parts that are quite unlike anything Jonson had written prior to 1616: Frances Fitzdottrel and Pug. Frances Fitzdottrel is sometimes described as Jonson's first well-rounded and complex heroine.¹⁵⁴ That Jonson created such a character while keeping the part itself fairly restricted—certainly more restricted than some of his previous female parts—is perhaps surprising. The part is discussed at greater length below; here, suffice it to say that the part can be comfortably rehearsed with just three other actors: Fitzdottrel, Wittipol and Pug cue all but two of her speeches.

Pug is Jonson's first truly substantial obedient part. With close to a hundred cues given by eleven different characters, the part was hardly intended for small, private rehearsals. Pug is one of the major characters and if an apprentice was cast to fit the role of Satan's own young apprentice (borrowing the body of 'a handsome cutpurse hanged at Tyburn' [1.1.140]), he must have already had a lot of

¹⁵⁴ See, for example, Barton, *Ben Jonson, Dramatist*, 224, or Helen Ostovich, 'Hell for Lovers: Shades of Adultery in *The Devil Is an Ass*,' *Refashioning Ben Jonson: Gender, Politics and the Jonsonian Canon*, eds. Kate Chedgzoy, Julie Sanders, and Susan Wiseman (Basingstoke: Macmillan, 1998), 157.

experience. George Birch, apprenticed to John Heminges on 4 July 1610 for eight years, and credited in one copy of Jonson's 1616 folio annotated by a contemporary hand with playing Madam Would-be and Doll Common, is a possible, if not the only, candidate. Both Madam Would-be and Doll Common are wide-ranging parts that would have been valuable exercises in the kind of mercurial acting required for the part of Pug.

More interesting than the part's wide range, however, is its very 'conservative' cueing. The fact that Pug is cued by eleven different characters does not mean that his cue-givers in any given scene are notably varied. In fact, the opposite is the case. Pug's part is made up of fairly long sections mostly cued by a single speaker. After his first scene in hell (cued by Satan and Iniquity), Pug has his next fifteen speeches cued by Fitzdottrel, then nine by Frances Fitzdottrel, then five again by Fitzdottrel, then, with an occasional input by others, fifteen by Merecraft, then nine again by Fitzdottrel, then six by Wittipol, then eleven by Ambler, etc. When Pug addresses somebody, or when somebody addresses Pug, they usually take their time. This undoubtedly makes the part easier to master on stage, as the part breaks down into a series of one-on-one interviews, but this is not merely an arrangement for the sake of convenience. The part allows the actor to showcase his talent for adaptability, requiring him to play by turns Pug the eager servant, Pug the ineffectual seducer, Pug the hapless victim, Pug the social commentator, Pug the apprehended thief, etc. Pug always remains broadly true to the type in that he seeks to obey and please others, does not have much of an agenda of his own, suffers at the hands of the corrupt, and ultimately submits to the proper authority. But he also goes further than any other Jonsonian obedient character prior to *The Devil Is an Ass* in capitalizing on the dramatic potential of such a predicament.

By the time Jonson returned to playwriting after a ten year long hiatus in 1626, his interest in the themes of loyalty and servitude was complemented by his interest in expressions of disobedience and the usurpation of authority. *The Staple of News*, a story of a prodigal son, features only one major obedient part—that of Pecunia—but it is one of Jonson's most remarkable. To begin with, it is an obedient part that, far from contributing from the margins, is the main attraction in (if not of) the play.

It is also highly unusual that a character so firmly at the centre of the plot speaks no more than some seventy lines, making up only 2.5% of the entire play (see appendix 2). Pecunia is incessantly talked about and talked to, but she herself has little to say. Given her potent symbolic function—her name means Money—it is clear how she commands such interest. More a personified concept than a human being, Pecunia promises endless riches to whomever gets to possess her, and suitors abound. With a mere twenty six speeches and ten different cue-givers, Pecunia is as wide-ranging as a part of such size can be. The cueing pattern for the part sees the old miser and the young prodigal speaking six cues each, but there are many other contending cue-givers:

Pecunia

P. Sr	_____	[good] [<i>Graces</i>] sake.
P. Sr	_____	[are] [so] sacred.
Band	_____	[the] [sharpe] ayre.
Mor.	_____	[To] [answer] them.
P. Sr	_____	[of] [your] hand.
P. Jr	_____	[to] [see] you.
P. Sr	_____	[shall] [command] her.
Cym.	_____	[water,] [without] <i>Harmony</i> ,
Lic.	_____	[fare] [was] good.
P. Jr	_____	[doe] [approach] you!
P. Jr	_____	[call] [them] <i>Cousins</i> .
Lic.	_____	[distance] [of] <i>Hum</i> .
Pic.	_____	[Sacke] [is] gone.
P. Sr	_____	[not] [for] you.
P. Sr	_____	[specially] [her] lodging.
Sta.	_____	[Your] [<i>Graces</i>] body.
Can.	_____	[rest,] [in] time.
Pie.	_____	[Here's] [his] <i>Coat</i> .
Can.	_____	[can] [<i>cant</i> ,] <i>S'</i> .
Pie.	_____	[please] [your] <i>Grace</i> .
Pie.	_____	[<i>mynes</i>] [<i>i'the</i>] <i>West-Indies</i> .
Pie.	_____	[this] [of] <i>Barbary</i> .
Pie.	_____	[The] [<i>Welsh-myne</i>] that.
P. Jr	_____	[it] [cost] me.
P. Jr	_____	[him] [a] <i>Cousin</i> .
P. Jr	_____	[I,] [enjoy] <i>Pecunia</i> .

Pecunia's is an obedient part that is not treated as such. Her cueing pattern suggests dominance rather than submission. Jonson's Elizabethan and Jacobean ingénues were given restricted parts in which one or two actors do most of the cueing. Regardless of the shortness of the part, Pecunia's wide range of interlocutors is symptomatic of a character in charge, a commanding presence. Given her allegorical status, this, according to Jonson's moralising rhetoric, is not her proper place. Her own final lines draw attention to this problem: '*Pecunia* her selfe doth wish, / That shee may still be ayde vnto their [the spectators'] vses, / Not slaue vnto their pleasures, or a Tyrant / Ouer their faire desires'. Pecunia has been 'miscast' by the characters in *The Staple of News*, caught between what she should be—a faithful servant—and what she is—a promiscuous mistress.

Jonson seems to have taken a liking to the paradox of an obedient part in a position of dominance, as he wrote the part of Prudence two years later in *The New Inn*. Prudence, Lady Frampul's chambermaid, is elected sovereign over the day's festivities, and Jonson endowed her with great charm, compassion, and wit. Prudence, or Pru, is also Jonson's longest and most complex obedient part and while it must have been played by a boy actor, it is by no means a part for a novice. Even though more than half of Pru's speeches are cued by her mistress, Lady Frampul, there are still sixty-four other speeches cued by ten other characters. It is very likely that John Thompson, who seems to have been acting the leading female parts around this time, played either Pru, or her mistress, Lady Frampul, a part of slightly smaller size, but perhaps higher profile. Like Pecunia, Pru is elevated from her place and approached (and cued) as a supreme authority, but, like so many other obedient parts in Jonson's comedies, she, too, is ultimately required to acknowledge proper hierarchy as she gives up her crown and declares, just as she accepts Latimer's proposal, that 'you haue made your wife, to liue your seruant.'

What connects the three large obedient parts in *The Devil Is an Ass*, *The Staple of News*, and *The New Inn* is that they all represent characters who have been temporarily granted great freedom. Pug has been allowed to test his skills in a society for whose depravity he was in no way prepared; Pecunia

was freed from her miserly guardian and encouraged to entertain promiscuously a whole flock of suitors; Pru exchanged places with her mistress for a day. That Jonson rehearsed this scenario of empowerment for an obedient part in three consecutive plays suggests that while his conservative agenda—the recurrent notion that there is a proper place for everybody—has not changed much over the years, Jonson nevertheless explored an alternative way of dramatizing the discord that ensues when rank and social propriety is irresponsibly toyed with. His earlier comedies relied on the parts of spoiled and proud wives to convey the message; in *The Devil Is an Ass* the transgressive ambition was given to a servant who was only too eager to serve too many masters; in the two Caroline plays, the parts of Pecunia and Pru are ‘inappropriately’ wide-ranging not due to the characters’ own ambition, but due to external pressures. If, however, the wide range of the parts of Pug and Pecunia is in some sense undesirable—their contacts with so many people create more problems than they solve—Pru’s inappropriately wide range is by the end of *The New Inn* turned into a virtue. Only thanks to her role as a catalyst (not always appreciated) were so many other characters eventually able to find happiness.

In Jonson’s last two plays, *The Magnetic Lady* and *A Tale of a Tub*, there are no obedient parts so striking in and of themselves as those of Pug, Pecunia, or Prudence. In *A Tale of a Tub*, however, there are two obedient parts that exemplify the two extremes—restricted and wide-ranging—that Jonson’s obedient parts can reach. While the part of Dido Wisp epitomizes the restricted variant, with the first six of her seven speeches cued by Lady Tub and the last one (her only one in the scene) by Chanon Hugh, the part of Ball Puppy is ten times as long again and cued by fourteen different characters, none of whom cue him for more than a few speeches in a row or speak more than 18% of all his cues. At the end of his career, then, Jonson was no longer associating the obedient type with any one particular shape of the part. An obedient part, for Jonson, did not have to be a beginner’s part, and Jonson was now willing to use the type more ambitiously. And while Ball Puppy does not take centre stage in quite the same way as Pug, Pecunia, or Pru, the part still has its challenges: the previous chapter opens with an account of Jonson’s use of repeated cues in this part. On the other hand, as the case of Dido Wisp

shows, Jonson was still willing to make allowances for beginners and write female obedient parts that were restricted enough to allow the kind of private rehearsal that McMillin imagines taking place between masters and their apprentices.

Case Study: 'Frances Fitzdottrel' (*The Devil Is an Ass*)

With four obedient parts of various sizes (Pitfall, Ambler, Frances Fitzdottrel, and Pug) and numerous plot points featuring one character's submission to another (Pug to Fitzdottrel, Fitzdottrel to Wittipol, Wittipol to Frances, etc.), *The Devil Is an Ass* is preoccupied with the distinction between degrees of subservience, subordination, loyalty, and obligation. Many of these distinctions flesh out the character of Frances, Fabian Fitzdottrel's obedient wife. This case study examines what an actor can learn about the character from the part of Frances, as opposed to the play as a whole; first, however, a brief summary of Frances's story as it appears in the play is offered here for the sake of convenience.

Trapped in a frustrating marriage with a fool and lacking any licit means of exercising her own will, Frances begins to toy with the idea of taking a lover, the young and resourceful Wittipol, who courts her. When her husband unknowingly puts all their property at risk by falling in with a band of con artists, however, she makes a moving and instantly successful plea to Wittipol not to exploit her current vulnerability, but to save her and her husband for her friendship's sake. Fitzdottrel is outraged when he finds that Wittipol, having outsmarted the con men, ended up in control over his assets. Spurred on by the villains to charge Wittipol and Frances with fraud and witchcraft, Fitzdottrel pretends demonic possession in public. Only when the real devil, Satan, comes to the rescue of his minion, Pug, and the assembled spectators on stage wake up to the multiple deceptions wrought in the course of the day does the play gesture towards some sort of uneasy truce between the husband and the wife. (For the entire part, see appendix 1.4.)

‘Frances’ is not a very large part to play: with merely 3.5% of the play’s lines, the interest the character holds for the play’s commentators seems vastly disproportionate to the size of her part (see appendix 2). Perhaps this is because there is so much that is new in this 3.5%. Jonson’s obedient parts in the earlier comedies were never quite as complex as this one, tonally and rhetorically. As a young and attractive woman, ‘Frances’ is a part for an apprentice and could easily be rehearsed almost in its entirety in the company of just three other actors, though the difficulty and nuances of the lines might have made it a prohibitive part for apprentices at the beginning of their training. As suggested above, it is likely that the King’s Men had apprentices advanced enough to tackle such parts by 1616 (George Birch or Nicholas Crosse both seem plausible possible options), and Jonson might have written this part with a particular apprentice in mind—just as he seems to have had Richard Robinson in mind for the part of Wittipol, judging from a couple of quipping allusions to Robinson’s talent for playing women in Acts 2 and 3 and the plot point that sees Wittipol substituting for the unavailable Robinson as the Spanish lady.¹⁵⁵ In terms of its formal arrangement, the part of Frances is a restricted one and the actor thus could have benefited from some measure of private instruction if any was required. Of the three major cue-givers, Fitzdottrel, the largest part in the play, was almost certainly played by one of the sharers; Wittipol was probably played by Richard Robinson; Pug, as conjectured above, might have been played by another advanced apprentice. The cueing pattern for the part of Frances reads as follows:

Frances Fitzdottrel

Fit.	_____	[Nay,] [blush] not.
Fit.	_____	[Of] disputation.
Fit.	_____	[not] [concernes] thee?
Wit.	_____	[Sir,] [with] yours.
Fit.	_____	[laugh,] [you] thinke?
Fit.	_____	[your] [Cabbin] againe.
Pug	_____	[cut] [my] pleasure—
Pug	_____	[Dainty] <i>she-Diuell!</i>
Pug	_____	[conduce] [to] either.

¹⁵⁵ See *The Devil Is an Ass* in CWBJ, 2.8.64-80 and 3.4.2-8.

Pug _____ [and] [gentlest] manners.
 Pug _____ [some] [foole] turn'd!
 Pug _____ Yes.
 Pug _____ [For,] [looke] you—
 Pug _____ [My] [pretious] M^{rs}.
 Pug _____ [Come,] kisse—
 Pug _____ [Stil'd,] [o'your] pleasures.
 Fit. _____ [what's] [the] matter?
 Fit. _____ [you] [so,] *Diuell*?
 Fit. _____ [I] [directed] him.
 Fit. _____ [ha'] [not] faith.
 Fit. _____ [*France,*] [or] *Italy*.

 Wit. _____ [here!] [Sing] quickly.
 Wit. _____ M^{rs}!
 Wit. _____ [neere] [your] grace.
 Wit. _____ [seruants] [blest] affections.
 Wit. _____ [much] [a] gentleman.

 Wit. _____ [must] [be] so.
 Fit. _____ [loue,] [or] money—
 Lady T. _____ [*De-uile,*] [sweet] *Madame*.

 Wit. _____ [most] [true] friend.

 Lady T. _____ [he] [is] tortur'd!

There is a great deal of regularity to the cueing: Fitzdottrel, with one exception, cues Frances's first scene, Pug cues a good deal of her second scene before Fitzdottrel takes over, and Wittipol cues her third scene. Her fourth and sixth scene are crowd scenes and Frances has very little to say in them. The fifth scene is her interview with Wittipol and Frances has only one speech to speak, but it is her longest in the play—the appeal to Wittipol's sense of honour—and serves as a defining moment of character exposure.

Frances does not have much to say in her first scene; her six speeches register her frustration with her husband's behaviour, but also her resignation and sense of duty:

(Wit.) _____ [Sir,] [with] yours.
 I must obey.

Her part is more interesting at this point because of what she does *not* say than because of what she does. In terms of the story, she has been denied the chance to speak to Wittipol by her husband, and so has to respond to Wittipol's courtship with silence. In terms of the part, the actor is without a speech to speak and can only make a statement about his character at this important moment of exposition through appearance and gesture—if anything. Frances's apprehension, embarrassment, amusement, or passive stillness had to be decided on by the actor in performance, as Jonson for once gave up the privilege of letting his words determine the situation.

It is in her second scene that Frances is allowed to show her intellect and verbal dexterity. One unusual feature of this obedient part is the length of the speeches it contains; another is the fact that Frances has three speeches of ten or more lines in a single scene—this scene—which makes the part as a whole visually stand out among other obedient parts. The first of these long speeches is a soliloquy:

I cannot get this venter of the cloake,
 Out of my fancie; nor the Gentlemans way,
 He tooke, which though 'twere strange, yet 'twas handsome,
 And had a grace withall, beyond the newnesse.
 Sure he will thinke mee that dull stupid creature,
 Hee said, and may conclude it; if I finde not
 Some thought to thanke th' attempt[t]. He did presume,
 By all the carriage of it, on my braine,
 For answer; and will sweare 'tis very barren,
 If it can yeeld him no returne.

Two important themes that reverberate through the entire part are foregrounded in this passage. Frances's keen sense of 'the Gentlemans way' is one: the part constantly comments on how other people look, speak, and behave, which, for Frances, almost always implies something about their wit or mental capacity; the other is her preoccupation with the opinions others have about her and with the people around her. In this passage, Frances fears that Wittipol 'will thinke mee that dull stupid creature' if she 'can yeeld him no returne', that her inability to 'answer' will make Wittipol form a bad

opinion of her intellect. In story terms, this may explain why she gives Pug a message for Wittipol that ostentatiously dismisses his courtship but in fact contains a hint as to how he can best approach her—which makes the part self-explanatory at this moment:

Sir,
 [...] wish him to for-beare his acting to mee,
 At the Gentlemans chamber-window in *Lincolnes-Inne* there,
 That opens to my gallery: else, I sweare
 T' acquaint my husband with his folly, and leaue him
 To the iust rage of his offended iealousie.

According to the words on the part, she ostentatiously judges Wittipol's 'acting to mee' as 'folly', but in fact she tells him not what he did, but what he should do. Her lines suggest that she is now confident that words, once denied to her, will now help her redeem Wittipol's good opinion of her:

If he [Wittipol] be the Master,
 Now, of that state and wit, which I allow him;
 Sure, hee will vnderstand mee: I durst not
 Be more direct. For this officious fellow,
 My husbands new groome, is a spie vpon me,
 I finde already. Yet, if he but tell him
 This in my words, hee cannot but conceiue
 Himselfe both apprehended, and requited.
 I would not haue him thinke hee met a *statue*:
 Or spoke to one, not there, though I were silent.

In the passage that follows the tempo speeds up. The part quickens visually as the cued speeches become shorter and the half-lines that contribute to shared lines (in both ways) become much more frequent, calling for a pacier, more confrontational delivery, as suggested by the cues Frances herself gives here ('my husband's wit', 'so saucy—', 'how now!'):

How now? ha' you told him?

(Pug)_____ Yes.

And what saies he?

(Pug)_____ [For,] [looke] you—

This can be

None but my husbands wit.

(Pug)_____ [My] [pretious] M^{rs}.

It creaks his *Ingrate*: The groome neuer durst

Be, else, so saucy—

(Pug)_____ [Come,] kisse—

How now!

It is in moments such as this that a private rehearsal would have been particularly beneficial, as the timing of half-lines can be tricky. The subsequent speeches cover the moment of the story when Frances confronts her husband with what she believes is his scheme to set Pug on to tempt her. As before, the lines will have told the actor that this character is concerned with the behaviour of other people more than with her own. The passage is firmly oriented outwards, and second person pronouns abound:

Heare **you** all this? Sir, Pray **you**,
Come from **your** standing, doe, a little, spare
Your selfe, Sir, from **your** watch, t'applaud **your** Squire,
That so well followes **your** instructions!

(Fitz.)_____ [what's] [the] matter?

Good!

You are a stranger to the plot! **you** set not
Your saucy Diuell, here, to tempt **your** wife,
With all the insolent vnciuill language,
Or action, he could vent?

(Fitz.)_____ [you] [so,] Diuell?

Not **you**? **you** were not planted i' **your** hole to heare him,
Vpo' the stayres? or here, behinde the hangings?
I doe not know **your** qualities? he durst doe it,
And **you** not giue directions?

(Fitz.)_____ [I] [directed] him.

Why, where Sr, were **you**?

(Fitz.) _____ [ha'] [not] faith.
You'll ha' too much, I feare, in these false spirits.
 (Fitz.) _____ [*France,*] [or] *Italy*.
You ha' strange phantasies!

In her first scene, Frances had urged her husband to consider how his eccentricities made him a common target of ridicule: 'Are you not enough / The talke, of feasts, and meetings, but you'll still / Make argument for fresh?' Here, her attack is more personal: 'I doe not know your qualities?' In story terms, Frances attempts to shame her husband into admitting his folly. Only once does she speak of how others are likely to think of *her*, and the lines are poignant: 'Yes I have share in this. The scorne will fall / As bitterly on me, where both are laught at.' Frances is painfully aware that her reputation is tied to that of her oafish husband.

By the time Frances leaves the stage, about two thirds of the part have been played out. When Wittipol later appears to woo her in 2.6, the play is not even near the end of act 2 and yet, in the part, the scene is a dramatic peak. It is Frances's last major scene apart from her long speech to Wittipol in 4.6. It begins with her suddenly doubting the effectiveness of her words in which she placed so much confidence earlier, as the lines on the part will have made clear to the actor. She fears that Wittipol 'vnderstood him [the 'fellow' mentioned in the following line] not' (again revealing her preoccupation with other people's mental capacities) and when she worries that Wittipol will not appear, the part verges on tragic grandiloquence:

[...] I am iustly pay'd,
 That might haue made my profit of his seruice,
 But, by mis-taking, haue drawne on his enuy,
 And done the worse defeate vpon my selfe.

What is striking about this section of the part and the speeches that follow is its rhetorical prowess. Frances's part had begun as that of a silenced wife; her rhythms and syntactic constructions are now

much more complex. The greater Frances's emotional turmoil, the more ornate the expression she is given. Her wavering speech of self-justification at the point when she seems close to surrendering to Wittipol's advances makes it very difficult for an actor (and, without an actor's assistance, for the audiences) to understand what it is that she actually wants:

Sir, if you iudge me by this simple action,
 And by the outward habite, and complexion
 Of easinesse, it hath, to your designe;
 You may with lustice, say, I am a woman:
 And a strange woman. But when you shall please,
 To bring but that concurrence of my fortune,
 To memory, which to day your selfe did vrge:
 It may beget some fauour like excuse,
 Though none like reason.

It is hard to judge whether the intended tone here is one of sincerity or distress or whether the passage is a gentle send-up. What is clear, however, is the profound change in language from what the part had provided in the earlier scenes. When receiving cues from Fitzdottrel or Pug, Frances's lines are short and to the point, focusing on the actions and appearances of others. When talking to herself, always musing about Wittipol, she considers in equal measure the opinion she has of him and the opinion she imagines he must have of her. Her sentences are finely balanced and have an air of refinement ('though 'twere strange, yet 'twas handsome, / And had a grace withall, beyond the newnesse'). Finally, here, when she receives cues from Wittipol, she is concerned solely with what Wittipol may think of her and her speeches to him seem purposefully evasive and full of laboured self-justification. Frances's most important speech—her appeal for Wittipol's help in 4.6—is particularly convoluted, and yet it apparently calls for a straight delivery. Frances says:

Sir, I confesse me to you, the meere manner
 Of your attempting mee, this morning tooke mee,
 And I did hold m'inuention, and my manners,
 Were both engag'd, to giue it a requitall;

But not vnto your ends: my hope was then,
 (Though interrupted, ere it could be vtter'd)
 That whom I found the Master of such language,
 That braine and spirit, for such an enterprise,
 Could not, but if those succours were demanded
 To a right vse, employ them vertuously!
 And make that profit of his noble parts,
 Which they would yeeld.

It is possible that even an actor who does not know at first who cues his speeches will be able to identify two or three distinct modes of address, each reserved for a particular character: short, practical speeches focusing on the 'outward habite' of others, and measured, self-reflexive soliloquies combining judgment of Wittipol with an apprehension of Wittipol's own judgment of her comprise roughly the first two thirds of the part. The last third of the part features mostly Frances's elaborate addresses to Wittipol; these serve to create a contrast between her anxiety and capacity for introspection and her husband's oblivious, noisy self-congratulation. At times, even the cues themselves that the actor playing Frances receives indicate two very different kinds of conversation: while cues coming from Pug tend to have associations with lasciviousness ('[cut] [my] pleasure', '[Dainty] *she-Diuell*', '[conduce] [to] either', '[Come,] kisse', '[o'your] pleasures'), those from Wittipol evoke smooth gentility ('[neere] [your] grace', '[seruants] [blest] affections', '[much] [a] gentleman', '[most] [true] friend').

The actor, then, is able to see from the part that Frances needs to have more than just one face and voice. The part offers clues as to when to switch from one to another and a private rehearsal with up to three other actors (no more are needed to rehearse almost the entire part) would confirm this. That Frances herself might be aware of the degree to which she and others behave as if merely offering performances that follow given scripts is perhaps implied in a number of metatheatrical references featuring in her part: 'thinke / What your part is' she says to Pug, and talks of Wittipol's 'acting to mee'. She urges her husband, with considerable sarcasm, 't'applaud your *Squire*, / That so well followes your instructions!' and wonders how he could be 'a stranger to the plot'. Her later suspicions

of Pug also seem to cast him as an unreliable actor: 'The fellow was not faithfull in deliuary.' An actor perceptive to such thematic reverberations in the part could choose to endow the character with much more insight into, even cynicism about, Frances's own place in the dramatic plan of the play.

All this makes Frances Fitzdottrel an exceptional, self-conscious obedient part in the Jonsonian canon. That Frances does ultimately fall into the category of obedient parts is due to her passive role in the play and the restoration of the status quo regarding her marriage in the play's conclusion. In spite of her vocal resistance to her husband's follies, Pug's insinuations, and, eventually, even Wittipol's advances, the denouement does not give Frances any more lines of significance and she is talked *about* much more often than talked *to*. Manly, who speaks the final lines of the play, vehemently asserts her passive virtues: 'She is chaste and virtuous, [...] His [Fitzdottrel's] modest and too worthy wife hath suffered / By misconstruction from him' (5.8.151, 160-161). Frances, however, has nothing to say to her husband, and although her new friends might have helped her to some measure of financial security, her status as a faithful wife is quietly reaffirmed.

For Jonson, creating the part of Frances Fitzdottrel was an important achievement in that it pushed the type to its limits. The part fulfilled the basic formal requirements—a restricted, conservatively-cued female part that was suitable for an apprentice—and built on a number of previous obedient parts. However, it added depth, warmth, and nuance to the portrayal of an objectified and victimized woman. Together with the part of Pug, the part of Frances foreshadows the successful and complex obedient parts that were to come after Jonson's ten year-long retirement from playwriting. In the plays that followed, in *The Staple of News* and *The New Inn* in particular, Jonson continued to explore the themes of service, loyalty, and obedience, and such parts as Pecunia or Prudence serve as evidence of Jonson's new-found willingness to experiment with the type.

8 Cunning Parts

Con artists, thieves, tricksters, and shady entrepreneurs frequently serve as Jonson's chief plotters, responsible for the forward movement of the play, and only rarely lucky enough to escape a humiliating punishment for their immoral designs. The list of notable cunning parts is long, featuring such characters as Musco, Volpone and Mosca, Subtle and Face, Ezekiel and Nightingale, Merecraft and Everill, or Cymbal and Fitton. As these examples suggest, cunning parts, not unlike witty parts, often work in a tandem. Like Jonson's witty gallants, con men thrive on the idiocy of others and what they lack in social respectability and fashionable taste is compensated for by a knack for securing easy profit. Unlike wits, rogues can't afford to savour intrigue for intrigue's sake, although the cunning parts with greatest dramatic appeal are for characters who, in Volpone's words, 'glory / More in the cunning purchase of [their] wealth / Than in the glad possession' (*Volpone*, 1.1.30-32).

As cunning parts are often central to the plot (while witty parts, as noted above, tend to be for disinterested observers on its periphery), they often contain substantial material about the story's twists and turns. Thus, an actor studying a cunning part would have had a solid working knowledge of the 'shape' of the play, even if he were not present at any preliminary reading or early group rehearsal. That actors cast as Volpone, Mosca, Face, or Subtle did attend such readings is, moreover, highly probable: as these are all leading parts, their actors were almost certainly sharers in the company who, as investors, attended preliminary play readings to determine whether or not to purchase a play.¹⁵⁶ The actors cast as Jonson's rogues, then, might have had an easier time determining their place and function within the play than many of their colleagues.

Cunning characters are also unique among Jonson's types in their displays of dexterity with which they adjust the register, tone, and sometimes length of the speeches in their parts to addressee. In

¹⁵⁶ Stern, 'Actors' Parts,' 504-506.

this respect they are the most protean, most unstable parts in Jonson's comedies and therein lay the challenge for their actors who otherwise might have had easy time finding their footing in the play.

Picklock in *The Staple of News* is explicit about this defining feature of his performance:

Tut, I am Vertumnus
 On every change or chance; upon occasion,
 A true chameleon; I can colour for't.
 I move upon my axle like a turnpike,
 Fit my face to the parties, and become,
 Straight, one of them.

(3.1.34-39)

The need to identify the addressee in order to give an appropriate colour and direction to the speech is paramount in almost every bit of the text. Whenever a speech addressed to an accomplice gives way to one addressed to a gullible client the part changes gear, and an actor reading a cunning part for the first time was likely to be acutely aware of shifts of this kind.

Here again linguistic methods of discourse analysis and studies of textual cohesion can help explain how an actor might recognise such shifts. Once an actor learns from his lines to whom a particular speech is addressed, he can use this knowledge to make sense of the speech that follows. If the following speech contains enough cohesive ties to connect items (words, phrases) in it to items in the preceding speech, the actor can assume that the speeches share the same topic and/or the same addressee. If, on the other hand, the items in the following speech cannot be made meaningful by referring to any part of the previous speech, the likelihood is that the discourse has shifted and perhaps a new speaker cues the new speech. Two examples illustrate this. The following is a passage from Subtle's part in *The Alchemist*:

_____ [Wherein?] [For] what?
 Mary, to be so importunate for one,
 That, when he has it, will vndoe you all:
 He'll winne vp all the money i'the Towne.

_____ How!
 Yes. And blow vp Gamster, after Gamster,
 As they doe crackers, in a Puppit-play.
 If I doe giue him a *Familiar*,
 Giue you him all you play for; neuer set him:
 For he will haue it.

It is obvious that the two speeches are connected. Given that the cue here is just one word of exclamation (because the response is only one word), an actor can venture a guess that this word is in fact the only interruption between the two speeches. Much in the second speech derives meaning from what is said in the first speech. The ellipsis in the first line of the second speech relies on supplying information—the missing ‘he will’—from the first speech: without ‘He'll winne vp all the money i'the Towne’ the line would not make much sense. Similarly, the reference ‘it’ in the first speech (‘when he has it’) points to the word ‘*Familiar*’ in the second speech, and ‘him’ and ‘he’ in the second speech refers to ‘one’ and ‘he’ in the first speech. Lexical cohesion further links ‘vndo you all’ with ‘blow vp Gamster, after Gamster’, ‘winne vp all the money’ with ‘give you him all you play for’, etc. The actor has all he needs to recognise that these two speeches have to be spoken in the same vein. On the other hand, the following brief passage in Subtle’s part works differently:

_____ [straight] [firkes] mad.
 DOL, my lord WHA'TS'HVMS sister, you must now
 Beare your selfe *statelich*.
 _____ [Well] [said,] *Sanguine*.
 But will he send his andirons?

Here, the second speech is in no way elucidated by the one that precedes it. Regardless of whether the actor knows who ‘he’ is (he probably does as the unusual word ‘andirons’ is cohesively tied to ‘your Andirons’ in an earlier scene in which Subtle explicitly addresses Mammon) or why Subtle begins the speech with ‘But’, the preceding speech offers no clue and consequently no indication that the following speech should be addressed to the same person.

Sometimes an actor has to switch between addressees in the middle of a speech:

_____ [I'll] [about] it.

What, more gudgeons!

DOL, scout, scout; stay FACE, you must goe to the dore:

'Pray god, it be my *Anabaptist*. Who is't, DOL?

_____ [interpret] [for] her.

Giue *Dol* the word. Come my fierce Child. Aduance,

Wee'll to our quarrelling Lesson againe.

Upon a cursory reading, an actor can form the impression that a cunning part alternates 'dishonest' speeches addressed to gulls with more 'confidential' speeches exposing the rogue's true intentions, addressed either to an accomplice or to the audience. However, there are many cunning parts in which 'confidential' speeches spoken to characters supposedly in the know turn out to be just as dishonest as those addressed to gulls. Mosca's ostentatious devotion to Volpone, for instance, at some point becomes a ruse; Face's hurried exchanges with Subtle and Doll in Act 5 of *The Alchemist* anticipate Face's imminent betrayal; in *Bartholomew Fair* Edgeworth's attempt to plead inexperience when Quarlous identifies him as a cutpurse rings false in the view of his rapport with Nightingale; and in *The Staple of News* Picklock's two-facedness, readily admitted to Pennyboy Jr., only serves to distract his companions from his intention to defraud Pennyboy's father. In Jonson's plays, paradoxically, the more readily one confesses to or promotes fraudulence or dishonesty, the more likely one is to secure the interlocutor's trust. The sense of a shared secret encourages exploitable confidants or accomplices to reciprocate and make themselves vulnerable to the rogues' designs in turn.

This means that a cunning part can only with difficulty be divided into honest and dishonest speeches. There is always the danger that what appears to be a genuine confession or collaboration is just as false as (or perhaps more fundamentally false than) the lines addressed to the rogues' ordinary clients. However, even if the speeches given in the part are all masks and lies, an actor still needs to differentiate between various moods if he is to create comic effect. Hence the importance

for the actor of marking transitions from one addressee to another. Studying his own part and looking for cohesive ties across his speeches might have been the readiest way for the actor to deal with the problem; alternatively, he might have been able to check with his colleagues (or perhaps the author), provided that he knew whom to ask. Whatever his approach, the success of his performance depended on recognising how (dis)honest any speech in his part had to sound at any given moment, that is, how readily the audience should have sensed deception.

The distinctiveness of Jonson's cunning parts lies not just in their shifty agility, but also in their extraordinary capacity to manipulate others. The characters are experts in cueing people around them, deftly stage-managing their responses and actions. '[T]ake but the cues I give you,' Face advises his partner in crime, '[i]t shall be brief enough' (*The Alchemist*, 3.3.80-81). Subtle later likewise urges that Face '[g]ive *Dol* the word' (4.4.82). Similarly, instructing his accomplices in their 'performance', Picklock bids everyone to 'know his several province, and discharge it' (*The Staple of News*, 3.1.49) and Macilente in *EMO* gives an aside: 'I know my cue, I think' (*EMO*, 2.3.22). It is, then, worth looking more closely at the cues that cunning parts were scripted to give to others in order to assess what use actors could have made of them.

The part of Mosca in *Volpone*, for instance, appears particularly cue-conscious. One of the most resonant cue-words of the play is 'heire' and it is worth noting how frequently this particular part toys with it. It appears as a cue offered by Mosca only three times ('[his] [heire,] sir', '[be] [his] heire', '[your] [sole] heire')—but is prominent as a cue given *to* him, tellingly almost always as a cue with a question mark ('___[heire,] [for] certayne?', '___[I] [sole] heire?', '___[I] [his] heire?', '___[be] [his] heire?', '___[me] [his] heire?', '___[I] [his] heire?', '___[there,] [his] heire', '___[for] [a] co-heire—'). Mosca, perhaps registering the high frequency with which he receives the word as a cue, speaks a number of cue-words at the end of his lines that appear to echo the early modern sound of 'heire': 'here', 'heare', 'her', 'are', 'rare', 'care'. 'Here' is a particularly poignant echo:

_____ [warne] [thee,] MOSCA.

Sir.

I am a man, that haue not done your loue
All the worst offices: here I weare your keyes,
See all your coffers, and your caskets lockt,
Keepe the poore inuentorie of your iewels,
Your plate, and moneyes, am your steward, sir,
Husband your goods here.

_____ [my] [vtter] ruine.
I, now you' haue put your fortune, in her hands.
Why i'faith, it is her modesty, I must quit her;
If you were absent, shee would be more comming;
I know it: and dare vndertake for her.
What woman can, before her husband? 'pray you,
Let vs depart, and leaue her, here.

_____ [for] [a] co-heire—
Co-halter.
Hang him: we will but vse his tongue, his noise,
As we doe croakers, here.

The last example perhaps gestures towards what seems to be a hidden running joke in Mosca's part: people keep cueing him with 'heire?' and he in turn shares with them his answer: 'here'.

Other cunning parts sometimes contain cues evocative of the con-men's designs. Consider, for instance the first four cues given by Everill in *The Devil Is an Ass*: '[let] [us] whisper', '[no] [one] returne—', '[I] [lacke] money', and '[You] [know] mee'. Everill continues to provide money-related cues throughout the play: '[a] [hundred] pieces', '[have] [my] dividant', '[pieces] [more,] then', '[any] [such] share', '[me] [ten] pieces', '[to] [the] audit', '[you] [loose] all', etc. The most important words in this part in the practical terms of staging, the only words it actually shares with any other part, come from the world of economics—'divident', 'share', 'audit'—and an actor looking for clues as to what to emphasise in the part can start there. The part of Everill's partner in crime, Merecraft, has many speeches ending with similar motifs ('[for] [their] charge', '[have] [it] all', '[nine] [thousand] for't', '[halfe] [in] halfe', '[owe] [me] already?', '[to] [be] fin'd', '[a] [hundred] pound', '[profitable,] [to] you',

‘[To] [six] pence’, etc.), as well as with notably many words referring to women or wooing: ‘[great] [Ladies] do’t’, ‘[her] [to] take’, ‘[mother] [a] Gentlewoman?’, ‘[to] [a] *Lady!*’, ‘[the] [Lady] *Taile-bushes*’, ‘[I] [must] busse—’, ‘[within,] [with] *Madame?*’, ‘[and] [her] pride’, ‘[Lady] [is] come’, ‘[you] [like] her’, ‘[to] [a] whore?’, ‘[a] [very] *Lady*’, ‘[for] [his] wife’, etc. Jonson’s con-men seem to be systematically cueing other characters by giving them words containing promises of sex and riches. The frequency with which such phrases occur in these parts as cues does not merely confirm what the con-men talk about most often. Rather, it throws into relief what the actors are invited to look for in their speeches, a pattern of resonant words and phrases in which a cue is the logical culmination.

Consider, for instance, the shape of two speeches similar in their tone and function, yet different in the cues on which they end. The following examples come from the parts of Musco (*EMI* (Q)) and Mosca (*Volpone*); both speeches are extended asides, addressed to the audience, revealing the cunning servants’ intentions to betray the trust of their respective masters. Both, incidentally, also serve as a conclusion to the scene, although the actors might not be aware of this:

Musco

_____ [to] [thy] words.
 Yes sir straight, ile but garter my hose; oh that my bellie were hoopt now, for I am readie to burst with laughing. S’lid, was there euer seene a foxe in yeares to betray himselfe thus? now shall I be possest of all his determinations, and consequently and my young master well hee is resolu’d to proue my honestie: faith and I am resolved to proue his patience: oh I shall abuse him intollerable: this small peece of seruice will bring him cleane out of loue with the soldier for euer. It’s no matter, let the world thinke me a bad counterfeit, if I cannot giue him the slip at an instant: why this is better then to haue staid his iourney by halfe, well ile follow him; oh how I long to be employed.

Mosca

_____ Here.
 Goe, recreate your selues, abroad; goe, sport:
 So, now I haue the keies, and am possest.
 Since he will, needes, be dead, afore his time,
 I’le burie him, or gaine by him. I’am his heire:
 And so will keepe me, till he share at least.
 To cosen him of all, were but a cheat
 Well plac’d; no man would construe it a sinne:
 Let his sport pay for’t, this is call’d the FOXE-trap.

The cue that the next actor receives from Musco might have been ‘employed’, ‘be employed’, maybe even ‘to be employed’. The importance of these words is double: they are important for a character whose existence is defined by the quality of his service and the nature of his employment and they are important for an actor who knows that these are the only words in his speech known to, or anticipated by, another actor on stage, or, in this case, in the tiring house. This double importance might prompt an actor to look for words and phrases in the speech that would prepare the ground for the cue. For instance, an actor might emphasise the following:

Musco

_____ [to] [thy] words.

Yes sir straight, ile but garter my hose; oh that my bellie were hoopt now, for I am readie to burst with laughing. S'lid, was there euer seene a foxe in yeares to betray himselfe thus? now shall I be possest of all his determinations, and consequently and **my young master** well hee is resolu'd to proue my **honestie**: faith and I am resolved to proue his **patience**: oh I shall abuse him intollerable: this small **peece of seruice** will bring him cleane out of loue with the soldier for euer. It's no matter, let the world thinke me a bad counterfeit, if I cannot giue him the slip at an instant: why this is better then to haue staid his iourney by halfe, well **ile follow him**; oh how I long **to be employed**.

The ironic twist of the cue words here can easily be applied to the preceding words related to employment—‘my young master’, ‘honestie’, ‘patience’, ‘peece of seruice’, ‘ile follow him’—words that are generally either neutral or positive. Musco’s speech would then be punctuated by images of service compromised by Musco’s self-proclaimed duplicity.

By contrast, Mosca’s cue words to the next actor, ‘FOXE-trap’, ‘the FOXE-trap’, or ‘call’d the FOXE-trap’, might encourage very different emphases:

Mosca

_____ Here.

Goe, recreate your selues, abroad; goe, sport:
So, now I **haue the keies**, and am possest.

Since he will, needes, be dead, afore his time,
 I'll **burie him**, or gaine by him. I'am his heire:
 And so will **keepe me**, till he share at least.
 To cosen him of all, were but **a cheat**
Well plac'd; no man would construe it a sinne:
 Let his sport pay for't, this is **call'd the FOXE-trap**.

Here, the image of a trap is foreshadowed by words and phrases evocative of locking in or securing something or someone: 'haue the keies', 'burie him', 'keepe me', 'a cheat / Well plac'd'. Mosca's final speech in 5.5 then becomes his assertion of control over Volpone, as well as over his own fortunes. In Mosca's part and in many others, longer speeches can be meaningfully oriented by the cue words with which they end. And even if a cue seems to have no bearing on the speech it concludes, perhaps because the speaker suddenly changes subject or addresses a different character, the disconnection might be instructive in other ways. Towards the end of *The Staple of News*, Picklock has an aside to the audience very similar to those examined above:

Picklock

_____ [you] [my] letter!
 Shew me a *defiance*!
 If I can now commit Father, and Sonne,
 And make my profits out of both. Commence
 A suite with the *oldman*, for his whole state,
 And goe to *Law* with the Sonnes credit, vndoe
 Both, both with their owne money, it were a piece
 Worthy my night-cap, and the Gowne I weare,
 A *Picklockes* name in *Law*. Where are you Sir?
 What doe you **doe so long**?

Here the cue words to the next actor, '[doe] [so] long', perhaps do not highlight any of the preceding phrases and images so much as the manner in which the previous lines should be spoken: they encourage the actor to protract the aside, savour the lines, dwell on the resonant words. The aim is to create a sense that a long time passed in the space of seven or so lines. The actor cast as Picklock

would have been likely to adjust his performance accordingly, for any actor mindful of the importance of his cueing would have been predisposed to pay attention to the way the cues he gave could inform his own performance.

As the chief operators in many of Jonson's plays, the rogues are also responsible for much of the verbal comedy that enlivens the narrative: their interactions with other characters not only propel the plot, but also give occasion for jokes, dramatic irony, and ridicule. Thus much is perhaps self-evident, but the reality of actors' parts opens up a new way of thinking about verbal humour on the early modern stage. While some jokes and witty exchanges are instantly recognizable as such on actors' parts, many others are harder to follow and calibrate. A joke that is divided between two parts, one containing the setup, another the punchline, is a ghostly presence in an actor's part. Neither the setup, nor the punchline can satisfy on its own, yet the missing lines are hidden behind the horizontal bars of the cue-tails and can only rarely be inferred from the text that is available. It is hard to say with any certainty how much of a problem this would have been for a seasoned actor cast as one of Jonson's comic rogues; information contained in other parts might have been more or less accessible at different times and various actors might have felt greater or lesser need to access it. It is nevertheless worth considering what impression a humorous passage can make on its own in an actor's part and what kind of mental work it can encourage.

An excerpt from Dapper's first interview with Face and Subtle in *The Alchemist* can serve as an example. Face here pretends to be interceding with the supposed doctor Subtle on Dapper's behalf:

_____ [am] [a] *Chiause?*

What's that?

_____ [am] [a] *Turke?*

I'll tell the Doctor so.

_____ [good] [sweet] *Captaine.*

Come, noble Doctor, 'pray thee, let's preuaile,

This is the gentleman, and he is no *Chiause*.

_____ [may,] [nor] can.

Tut, doe not say so.

You deale, now, with a noble fellow, Doctor,

One that will thanke you, richly, and h'is no *Chiause*:

Let that, sir, moue you.

_____ [Pray] [you,] forbear—

He has

Foure angels, here—

_____ [wrong,] [good] sir.

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

_____ [to] [apparent] danger.

I draw you? A horse draw you, and a halter,

You, and your Flies together—

_____ [Nay,] [good] Captayne.

That know no difference of men.

_____ [Good] [words] sir.

Good deeds, sir. Doctor dogges-meat. Slight I bring you

No cheating CLIM-o'*the*-CLOVGHS, or CLARIBELS.

That looke as bigge as *fiue-and-fifty*, and *flush*,

And spit out secrets, like hot Custard—

Interestingly, the most explicit humour in this passage is now perhaps also the most obscure and, arguably, the least entertaining: while the final speech relies on little outside information for its jokes and its tone is easy to intuit, allusions here are difficult to decipher and rather weak once expounded: 'CLIM-o'*the*-CLOVGHS', 'CLARIBELS', 'as bigge as *fiue-and-fifty*, and *flush*'. Besides that, there is 'Doctor dogges-meat' and 'spit out secrets, like hot Custard' which, too, establish the mocking tone that can contribute to the humour of the scene. But this is not what makes this passage so successful as a comic piece. Rather, what makes it work so well is Jonson's dramatic irony. Face keeps addressing Subtle as 'Doctor', emphatically, as he pleads Dapper's case. The apostrophising is useful: it helps the actor identify the addressees of his speeches and it is also effective in dramatic terms, as this is the first time the audience sees Subtle playing the 'Doctor's' part. Face's own part, in the meantime, encourages the actor to make the most of the two con-men's role-playing. And while the lines read innocently enough at first glance ('Look at this worthy man,' Face seems to be saying, 'Have some pity'), the

reality of Face and Subtle's scam turns the lines on their head. Dapper and Subtle hear completely different things; the comedy relies on an audience's being able to hear with both men's ears. Dapper's curious cue '*Chiause*' (the Turkish for 'herald', but here, figuratively, 'cheat'¹⁵⁷) prompts Face to mock his verbal extravagance to Subtle twice in the following speeches.¹⁵⁸ Likewise, 'a noble fellow' must sound differently to Dapper and to Subtle, and Subtle might enjoy the irony of Face, himself a cheating Clim-o'the-Clough (i.e. rogue), proclaiming Dapper to be no such person, while Dapper remains oblivious to all but Face and Subtle's apparent quarrel.

Face's lines in this passage seem to include some 'split' jokes as well—jokes shared across two different parts. His first two exchanges imply as much, and his speeches beginning with 'He has / Foure angels' and 'I draw you?' may sound like the beginning and end respectively of a scripted shared joke. A great number of other speeches also contain a punch-line to somebody else's setup, and a setup to somebody else's punch-line. Indeed, this seems to be the most common mode of dialogue featured in Jonson's cunning parts: the famous quarrel between Face and Subtle that opens the play is a good example of this. Another example from the part of Cymbal, the devious master of the Staple in *The Staple of News*, is even clearer:

_____ [better] [for] you.
 THis is enough to make the dogs mad too,
 Let's in vpon him.

_____ [Bate] [you] rather.
 A bated vserer will be good flesh.

_____ [Don] Assinigo?
 Shunfield, a leere, you haue it.

_____ [Nor] Statute.
 No, nor blushet Wax.

_____ [your] [venison,] now?

¹⁵⁷ 'A Turkish messenger, sergeant, or lictor.' 'chiaus, n.' *OED Online* (Oxford: Oxford University Press, 2015). Web. See also Peter Holland and William Sherman (eds.), *The Alchemist, CWBJ*, eds. David Bevington, Martin Butler, and Ian Donaldson, 7 vols. (Cambridge: Cambridge University Press, 2012), 3.575n.

¹⁵⁸ The cue word, if it constitutes a cue by itself for both Face and Subtle, might have triggered both Face's and Subtle's speeches here.

Your red-Deer-pyes?

_____ [Trouts] [sent] in?
Fat Carps, and Salmons?

_____ [his] [owne] clawes.
I, If his dogs were away.

_____ [be] [seene] beyond.
Except
His kindred, Spiders, natiues o' the soyle.

_____ [of] [his] tripes.
Let them alone, they doe it not for him.

_____ Away.
What is he?

Regardless of whether or not the actor knows anything about the speeches that come between his own and how much he therefore understands of his whole exchange, the rhythm of the speeches here suggests that one jibe—or, as Cymbal and his companions say, jeer—triggers another which will trigger another still. The need to perpetuate this 'chain reaction' might well be more important than the need to fix the meaning of one's own links in it. This seems to be true not just for the jeerers in *The Staple of News*, but for Jonson's rogues and con-men in general, at least for those who operate in a tandem. For Volpone and Mosca, Subtle and Face, Ezekiel and Nightingale, Merecraft and Everill, a speech which delivers the comic pay-off of the preceding speech usually has a pay-off of its own in the speech that follows. This is a comic technique quite unlike the long mocking descriptions of fools to be found in the witty parts, in the self-centred bombast of the vain parts, or in the physical comedy associated with the indignant parts. It works against the nature of an actor's part in the sense that it encourages cooperation rather than solipsism, dialogue rather than monologue, but, as the two examples above illustrate, following the ebb and flow of the comic exchange and locating its underlying dramatic irony is something that can be done with a single part.

Case study: 'Catiline' (*Catiline*)

In general, the types of parts identified in this study do not map well onto Jonson's two tragedies, *Sejanus* and *Catiline*. While some of Jonson's tragic characters indeed seem to be vain, or indignant, very few have a function in the play comparable to that of their comic counterparts. The indignant senator Arruntius (*Sejanus*) might indeed share some speech mannerisms with the irascible characters discussed above, but the part is not a caricature: Arruntius isn't exposed as a hypocrite, and he does not command any authority that the other characters could compromise.¹⁵⁹ His function is mostly choric. Cicero in Jonson's *Catiline* is accused of vanity by his enemies and he can easily come across as such in performance, but, unlike the idiotic knights, courtiers, and poetasters of the comedies, he is no coward and his speeches, expansive though they are, carry weight. And if Arruntius is too much in the margins of *Sejanus* to invite assessment of his choleric humour, Cicero is too much in the centre of *Catiline* to supply any easy moral lesson regarding human vanity.

Sejanus, Tiberius, and Catiline, Jonson's Roman plotters, are more serious versions of the con-men of the comedies.¹⁶⁰ Their aims may be much more destructive than those of Volpone or Merecraft, but, at least in the early stages, their methods and manners are the same: pretending, courting public opinion, plotting behind their clients' backs, turning on each other, exiting unceremoniously. Catiline is a particularly intriguing example of a tragic plotter whose actions and circumstances might make him more at home in Jonson's comic world. His sense of humour, or rather the humour in his speeches, is of a much darker kind, his motives being much more sinister, but it, too, follows the chain-reaction pattern identified above, where one speech simultaneously builds on

¹⁵⁹ Another, more practical reason for excluding this part is the nature of the copies from which it can be reconstructed. As *Sejanus* is Jonson's only play that seems to have been substantially revised by the author prior to its publication, parts that make it up are usually not considered here.

¹⁶⁰ Anne Barton usefully explores the parallels between the relationship of Sejanus and Tiberius and that of Volpone and Mosca. See Barton, 92-119.

the comic notions introduced by the previous speech and is itself a setup for the comic pay-off in the speech that comes next. (For the entire part, see appendix 1.5.)

Two good examples can be found already in Act 1. The first is Catiline's shared reminiscing:

_____ [aire] [of] *Italie*.

Spirit of men!

Thou, heart of our great enterprise! how much

I loue these voices in thee!

_____ [that] [it] would!

And was familiar

With entrailles, as our *Augures*!

_____ [Brothers] [their] brothers.

And had price, and praise.

All hate had licence giuen it: all rage raines.

_____ [spar'd,] [no] sexe.

Nay, no degree.

_____ [All] dyed.

'Twas crime enough, that they had liues.

To strike but onely those, that could doe hurt,

Was dull, and poore. Some fell to make the number,

As some the prey.

_____ [with] [the] dead.

And this shall be againe, and more, and more,

Now LENTVLVS, the third CORNELIVS,

Is to stand vp in *Rome*.

The incomplete sentences, as well as the half-lines indicate that the exchange is quick and impassioned. Two consecutive speeches begin, unusually, with 'And'. The dark comedy here operates on two levels. On the surface level there is the obvious relish with which Catiline and his interlocutor imagine the outrageously exaggerated bloodbaths of the past: warriors 'familiar / With entrailles, as our *Augures*!' who thought that 'To strike but onely those, that could doe hurt, / Was dull, and poore.' The part of Caius Cethegus, who speaks with Catiline here, contains even more absurd and macabre fantasies. This is not a serious moment of Senecan tragedy, whatever the Ghost of Sulla might have

done for *Catiline* in his opening monologue. This is a seduction scene entirely in line with what Jonson wrote the previous year for *Face and Subtle* when the two con-men were whetting the appetite of their clients with their faux-arcane mumbo-jumbo. Dapper dreamed of riches, Kastril of a higher social standing, Sir Epicure of the most exquisite sensual pleasures, Cethegus is dreaming of universal bloodshed. Catiline seduces him just as easily as Subtle seduced the others. That Catiline is not in fact fantasising along with Cethegus, but rather carefully manipulating him is clear from his earlier lines addressed to Aurelia:

Then, bold CETHEGVS,
Whose valour I haue turn'd into his poyson,
And prais'd so into daring, as he would
Goe on vpon the gods, kisse lightning, wrest
The engine from the CYCLOP'S, and giue fire
At face of a full cloud, and stand his ire:
When I would bid him moue.

And herein lies the second, deeper level on which comedy works in this scene. The dialogue is outrageous—even if one considers only the lines on Catiline's part—but Catiline's pretension makes it entertainingly ironic, allowing the audience to appreciate Catiline's ability to, as Picklock put it, 'Fit [his] face to the parties, and become / Streight, one of them' (*The Staple of News*, 3.1.38-39). That his appeal to Cethegus' humour was perhaps too successful can be inferred from the passage that follows:

_____ [Men,] [and] Spirits.
Nay, deare CAIVS—
_____ [the] [dull] face?
Hee's zealous, for the'affaire;
And blames your tardy comming, Gentlemen.
_____ [our] [slaues] slaues.
Pray you forbear.
_____ [starke,] [and] cold.
CETHEGVS—

_____ [will] [let] vs.
 You are too full of lightning, noble CAIVS.

The part offers little insight into the scene here, but there are some important clues: Catiline addresses Caius Cethegus three times in five speeches—two of which are abortive attempts to get the other man's attention; his 'Pray you forbear' might be also addressed to Cethegus; and the speech to the 'Gentlemen' seems to excuse and/or interpret Cethegus' words. Catiline, then, for once, seems rather helpless, upstaged by Cethegus, whose 'lightning', once sparked, he cannot contain as easily. Like the passages quoted above, the comedy of the moment depends on the interaction between the speeches: in general, the absurdity of Cethegus' speeches is brought into relief by Catiline's attempts to check him, which in turn are made comically ineffectual by Cethegus' continued rambling.

Like the other cunning parts, the part of Catiline requires careful handling of changing registers, depending on the people Catiline addresses.

I haue to doe
 With many men, and many natures. Some,
 That must be blowne, and sooth'd; [...]
 Others there are
 Whom enuie to the state drawes, and puts on,
 For contumelies receiu'd, (and such are sure ones)
 [...]
 Others, whom meere ambition fires, and dole
 Of *Prouinces* abroad, which they haue faind
 To their crude hopes, and I as amply promis'd:
 [...]
 Some, whom their wants oppresse [...]

Catiline's private speeches to Lentulus or Curius, or even Aurelia, are no less dishonest than those addressed publicly to Cato or Cicero. They merely register a different kind of deception that the actor can seize on. Even when it seems that there are no more secrets to conceal and Catiline speaks his last speech, the oration to his soldiers before the battle, some lines still ring false:

If we can giue the blow, all will be safe to vs.
 We shall not want prouision, nor supplies.
 The colonies, and free townes will lye open.
 Where, if we yeeld to feare, expect no place,
 Nor friend, to shelter those, whom their owne fortune,
 And ill vs'd armes haue left without protection.

It is the same pitch Catiline gave earlier to his fellow conspirators, whom he hoped to manipulate. And lest the actor should be carried away by the pathos, Jonson gives Catiline a soliloquy solely for the purpose of highlighting his disdain for those in his service: 'What ministers men must, for practise, vse! / The rash, th' ambitious, needy, desperate, / Foolish, and wretched, eu'n the dregs of Mankinde, [...]'. The seriousness of the situation before the battle, however, lends Catiline at least a small measure of dignity, something most of Jonson's comic rogues never achieve.

The generic shift from comedy to tragedy has other interesting effects on this cunning part. The disdainful soliloquy quoted above is only one of ten speeches in this part that are over twenty lines long. In fact, six of those speeches exceed forty lines. The part of Catiline is by no means the largest cunning part in the Jonson canon, Volpone and Mosca in *Volpone* and Face and Subtle in *The Alchemist* easily surpass it. Yet even in those larger parts, speeches of such length are very rare, numbering three to five to a part, and almost never exceeding thirty lines. The part of Catiline, then, seems to register Jonson's readiness, not at all unusual among the dramatists of the period, to make use of longer monologues in tragedy to home in on the tragic protagonist.¹⁶¹ It does not look like a typical cunning part at first glance and the series of the long blocks of lines it contains might seem to overshadow the comic potential of some of the quicker exchanges. Actors performing cunning parts, however, might have cared about the bottom lines—literal bottom lines and the cues they end on—more than actors performing other types of parts. Catiline, as has been shown, is a character very conscious about the

¹⁶¹ Rather awkwardly, however, Catiline is ousted from the dramatic as well as the political centre of the play by Cicero, whose part contains an extravagant number of even more extravagant orations, exceeding Catiline 3:2 in length. See appendix 2.

way he manipulates and gives cues to the others, so that 'Each haue their proper place; and, in their roomes, [i.e. offices assigned to them] / They are the best.'¹⁶² An actor may well ask what the actual cue words provided by the part of Catiline amount to.

The theme that crops up more frequently than any other among the cue words spoken by Catiline is, perhaps surprisingly, voice and silence. While cue words evocative of the conspirators' designs—'rage', 'Mars', 'ashes', 'ruine', 'dead'—also appear, they are not nearly as frequent as the words that invite, forbid, or comment on other words:

. . . my trepasse? speake.
 . . . voyce of LENTVLVS.
 . . . voices in thee!
 . . . strike, be dumbe.
 . . . that doe command.
 . . . to trust rumour.
 . . . wounds, not words.
 . . . hope, of consultation.
 . . . sharply answer'd, CAIVS.
 . . . plaid the Orator.
 . . . say well, Lady.
 . . . boasting, insolent tongue-man.
 . . . fine daintie speaker—

This seems symptomatic of a play in which the would-be terrorists spend much time exercising their skills in rhetoric (much to Cethegus' chagrin), yet never actually manage to achieve anything apart from one abortive attempt at Cicero's life. Jonson appears to have been not only aware, but also fond of this comic side to the otherwise chilling story from Sallust's *Bellum Catilinae* and developed it in the part of Catiline, in some ways the precursor of John Cleese's Reg, the eloquent, yet idle leader of the People's Front of Judea, in Monty Python's *Life of Brian*. An actor mindful of the cues his part required him to give to others could have noticed and exploited this kind of comedy easily.

¹⁶² 'room, n. 11' *OED Online* (Oxford: Oxford University Press, 2015). Web.

Catiline's, then, is a part with an obvious tragic dimension, but also with a counter-intuitive, yet strong, comic dimension; this it shares with many other cunning parts in Jonson's comedies. Like those parts, this part poses a challenge in that it contains a wide variety of speeches that need to be 'calibrated' according to the speaker's relationship with their different addressees. Some may seem more frank, more confidential, more honest than others, yet all serve the same purpose: to manipulate the listener and mask the speaker's true intentions. Changes of addresses can be inferred from the weakness or absence of the cohesive ties between the successive speeches: a user of an actor's part can usually make these inferences automatically and intuitively. Like the other cunning parts, the part of Catiline generates comedy primarily not in its long, descriptive speeches, but rather in its relatively brisk exchanges in which each speech builds on the comic elements of the previous speech. And like the other parts, this part, too, can reveal useful information in the series of cue words that it gives as cues to others, yielding further insights into the dramatic make-up of the character.

What makes the part of Catiline stand out among Jonson's cunning parts is, of course, its subscription to the genre of tragedy. By taking the actor a great deal beyond the moment of the character's humiliating exposure—the moment on which most other cunning parts tend to conclude—and investing the final speeches with genuine distress, defiance, and a semblance of dignity, the part is an experiment in breaking away from the conventional uses of a comic type. Therefore, rather than reading this part, and perhaps a handful of other parts in this play besides, as evidence of Jonson's inability to abandon the comic mode and embrace fully the mode and conventions of tragedy, it may be useful to understand it as a conscious exploration of the alternative function for types that Jonson might have been getting a bit too comfortable writing. For better or worse, and perhaps due to the hostile reception *Catiline* received on stage, Jonson does not seem to have pursued his exploration further in the coming years. Notably, though, none of the comedies that followed managed to offer a pair of rogues that would capture the spectators' imagination quite as powerfully as the rogues of the comedies that preceded this play, *Volpone* and *The Alchemist*.

9 Taking the Measure of Jonson's Plays

It has been one of the important claims of this study that looking at a play as a work in which the core constitutional units are parts for actors as well as acts or scenes helps us to recognise a different kind of structure shaping the drama. Actors' parts have always had more independent lives than individual scenes, and in the environment of early modern theatre they existed—as actors' property and homework—long before the scenes to which they contributed found shape on stage. Breaking a play down into separate parts therefore presents an opportunity to examine its architecture from an angle that will have been particularly relevant to the actors who first performed in it. This examination does not only reveal the relative sizes of all the parts that make up a play (an interesting way of taking the measure of a play in and of itself), it also helps to refine arguments about an author's style and approach to certain genres, and, conceivably, his assumptions about the strengths of the company for which he wrote. The present study has the advantage of having access to all of Jonson's plays which it has de-constructed in this way and can therefore illustrate the value of such investigations.

The Jonsonian canon prompts a number of questions which a statistics-oriented line of enquiry is well equipped to answer: do Jonson's plays written for the boys feature on the whole fewer/more parts than those written for the professional companies? Are the parts in boys' plays designed more/less democratically (i.e. do they give equal prominence to more parts, or feature one or two oversized leads)? Is the composition of Jonson's comedies consistent throughout his career and does it differ in principle from that of his tragedies? Did Jonson grow to favour one way of apportioning his plays over another? And are particular types of parts such as those examined above likely to have equal prominence across Jonson's oeuvre? Looking for such patterns in Jonson's plays takes some well-rehearsed debates of Jonson scholarship into refreshingly new directions. It can, for instance, enrich the discussion of Jonson's seemingly contrary claims for both the inclusiveness and the

exclusivity of his art (variously framed in social, political, and aesthetic terms as tensions between Jonson's democratic/elitist, republican/royalist, and populist/classicist leanings) by highlighting the organisation and hierarchy of parts in his own imagined communities. It can qualify Jonson's assertions about his own unwavering artistic principles by pointing out the degree of experimentation he underwent with the composition of parts in his plays. It can also test the prevalent notion that Jonson's plays were always suited to, and can only be properly understood within, their immediate historical, cultural, and theatrical contexts.

The first thing that emerges from a survey of Jonson's plays divided into parts (see Appendix 2) is that there is no stable number of parts to a play, nor a stable ratio of their sizes. The number of speaking parts in a Jonson play can range from seventeen (*Epicene*) to forty-eight (*Sejanus*; or thirty-eight [*The Staple of News*], if one considers only the comedies), and the largest part in a play can take up as little as 10% of the play's lines ('Quarulous' in *Bartholomew Fair*) or as much as 34% ('Truewit' in *Epicene*). Jonson, then, had no universal recipe for the optimal composition of parts or their proportions. What patterns, then, if any, can be discerned in these varying numbers?

The number of parts in each play does not seem simply to reflect the size of the company that first performed it: For the Chamberlain's/King's Men, for instance, Jonson wrote *EMI* (1598) with eighteen speaking parts only a year before he gave them his *EMO*, which contains twice as many, and *The Alchemist* with nineteen parts in 1610 which was followed by *Catiline* with forty-five parts in 1611; similarly, the plays written for the Children go from twenty-three parts (*Cynthia*, 1600), to thirty-three (*Poet.*, 1601), to thirty-four (*East. Ho!*, 1605), to seventeen (*Epicene*, 1609-10). The plays with a larger number of parts obviously call for more doubling, but, given the general absence of sufficiently independent parallel plot lines in Jonson's plays, there are very few large parts which could be doubled at all, let alone with the aim to facilitate special insights into the characters in performance, such as those said to be enabled by doubling in some of Shakespeare's plays. Therefore, many of Jonson's plays would have been slightly more demanding on casting than Shakespeare's, which, according to

T.J. King, could have been performed on average with about 10 adult actors and 4 boy actors in principal roles, plus eight or nine extra adult actors and two extra boy actors for the minor roles.¹⁶³

Interestingly, the number of parts often does not reflect the length of the play, either. *EMI* (Q), *Volpone*, *Epicene*, and *Catiline* are all of roughly the same length, yet the number of parts they contain can vary greatly. *The Case Is Altered*, Jonson's shortest play, features twenty-five parts, which seems to be Jonson's average. Jonson's plays do not become more or less populous over the course of his career, and both expansive and more contained plays could prove to be either a popular success (*EMO* as well as *The Alchemist*), or an embarrassing failure (*Catiline* as well as *The New Inn*). In short, there is no indication that Jonson would have determined the number of parts in a play with a view to the size of the acting company (*Bartholomew Fair*, written for the merged Lady Elizabeth's Servants and the Queen's Children, being the only apparent exception), or that the number of parts would have been of much consequence in itself.

The number of 'bit' parts—here understood as parts taking up less than 1% of the play's lines—in many of Jonson's plays is striking, however. The plays with unusually long lists of characters sometimes contain well over a dozen of such parts, *Sejanus* and *Catiline* in the lead, unsurprisingly, with twenty-seven and thirty 'bit' parts, respectively. It is possible to argue that if there is anything to be learned about Jonson's considerations for the acting companies from these numbers alone, then it is the number of 'bit' parts that best suggests Jonson's regard (or lack thereof) for the economy of casting. While Jonson's Roman tragedies use parts liberally, almost as though he was ignoring the difficulty of arranging so much doubling and part-management entirely, and his *EMO* and *The Staple of News* were nearly as demanding with twenty-one and seventeen 'bit' parts, respectively, his *EMI* (with two 'bit' parts), *Epicene* (with three 'bit' parts), and *The Magnetic Lady* (with two 'bit' parts), would seem much more considerate, the majority of their parts limited to characters who actually 'matter'.

¹⁶³ T.J. King, *Casting Shakespeare's Plays: London Actors and Their Roles, 1590-1642* (Cambridge: Cambridge University Press, 1992), 95.

Can the statistics of the relative sizes of parts reveal anything about Jonson's expectations regarding the companies for which he wrote? Focusing on two indicators of Jonson's writing habits helps to answer the question: first is the prominence of leading parts. Which of Jonson's plays have their lines 'democratically' spread among six to eight people, and which rely on one or two star performers to carry the show? The second indicator is the placement and visibility of a dividing line between major, or 'core' parts and minor parts: would it make sense in any given play to distinguish between these two categories, or is it impossible to tell where 'major' ends and 'minor' begins? As the discussion of these issues goes on to show, the two indicators are related in some interesting ways. And what emerges is a narrative which sees a significant shift in Jonson's compositions around 1603, as he abandons the style of his Elizabethan plays and adopts a new theatrical voice, privileging the talents of the two or three leading men over the rest of the company, but continuing to experiment with the roles he assigns to the leads and with the relationships between those roles and the rest of the *dramatis personae*.

All of Jonson's surviving Elizabethan plays are similarly proportioned. The two earliest ones, *The Case is Altered* and *EMI*, are also the most egalitarian in their distribution of lines and most generous with the number of parts that can be considered major. *Case* features four dominant parts which between themselves share one half of the play's lines, very evenly distributed (Count Ferneze, 13.5%; Jaques, 13%; Onion 12%; Juniper, 11%), plus extra seven that all speak 4% or more. This makes a total of eleven major parts that could be distributed among the 'core' of the acting company (originally Pembroke's Men, later the Children of Blackfriars), while the remaining parts (all with 2% of the lines or less to speak) could either be doubled or given to hired hands. This gap between parts with 4% of lines and parts with 2% is prominent enough to suggest some distinction between 'major' and 'minor' parts, albeit not as prominent as in most of Jonson's Jacobean and Caroline plays.¹⁶⁴ *EMI* might well be considered Jonson's most democratic play, again with eleven major parts starting with 4.5% of the

¹⁶⁴ Different data sets suggest different average sizes for a 'minor' part: in the Elizabethan plays the size of a 'minor' part seems to be smaller—around 1-3%—than in the later plays, where a 'minor' part can take up as much as 5 or 6%.

lines (as opposed to the minor parts with 2% or less), among which it is even harder to distinguish clear leads than among those in *Case* (Thorello [13%], Musco [12%], and Bobadilla [11%] have only the slightest of edges in *EMI*). Indeed, identifying the leads in this play is something of a moot point, as its design seems to be encouraging precisely the kind of ensemble performance which can easily support eight or more strong actors without singling any one of them out as leading.¹⁶⁵ The very title of the play—*Every Man In His Humour*—is arguably a clue to the play's varied interests.

EMO, Jonson's companion piece to *EMI*, is, then, also making a statement about its composition in its title and the analysis of the parts confirms that this play does not have a powerful central figure either, even if the combined parts of 'Asper' and 'Macilente' would, with 18.5% of the play's lines, put the self-styled ringmaster and interpreter of humours in the lead. The numbers suggest that the success of the play depends on the strength of more than just one actor: in a sense, Macilente depends for his dramatic effect almost entirely on the humorous performances around him. And the humorous performances abound: in this play, the line between major and minor parts is even more difficult to draw than in those preceding it, a symptom, perhaps, of its lack of a unifying plotline, which puts limits on the inclusiveness of its satire. As the play stands, there is little to distinguish the importance of Shift (3%), or Saviolina (1.5%), from that of Fungoso (5%), or Sogliardo (6.5%), or perhaps even from that of the most voluble figure in the play, Carlo Buffone (16.5%). Some characters simply happen to have been given more lines to speak.

Jonson's other two comical satires, *Cynthia* and *Poet.*, written for the Children of Her Majesty's Chapel, both follow a similar pattern. The most dominant characters in these plays—Amorphus (16.5%) and Tucca (17%)—are not necessarily the most important in plot terms (whatever plot can be discerned in these two strings of satirical scenes), and their parts are not significantly larger than the second largest, which in turn are very similar in size to the third largest, etc. It is possible to argue that these two plays contain four leading parts each, although none are quite as prominent as the four

¹⁶⁵ See David Bevington, 'Every Man In His Humour: Stage History,' *CWBJ Online* (Cambridge: Cambridge University, 2012), Web.

leading parts in *Case*, and they are all closer in size to whatever other major parts there are besides. In any case, the sizes of parts in *Cynthia* and *Poet*. do not suggest that Jonson wanted to draw clear distinctions between major and minor parts. In this the design of his first two plays for the Children is still broadly democratic, locating the focal points not so much in individual characters as in small groupings, such as the four would-be dandies of Cynthia's court and their four female counterparts in *Cynthia*, or Ovid's and Horace's coteries in *Poet*.

Any discussion of parts in Jonson's next two plays, *Sejanus* and *Eastward Ho!*, must be prefaced by a cautionary note, as both of these plays were written collaboratively and the texts were likely altered to some degree (possibly quite substantially in the case of *Sejanus*) prior to publication. It is nevertheless worth noting that these two plays also register an important shift in the way Jonson structured his plays which neatly distinguishes his Elizabethan output from the plays he wrote during the reign of the two Stuart monarchs. Jonson's first Roman tragedy sees the emergence of a powerful leading figure—the part of 'Sejanus' in the 1605 quarto contains 20.5% of the play's lines, the first part by Jonson to cross the 20% threshold—which registers the character's strong, magnetic pull affecting most of the other characters in the play. Even though the special prominence of titular characters in early modern tragedies is more or less a given (compare, for instance, Shakespeare's 'Titus' [28%], 'Romeo' [20%], or 'Hamlet' [37%]), Jonson's 'Sejanus' creates a powerful precedent for the comic leads to follow.¹⁶⁶

Eastward Ho! on the other hand, is Jonson's first play to draw a clear line between its major and minor parts. The six main characters—Touchstone, Quicksilver, Gertrude, Security, Sir Petronel, and Golding—share between themselves no less than three quarters of the play and the smallest major part among these, Golding (7%), is still twice as long as the largest minor part in the play. The collaboratively written *Eastward Ho!* is concerned with six characters only, reducing the remaining twenty-eight speaking characters to little more than extras. The same holds true for many of Jonson's

¹⁶⁶ The statistics for Shakespeare's plays are listed in RSC's *Complete Works*, eds. Jonathan Bate and Eric Rasmussen (Basingstoke: Macmillan, 2007), 1619, 1678, 1922.

plays that follow: the difference between major and minor parts became more apparent and more meaningful, the number of major parts became smaller, and their prominence greatly increased.

Comparisons with Shakespeare are telling. The statistics for Shakespeare's plays have been presented by the RSC complete works edition prepared by Jonathan Bate and Eric Rasmussen. On the whole those statistics suggest that for comedies, at least, Shakespeare alternated throughout his career between two distinctive designs: one resembles (or, perhaps, prefigures) the make-up of Jonson's Elizabethan comedies in having no overly prominent leads, a large number of parts that could be considered major, and only a small distinction in size between those and minor parts, which puts the usefulness of such distinctions into question. Among these are *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *Twelfth Night*, *All's Well That Ends Well*, and *Cymbeline*. The second design features one leading character with a high percentage of lines (between 20% and 30%) who speaks about twice as much as the next largest character in the play and effectively is a vehicle for star performers, while the differences in size among the supporting parts become even less relevant: see, for example, 'Berowne' (*LLL*, 22%, followed by 'King' with 11%), 'Rosalind' (*AYLI*, 25%, followed by 'Orlando' with 11%), 'Duke' (*MM*, 30%, followed by 'Isabella' with 15%), 'Leontes' (*WT*, 20%, followed by 'Paulina' with 10%), or 'Prospero' (*Temp.*, 30%, followed by 'Ariel' with 9%); there are eight Shakespearean comedies that feature this pattern.¹⁶⁷ By contrast, Jonson almost never writes a single character who would so exceed the rest in terms of size (the only two exceptions are 'Truewit' in *Epicene* and 'Compass' in *Mag. Lady*).

What Jonson does in most of his Jacobean and Caroline plays is create two or three dominant characters around which the rest of the play can revolve. The sizes of the remaining parts are mostly compressed, creating smaller supporting characters, sometimes extremely vivid and engaging in their own right, but never substantial enough in lines to challenge the hegemony of the leads. Occasionally, there is a fourth part, such as 'Dauphine' in *Epicene* or 'Pug' in *The Devil Is an Ass*, which is much larger

¹⁶⁷ Apart from those mentioned, there is *The Taming of the Shrew* ('Petruchio', 22%), *The Merchant of Venice* ('Portia', 22%), and *Pericles* ('Pericles', 25%).

than the other supporting parts, even if it does not quite have the same share of lines as the three dominant ones, and which might, or might not, be counted among them. Thus, as the pie charts in the appendix 2 demonstrate, 'Volpone' and 'Mosca' in *Volpone* speak about 50% of the lines; 'Truewit' 'Morose', and 'Clerimont' in *Epicene* speak about 60%, close to 70% with 'Dauphine'; 'Face', 'Subtle', and 'Sir Epicure' in *The Alchemist* speak 70%; 'Cicero' and 'Catiline' in *Catiline* speak 50%; 'Fitzdottrel', 'Merecraft', and 'Wittipol' in *The Devil Is an Ass* speak close to 60%, or to 70% with 'Pug'; 'Pennyboy Jr' and 'Pennyboy Sr' in *The Staple of News* speak about 30%; and 'Host' and 'Lovel' in *The New Inn* speak close to 45%, or 65% with 'Prudence' and 'Lady Frampul'.

While, then, both the number and prominence of major parts in Jonson's Jacobean and Caroline comedies remain broadly the same (the few exceptions to these are discussed below), the dynamics between them change from play to play, as do the main characters' relationships with the supporting cast. Sometimes the main characters are figured as accomplices (Volpone and Mosca, Face and Subtle, Truewit and his friends), whose interactions with various members of their communities form the dramatic backbone of the play, sometimes they are figured as adversaries (Cicero and Catiline, Fitzdottrel and Wittipol and Merecraft, Pennyboy Jr and Pennyboy Sr), whose own conflicts are enough to drive the story forward, leaving the supporting characters to constitute the opposing factions. This also means that while Jonson appears to have come, later, to prefer writing a handful of large parts that are clearly distinguished from the smaller ones to writing a dozen or so moderate-sized parts that are of comparable importance for the plot, he does not have fixed types of his major parts, just as he did not have a fixed nature of their relationship. With the exception of obedient parts, most of the types discussed in the present study can appear as leading figures in a Jonson play, conceited fops just as readily as worldly wits, cheaters, or misers, and, by the same token, all of these could appear as very minor figures, too. For each Mosca, Truewit, Subtle, Fitzdottrel, or Pennyboy Jr, there is an Everill, a Winwife, a Cymbal, an Otter, a Dapper: minor imitators of all kinds of pretension and folly.

Bartholomew Fair and Jonson's last two completed plays, *The Magnetic Lady* and *A Tale of a Tub*, are the only exceptions to this pattern: *Bartholomew Fair* appears to have been written specifically for a group of actors twice the size of an average acting company, and is (after *EMO*) Jonson's second longest play. It features one of Jonson's largest lists of characters, and has the largest number of *non-bit-parts*, i.e. parts with more than 1% of the lines, in any Jonson play: twenty-four. It's design is as democratic as anything Jonson wrote before 1603, with six parts being only marginally more prominent than the rest ('Quarlous', 'Wasp', 'Cokes', 'Overdo', 'Lantern', and 'Littlewit'), none of which exceeds 10%.¹⁶⁸ Written between *The Alchemist*, *Catiline*, and *The Devil Is an Ass*, the play looks like a deliberate departure from an established template, in all likelihood prompted by exceptional circumstances. *Bart. Fair* is Jonson's first play written for an adult company other than the King's Men since *Case*, and is also the first play to be put on in the newly opened Hope theatre in Southwark: Jonson was therefore presumably keen to depart from his usual format. Whereas he most likely knew enough about the strengths of the King's Men to keep presenting the company with plays featuring two or three extremely demanding parts, *Bart. Fair* stands along *EMI* and *Tub* as a play that provides evidence that a more evenly proportioned play without obvious leads was, for Jonson, a safer offering when approaching companies (and venues) for the first time.

Magnetic Lady, Jonson's last play for the King's Men, is unique in that it is the only play by Jonson which limits itself to only one clearly dominant part, 'Compass' (24%), and so comes to resemble the type of Shakespearean comedy exemplified (as shown above) by *As You Like It*, *Measure for Measure*, or *The Tempest*. In this play, Jonson was still relying on a strong central performance, but, for the first time, failed to match the part with a comparably strong companion part, choosing instead to surround it with familiar humorous caricatures, who could each be confronted in turn by the main figure (as witnessed in Act 4, scenes 2-7). It is, in this sense, a play which revisits the design of *EMO* (the choric

¹⁶⁸ As Peter Barnes puts it, '[t]here are no leading characters. Or rather, there are thirty-two leading characters; no one dominates and everyone uses their time and space on stage to maximum effect. This is surely democracy in action.' Peter Barnes, '*Bartholomew Fair: All the Fun of the Fair*,' *Jonsonians: Living Traditions*, ed. Brian Woolland (Aldershot: Ashgate, 2003), 43.

interventions in between acts being another obvious echo), with a considerably more benign expression and a blithe acceptance of the inevitable improbabilities of comic plotting, once emphatically derided. And if the notable structural resemblance between this play and a number of Shakespeare's comedies can further the case for Jonson's tentative assimilation of Shakespeare's style in his Caroline plays, first advocated by Anne Barton, it should perhaps also invite a reconsideration of those of Shakespeare's plays which follow this pattern.¹⁶⁹ It is not unusual to observe that Shakespeare himself briefly experimented with humours in his Falstaff plays: already the 1600 quarto title page of *2 Henry IV* advertises 'the humours of sir Iohn Falstaffe, and swaggering Pistoll', while the title page of the 1602 quarto of *The Merry Wives of Windsor* reads: 'Entermixed with sundrie variable and pleasing humors, of Syr Hugh the Welch knight, Iustice Shallow, and his wise cousin M. Slender. With the swaggering vaine of Auncient Pistoll, and Corporall Nym'. But, when considered alongside Jonson's *EMO* or *Mag. Lady*, Shakespeare's *The Merchant of Venice*, *As You Like It*, *Measure for Measure*, and *The Tempest* can be freshly read: for are not Portia, Rosalind, the Duke, and Prospero each in their own way also trying to cure the humours of those around them, becoming ringmasters not dissimilar from Macilente or Compass?

Jonson's last completed play, *A Tale of a Tub*, reverts to the egalitarian model of Jonson's early plays: it has no clear leading part, but consists of seven parts containing 8% of the lines or more each, none of which is immediately distinguishable from the rest (the minor parts in this play have up to 5% each: a further indication that the average size of a 'minor' part greatly increased since the Elizabethan plays, where the average was around 2%). The play may well seem to have greater affinities with *Case* or *EMI* than with Jonson's more recent scripts. Again, it is a play with which Jonson approached a new company for which he had never written before, Queen Henrietta's Men, and Jonson's writing is just as likely to reflect this particular circumstance as his commonly noted nostalgia for the lost Elizabethan past.¹⁷⁰

¹⁶⁹ Barton, 276-284.

¹⁷⁰ See, for example, Martin Butler, 'Jonson in the Caroline Period,' *Ben Jonson in Context*, ed. Julie Sanders (Cambridge: Cambridge University Press, 2010), 38.

Therefore, the play gives further credence to the narrative which has been proposed above as an account of the changing ratio of the sizes of actors' parts in Jonson's plays. Far from arriving at the proportions of parts in a given play randomly, Jonson seems to have aimed at a particular model, depending on his experience with the company he intended to approach. When his experience was limited, particularly when he was thinking of a company for which he had never worked before, Jonson designed his play so as to offer as much 'meat' as he could to as many people as possible, producing a play with multiple strong parts, but no clear leading figure, and only a vague sense of the distinction between major and minor characters. This is true for *Case*, *EMI*, *EMO*, *Cynthia*, *Poetaster*, *Bart. Fair*, and *Tub* and it is worth noting that among these are plays for various adult companies as well as for the Children's company. On the other hand, when Jonson wrote for a company he already knew well and with which he had established a good working relationship, he opted for what seems to be his preferred model: a clear distinction between two or three major parts (often taking up half of the play's lines or more) and the rest. This is the case for all the other extant plays—and, again, it does not seem to have mattered whether the actors were boys or professionals.

Lists of actors taking part in the first performances included at the end of each play printed in the 1616 folio might give a different impression, however: it is not immediately apparent who or what determined which actors were listed and which were not. The lists in the volume are reproduced here (the Chamberlain's/King's Men on the left, the Children on the right), for ease of reference:

EMI

The principall Comoedians were.

WILL SHAKESPEARE.	RIC. BVRBADGE.
AVG. PHILIPS.	IOH. HEMINGS.
HEN. CONDEL.	THO. POPE.
WILL. SLYE.	CHR. BEESTON.
WILL. KEMPE.	IOH. DVKE.

EMO

The principall Comoedians were,

RIC. BVRBADGE.	IOH. HEMINGS.
AVG. PHILIPS.	HEN. CONDEL.
WIL. SLY.	THO. POPE.

Cynthia

The principall Comoedians were,

NAT. FIELD.	IOH. VNDERWOOD.
SAL. PAVY.	ROB. BAXTER.
THO. DAY.	IOH. FROST.

Poet.

The principall Comoedians were,

NAT. FIELD.	IOH. VNDERWOOD.
SAL. PAVY.	WILL. OSTLER.
THO. DAY.	THO. MARTON.

Sej.

The principall Tragoedians were,

RIC. BVRBADGE.	WILL. SHAKE-SPEARE.
AVG. PHILIPS.	IOH. HEMINGS.
WILL. SLY.	HEN. CONDEL.
IOH. LOWIN.	ALEX. COOKE.

Volp.

The principall Comoedians were,

RIC. BVRBADGE.	IOH. HEMINGS.
HEN. CONDEL.	IOH. LOWIN.
WILL. SLY.	ALEX. COOKE.

Epicene

The principall Comoedians were,

NAT. FIELD.	WILL. BARKSTED.
GIL. CARIE.	WILL. PEN.
HVG. ATTAWEL.	RIC. ALLIN.
IOH. SMITH.	IOH. BLANEY.

Alch.

The principall Comoedians were,

RIC. BVRBADGE.	IOH. HEMINGS.
IOH. LOWIN.	WILL. OSTLER.
HEN. CONDEL.	IOH. VNDERWOOD.
ALEX. COOKE.	NIC. TOOLY.
ROB. ARMIN.	WILL. EGLESTONE.

Cat.

The principall Tragoedians were.

RIC. BVRBADGE.	IOH. HEMINGS.
ALEX. COOKE.	HEN. CONDEL.
IOH. LOWIN.	IOH. VNDERWOOD.
WIL. OSTLER.	NIC. TOOLY.
RIC. ROBINSON.	WIL. EGLESTONE.

Each list names six, eight, or ten actors, but this corresponds neither with the size of the play, nor with the number of parts, nor with the prominence of the leading parts. The lists also do not reflect the status of the company, the venue, or the genre of the play. Since there are no similar lists in the other early editions of Jonson's plays, these provide inevitably flawed, but nevertheless valuable and intriguing indicators of Jonson's notions of how many actors can distinguish themselves in any given performance.¹⁷¹ That these lists do not limit themselves merely to the actors cast in the few major parts found in the Jacobean plays discussed above is, then, a small reminder that an actor need not be cast in a major part to be able to make a strong impression. As Julie Sanders says, '[t]he number of lines accorded to a character does not necessarily tell us everything about the impact or dynamic of a particular role in performance. [...] lines alone do not reveal everything about stage time, presence or even agency, especially in the Jonsonian oeuvre.'¹⁷² Indeed, some of Jonson's minor characters have a habit of stealing the show from the star performers: the statistically tiny part of 'Corbaccio' (*Volp.*, 2.5%) is a good example; it has been given to John Hemmings, one of the leaders of the company, as witnessed by the annotator of a copy of the 1616 folio (now in the Huntington Library), who saw the play performed at some point between 1615 and 1619.¹⁷³ Another part that always seems to punch above its weight is 'Drugger' (*Alch.*, 2%), which introduces a character so popular in the eighteenth century that he inspired numerous adaptations of the play, culminating in a full rewrite now named for Drugger's trade, *The Tobacconist*.¹⁷⁴ And some might find it surprising that Ursula, the formidable,

¹⁷¹ The argument that Jonson wanted to credit the sharers in the company is also compelling, even if the lists sometimes include non-sharers and the theory does not account for the lists of boy actors for *Cynthia*, *Poet.*, and *Epicene*.

¹⁷² Julie Sanders, 'Performing Women in *The Alchemist*' in Ian McAdam and Julie Sanders, 'New Directions: Staging Gender,' *The Alchemist: A Critical Reader*, eds. Erin Julian and Helen Ostovich (London: Arden Shakespeare, 2013), 141.

¹⁷³ See J.A. Riddell, 'Some actors in Ben Jonson's plays,' *Shakespeare Studies* 5 (1969), 285-98. There are also numerous examples of hilarious comic turns in the part in modern performance history of the play. Trevor Peacock in Matthew Warchus's 1995 production at the National Theatre, for instance, 'provide[d] riotous comedy as the deaf old duffer Corbaccio,' who sported a helmet equipped with an ear trumpet (Nick Curtis, 'Where there's a will there's a way to inherit,' *Evening Standard*, 28 July 1995. Katherine Duncan-Jones, 'No exit from Venice,' *Times Literary Supplement*, 18 Aug. 1995: 18. *Times Literary Supplement Historical Archive*. Web.)

¹⁷⁴ As Robert Gale Noyes, the first modern commentator on Jonson in performance, observes, '[t]he history of *The Alchemist* was virtually the history of the role of Abel Drugger.' R.G. Noyes, *Ben Jonson on the English Stage* (Cambridge: Harvard University Press, 1935), 103.

Falstaffian matron of *Bart. Fair*, whose roasted pigs draw so many customers to her tent and who seems to be the one true authority at the fair, actually speaks less than 5% of the lines.¹⁷⁵

The minor parts need not be of interest merely as comic cameos, either. Many of Jonson's obedient parts, for instance, invite serious consideration of subjugated and marginalized women, whose limited voices have drawn much scholarly attention in recent years.¹⁷⁶ Brian Woolland writes: 'In the theatre, when staged sympathetically, [Jonson's] plays demonstrate a remarkably diverse understanding of silence as a theatrical signifier. Close examination of the significance and theatrical power of silence in his plays is crucial to interpreting them—as audiences and as practitioners.'¹⁷⁷ To Woolland's examples—'Epicene', 'Frances Fitzdottrel' (*Devil*), and 'Placentia' (*Mag. Lady*)—can be added the silent appearance of the Queen at the end of *EMO* (so starkly at odds with the silent presence of Puntarvolo's dog in the earlier scenes), the nerve-racking silence of Fulvia and Curius, Cicero's two moles in Catiline's inner circle, as they attend Catiline's conspiratorial meetings, the silent responses of the Host's guests to Lovel's two orations in *New Inn* and, not least, the silence of Jonson's choric commentators in *EMO*, *Staple*, and *Mag. Lady*, as they watch and, each in his or her own way, judge the play. And just as Shakespeare sometimes chooses to invest the smallest of parts with considerable pathos, individuality, or symbolic significance (e.g. 'Iden' (*2H6*), 'Mercade' (*LLL*), 'Exton' (*R2*), 'Cinna the poet' (*JC*), 'Helen' (*Tro.*), 'Barnardine' (*MM*), etc.), so, too, does Jonson on many occasions allow his least important characters personal detail and history far in excess of what the plot requires of them: there is Propertius, Ovid Jr.'s friend in *Poet.*, locking himself in his lover's tomb (to no-one's great concern), there is the beautifully crafted friendship of the two constables, Haggis and his neighbour, Bristle, in *Bart. Fair*, there is Dapper's unhappy love affair mentioned in *Alch.*; countless similar vignettes are to be found in all of Jonson's plays. If anything, Jonson's drama may be

¹⁷⁵ Similarly, reflecting on the success of actors playing the statistically tiny part of the madman Troubleall in *Bart. Fair*, Peter Barnes says: 'Trouble-All proves, if it needed proving, that you can never judge a character's importance by the size of their part or the amount of dialogue they have to say.' Barnes, 'Bartholomew Fair,' 44.

¹⁷⁶ See, for example, DiGangi, 'Gender and Sexuality,' 339-347; Sanders, 'Performing Women,' 139-149; or Helen Ostovich, 'Hell for Lovers,' 155-182.

¹⁷⁷ Brian Woolland, 'The Gift of Silence,' 126.

struggling with the overabundance of personal trivia sometimes swelling even the briefest of appearances.

There must, then, be a note of caution when considering statistical evidence of this nature. While the numbers, interpreted in relevant historical contexts, suggest with how much or how little deliberation Jonson came at a certain number and prominence of parts in certain plays, they give only a very limited indication of the impression parts can make in performance. To sum up what can be learned from the facts, Jonson in most cases does not seem to have established the size of a play or the number of parts with respect either to the company, or the venue, and continued to write plays both large and small for most of his active career. He probably did determine the number and prominence of *major* parts according to his experience with the company for which he wrote: the more familiar he was with the company, the fewer and more prominent his major parts were. Consequently, the average size of a minor part in a Jonson play greatly increased after 1603: from around 1-3% in the Elizabethan plays to anything between 1% and 6%. At the same time, Jonson did not settle on any fixed sizes for his comic types: all the different types discussed here come in a wide variety of proportions, even if some larger specimens have inevitably proven to be more memorable than others. Jonson might have cultivated the image of a poet with an unwavering sense of decorum, an unimpeachable creative ethos, and an unrivalled knowledge of the Classics, but for all his fondness of these conservative ideals, his plays are much more varied, even experimental, in style and composition than a reader who takes Jonson's protestations and exhortations at face value would assume.

Conclusion

In the preceding chapters this thesis has considered the extent to which appreciation of actors' parts can help to re-orient critical thinking about Ben Jonson's work for theatre. It has drawn on existing scholarship to show that a number of part-based methodologies already tested on Shakespeare's plays can be profitably applied to the radically different writings of Ben Jonson, strengthening the case for Jonson's keen sense of his plays *in performance* while at the same time revealing some important differences between his writing and others'. Jonson emerges as an author whose own personal experience with acting alerted him to the advantage of writing actors' parts that could quickly be identified as variations on particular dramatic types. Indeed, such was Jonson's reliance on strong, distinctive types of parts in his comedies that many of his plays are as much exhibitions of types as plots. Palfrey and Stern's notion that a part has a life of its own, to some extent independent of the play as a whole, seems all the more relevant in Jonson's works. The chapters dealing with the different types of parts Jonson wrote have mapped connections between parts stemming from the same type, registering how a single character may appear to be aligned more tightly with his/her 'reincarnations' in other Jonson plays than with the other characters featuring in the same play. However, these readings have also explained how some of the types evolved profoundly over the course of Jonson's career, how some rose to prominence in later years (obedient parts), and how others receded from view (witty parts, cunning parts).

If, then, this work has shown Jonson to be not only an erudite man of the page, but also a talented man of the stage, it has done so in accord with recent scholarship stressing the need to look beyond the notion that Jonson was an imperious classicist. As Matthew Steggle observes, the field of Jonson studies has experienced a dramatic shift in the past fifteen or so years, 'moving away from an older vision of Jonson as a towering, pedantic, solitary moralist, and towards a sense of a pragmatic,

engaged and playful body of work spread across nearly 40 years.¹⁷⁸ Performance studies, emphasizing the importance of experiencing, or at least thinking about, Jonson on stage, have been instrumental in effecting this shift, but most such works—from R.G. Noyes’s pioneering monograph to the digital stage histories of the Cambridge edition—have approached Jonson’s plays in performance as a starting point, from which various claims about the texts can be inferred. This thesis, on the other hand, has imagined a play in performance as an end point, a subject of speculation in itself, looking at parts as clues to its possible organisation and progress. And if performance studies have provided ways of re-introducing aspects of character criticism into the modern critical context, then it only stands to gain from a historically grounded discussion of actors’ parts, documents that offer a unique look at how early modern actors might have arrived at a sense of character.

The Cambridge edition of Jonson’s works advertises its performance-sensitive approach to the plays as one of its key improvements upon the twentieth-century editions in general and the Herford and Simpson edition in particular.¹⁷⁹ The editors’ focus on performance has informed their treatment of stage directions, their annotations, and the make-up of their electronic edition, which features essays on stage histories of individual plays, as well as a performance archive. The editors have expanded many of Jonson’s original stage directions and added numerous stage directions of their own, from simple indications as to whom a particular speech should be addressed, to more elaborate ones, clarifying (or suggesting) stage action that accompanies words (e.g. ‘[*Indicating his own clothes*]’ (*Staple*, 5.1.1), ‘[*Rising from his seat*]’ (*Cat.*, 4.2.91)) or choreography (e.g. ‘[*Diaphonus courts Placentia aside; Palate moves towards the others.*]’ (*Mag. Lady*, 2.4.35). Annotations sometimes go into greater detail about the kinds of action that might take place on stage, e.g. ‘It is implied at 4.2.7-8 that Troubleall often has mocking urchins following him. It would be apt to have some present here’ (*Bart. Fair*, 4.1.0 sd n). Or, ‘Subtle is holding a glass vessel used in alchemical experiments (smashed by Doll

¹⁷⁸ Matthew Steggle, ‘The State of the Art,’ *The Alchemist: A Critical Reader*, eds. Erin Julian and Helen Ostovich (London: Arden Shakespeare, 2013), 103.

¹⁷⁹ Martin Butler, ‘Introduction: From *Workes* to Texts,’ *Re-presenting Ben Jonson*, ed. Martin Butler (Basingstoke: Macmillan, 1999), 13-14, and, in the same volume, David Bevington, ‘Why Re-edit Herford and Simpson?’ 34-37.

at 115 sd), containing a liquid which he threatens to throw over Face at 6–7 below and which, in many productions (e.g. RSC 1992), is steaming ominously' (*Alch.*, 1.1.0 sd n).

The stage histories build on the foundations laid by Noyes, Ejner Jensen, Lois Potter, and others, and while objections have been raised against their exclusion from the printed volumes, they can be more easily kept up to date online, as can the performance archive.¹⁸⁰ Yet given this sustained effort to credit Jonson's—as well as modern actors' and directors'—theatrical imagination, it is strange that the edition does not engage with recent studies of actors' parts. The conditions of the first performances are explored in some detail, yet the relevance of actors' parts in the process of mounting a play is never addressed by the editors. Nevertheless, the subject is a pertinent one, and there are several ways a modern edition of Jonson can benefit from this particular line of research. A part-sensitive edition could alert the reader to the importance of cues and comment on the possibilities opened up by Jonson's various repeated cues, interfering cues, open-ended cues (those ending with 'etc. '), or cues cueing multiple actors at the same time. It could discuss features unique to certain parts in its notes on the persons of the play.¹⁸¹ It could also offer a table of the relative sizes of parts in the play, as well as a discussion of doubling possibilities. And, of course, in the case of an electronic edition, it could give users the opportunity to extract any one part from the whole play, displaying only one character's lines and cues.

Several strands of thought about Jonson's work for theatre likewise need to engage more with the implications of actors' reliance on parts. Reading and analysing actors' parts can enrich discussions

¹⁸⁰ Commenting on the absence of stage histories in the Cambridge printed edition, Emma Cox and Elizabeth Schafer argue that 'the implication that performance history can be dispensed with in the print edition is political and anti-theatrical in its prejudice.' See Emma Cox and Elizabeth Schafer, 'The *Alchemist* on the Stage: Performance, Collaboration and Deviation,' *The Alchemist: A Critical Reader*, eds. Erin Julian and Helen Ostovich (London: Arden Shakespeare, 2013), 43 n1.

¹⁸¹ It seems particularly odd for the Cambridge editors to limit themselves only to remarks on etymology in their notes on the lists of dramatis personae, given how keen Jonson himself was to tell his readers all about his characters before they themselves even make an appearance, either through the witty observers in the play (e.g. Mercury and Cupid in *Cynthia*, Compass in *Mag. Lady*), or, more directly and—as Tamara Atkin and Emma Smith show—uniquely, through his own descriptive comments ('characterisms') preceding the play. Modern editors might well take the opportunity to comment more extensively on individual actors' parts in their annotations of character lists. See Tamara Atkin and Emma Smith, 'The Form and Function of Character Lists in Plays Printed Before the Closing of the Theatres,' *Review of English Studies* 65 (2014): 665.

of Jonson's characters in performance, particularly analyses that focus less on what is staged than on what might be, such as Brian Woolland's examination of the silenced characters in Jonson's plays, Ian Donaldson's consideration of timing in *The Alchemist*, or Andrew Gurr's speculative discussion of the origins and significance of Lovewit (*Alch.*).¹⁸² Actors' parts are pertinent in such debates because they reveal how early modern actors would have encountered silences, comic rapports and fallings out, in-jokes, and intertextuality when learning their lines. Employing an actor's perspective can sometimes serve as a powerful corrective to modern interpretations of Jonson's works. Arguing for the importance of such a perspective, Peter Barnes has contended that '[academic studies] have their insights, but they are often purely literary insights. They miss the heartbeat because they contain little knowledge of the medium Jonson wrote for: the theatre.'¹⁸³ While studies of Jonson's plays are increasingly more sensitive to theatrical realities, a consideration of actors' parts is an important way of investigating Jonson's texts in performance that is yet to be fully embraced by Jonson scholars.

This thesis has suggested a number of ways in which Jonson studies can benefit from paying attention to actors' parts and to the uses to which existing scholarship has already put them. But equally relevant are the advances that this thesis makes in the critical understanding of parts in general and in broadening the range of uses to which they can be put. It is as important to note how studies of Shakespeare's parts can help scholars with Jonson as how the examination of Jonson's parts can help scholars with Shakespeare and, indeed, with other playwrights. There are three general lessons to be learned from the preceding discussion of Jonson's parts: first, that there were advantages to writing a part in a particular 'vein', or type; second, that finding comedy in parts and learning about the different ways in which comedy translates into a part-structure can take the search for fun in early modern drama in a whole new direction; and third, that the gains of attending to textual cohesion in individual parts taken out of their immediate dramatic contexts justify further

¹⁸² Woolland, 'The Gift of Silence,' 125-136; Ian Donaldson, *Jonson's Magic Houses: Essays in Interpretation* (Oxford: Oxford University Press, 1997), 89-105; Andrew Gurr, 'Who Is Lovewit? What Is He?' *Ben Jonson and Theatre: Performance, Practice and Theory*, eds. Richard Cave et al. (London: Routledge, 1999), 5-19.

¹⁸³ Barnes, 'Bartholomew Fair,' 47.

endeavours in making the study of parts more interdisciplinary.¹⁸⁴ All of these are relevant for the study of Jonson's dramatic output, but, as the following summaries will show, they are equally pertinent for many other early modern dramatists.

The excitement inspired by understanding the complexities of major parts in a Shakespeare play has been one of the major gains of *Shakespeare in Parts*. Research on Jonson's parts acknowledges and reaffirms this, while bringing to the fore a contrary view, particularly valuable as a corrective to narratives emphasizing the difficulties of working with parts: the value of simplicity and commonality between actors' parts. There is a distinct advantage, this thesis argues, in being able to gauge the strengths and requirements of a particular part quickly because it closely corresponds with another part in a different play, or clearly fits into a certain familiar pattern. The discipline of literary studies often encourages searches for, and appreciation of, the unique, the intricate, the unrepeatable. The preceding chapters are not intended to cast doubt on Jonson's ability to satisfy such pursuits. They do, however, concern themselves with the practicalities of staging plays in early modern London and consequently find value in a set of conventions that allowed actors to make the most of their parts in what often must have been a tiring, hectic working environment.

In this regard, studying Jonson's parts alongside those of Shakespeare and vice versa has the potential to give more nuance to the old distinction repeatedly drawn between Shakespeare's supposedly more complex and even-handed treatment of characters and Jonson's cynical, reductive didacticism. Just as some of Jonson's parts often encourage actors to think 'outside' the limits of the part and assess the quality of its various interactions and intersections with other parts (e.g. the rhythmical exchanges within the cunning parts), some of Shakespeare's parts encourage the kind of self-absorption that critics have always associated with Jonson's humorous characters. That Shakespeare could write 'humours' is evident from such parts as Hotspur (*1H4*), Holofernes (*LLL*), or

¹⁸⁴ Further potential applications of the concept of textual cohesion are proposed below. Framing actors' parts within a very different kind of interdisciplinary discourse, Evelyn Tribble, discusses their interest for cognitive anthropologists in 'Distributing Cognition in the Globe,' *Shakespeare Quarterly* 56.2 (2005). 135-155.

Dogberry (*Ado*), but even some of his major 'serious' parts can at times feel distinctly Jonsonian when read in isolation. The part for Leontes in *The Winter's Tale*, illustrates this issue.

The 'Leontes' part is far from being uniformly humorous; its most striking shift is, of course, the point during the trial scene (3.2) at which Leontes recognises his disastrous mistakes. This moment comes very late in the part, however, and much that precedes it is reminiscent of the nervy, convoluted speeches found in the parts for Thorello/Kitely (*EMI* (Q/F)), Corvino (*Volp.*), or Fabian Fitzdottrel (*Devil*), the jealous husbands of Jonson's comedies. The awkwardness and peculiar combination of urgency and hesitation of Leontes' confrontation with Camillo in 1.2 seems to invite the same amused response from the audience:

Leontes

Camillo, this great sir will yet stay longer.

_____ [still] [came] home.

Didst note it?

_____ [businesss] [more] material.

Didst perceive it?

They're here with me already, whisp'ring, rounding:

"Sicilia is a so-forth." 'Tis far gone

When I shall gust it last.—How came 't, Camillo,

That he did stay?

_____ [good] [queen's] entreaty.

"At the queen's" be 't. "Good" should be pertinent,

But so it is, it is not. Was this taken

By any understanding pate but thine?

For thy conceit is soaking, will draw in

More than the common blocks. Not noted, is 't,

But of the finer natures, by some severals

Of headpiece extraordinary? Lower messes

Perchance are to this business purblind? Say.

_____ [stays] [here] longer.

Ha?

_____ [Stays] [here] longer.

Ay, but why?

_____ [most] [gracious] mistress.

Satisfy?

Th' entreaties of your mistress? Satisfy?

Let that suffice. I have trusted thee, Camillo,

With all the nearest things to my heart, as well

My chamber-counsels, wherein, priestlike, thou

Hast cleansed my bosom; [...]

Thorello

Piso, thou mayest deceiue mee, but I thinke
thou louest mee *Piso*.

_____ [possest] [of] it.

I haue a matter to impart to thee,

But thou must be secret, *Piso*.

_____ [Sir] [for] that—

Nay heare me man; thinke I esteeme thee well,

To let thee in thus to my priuate thoughts;

Piso, it is a thing, sits neerer to my crest,

Then thou art ware of: if thou shouldst reueale it—

_____ [Reueale] [it] sir?

Nay, I do not think thou wouldst,

But if thou shouldst:

_____ [if] [I] do.

He will not sweare: he has some meaning sure,

Else (being vrg'd so much) how should he choose,

But lend an oath to all this protestation?

He is no puritane, that I am certaine of.

What should I thinke of it? vrge him againe,

And in some other forme: I will do so.

Well *Piso*, thou hast sworne not to disclose;

I you did sweare.

_____ [So] [please] you.

Nay I dare take thy word.

But if thou wilt sweare; do as you thinke good,

I am resolu'd without such circumstance.

Juxtaposing the parts for Leontes and Thorello is not intended to suggest that Jonson's comedy was on Shakespeare's mind ten years later when he was writing *The Winter's Tale*. Rather, the comparison shows how alike the two passages would have looked to a professional actor. An actor would have noticed the desperate addresses made by the characters seeking to engage with the other person, the embarrassed asides, the mid-speech questions that cue no answer, the repetitions in the first lines ('Didst—Didst', 'Nay—Nay—Nay'), the emphases on trust, confidentiality, even intimacy, that has been put to question. When an actor, perhaps Burbage, approached the part of Leontes and searched for a purchase on these difficult lines, Othello would almost certainly have come to his mind, but the parts of Thorello and Mr Ford would have been equally relevant, particularly in the early scenes. For all of Leontes' questions, the part is remarkably self-sustained and self-propelling, an exercise in extreme single-mindedness that at times seems to enter the realm of Jonsonian comedy.

Other major characters from Shakespeare's works that might not strike one as comically reductive when encountered on the pages of a printed play make a similar impression when singled out as actors' parts. Parts for Bertram (*AWW*), for instance, or Romeo (*Rom.*), or Cymbeline (*Cym.*) might all invite an actor to search for comedy in lines which, from the point of view of those familiar with the whole play, would seem entirely serious. And if certain parts in Shakespeare's plays can read like Jonsonian creations, a number of Jonson's own parts can only with difficulty be reduced to comic types: Horace (*Poet.*), Lovel (*New Inn*), and Lady Loadstone (*Mag. Lady*), to name but a few, are all more subtle than the stock figures familiar from Jonson's more popular comedies. A question, then, presents itself: would it matter at all to an actor which playwright had written his part? If the actors' most useful coordinates were not so much other plays written by the same playwright as other parts that looked similar, regardless of who wrote them, it is difficult to think of any early modern production as consistently Shakespearean or Jonsonian, or Fletcherian, or Fordian. It is, on the other hand, likely that actors would have identified a Jonsonian zealot in a non-Jonsonian play, or a

Shakespearean heroine in a non-Shakespearean one, and based their performances on this experience.

The reorientation of focus on comedy in actors' parts seems especially valuable as literary scholarship sometimes struggles to find new ways of writing about comedy on the early modern stage. Apart from the established methods of 'accounting' for comedy on the stage by providing relevant cultural contexts (e.g. the festive traditions, the gentrification of contemporary London, etc.), or revealing literary precedents from the classical or Continental traditions, there are not very many ways of talking about fun in early modern plays. Most methodologies also seem to be drawn inevitably to the notion that in order for the funny moments to be worth serious study, the moments themselves must also be, on some level, serious.¹⁸⁵

The advantage of looking at comedy in parts is that this approach makes no such demands on the text. It is concerned more with the mechanics of comedy than its meaning or its place in an overarching literary narrative. The chapters exploring various types of Jonson's parts have identified several distinctive ways in which comedy maps onto actors' parts: first, and most prominently in Jonson's plays, comedy manifests in the verbalized exhibition of characters' temperamental quirks, ticks, obsessions and moral deformities; second, it manifests in the on-stage commentary of such deviances from disinterested observers; third, it manifests in the quick exchanges that form long chains of comic dialogue depending not only on the actors' dexterity with their parts, but also on their timing and on-stage cooperation; finally, it manifests in the physical comedy that might be inspired by, but is somewhat independent from, the text.

Moments of self-exposure in the parts of Jonson's fops, braggarts, and hypocrites take different forms: often they take the form of long, expansive speeches that provide ample opportunity to portray the type; at other times, they take the form of recurring speech mannerisms or of revealing patterns of closing words and phrases of one's speeches; still others take the form of repeated cues that allow

¹⁸⁵ Emma Smith, '*The Comedy of Errors*' and '*Love's Labour's Lost*,' *Approaching Shakespeare*, University of Oxford Podcasts (University of Oxford, 23 January 2012 and 27 May 2015), lecture. Web.

actors to improvise their humour (in the Burtonian sense) through interacting with others on stage. Whatever the case, it is this kind of comedy that actors' parts facilitate most easily. Because a part distils a character from a play, all of a character's defining linguistic features are present in a part in a compact, compressed form that brings them into relief. As the case studies introduced above demonstrate, a part reveals not only what type of character the actor is asked to play and what makes him or her funny, but also how best to capitalize on that comic potential, be it by focusing on longer speeches, speech mannerisms, or cues.

The second common source of entertainment in Jonson's plays that translates well onto actors' parts are the comic descriptions, or, to return to the term Jonson uses in *The New Inn*, 'characterisms' provided by the smart, more observant figures in the play. While it might seem that having the description separate from the person described (i.e. having the person mocked and the person doing the mockery on two separate parts) is a liability, the chapter on Jonson's witty parts has shown that this could be in fact an asset, turning a descriptive into prescriptive commentary, as the text forms, not just evaluates, the character that is being talked about. A further possibility opened up by the exclusion of the descriptive passages from the rest of the play is the potential for generalization. Taken out of the context, the witty descriptions can gain on a more general validity, conceivably encouraging the actor to emphasise their bearing on the people present in the playhouse. Jonson was fond of employing indirect teasing and provocation of this kind, but he was not the only author to be so. Consider, for example the following passage from the part of Moll in Thomas Middleton and Thomas Dekker's *The Roaring Girl*, which describes the kinds of criminals likely to frequent a public playhouse; opposite Moll's part is an excerpt from the part of Wittipol (*Devil*) deriding Fitzdottrel's—as well as many an actual spectator's—conceited public demeanour:

Moll

Pox on him! A gallant? Shadow me, I know him: 'tis one that cumbers the land indeed; if he swim near to the shore of any of your pockets, look to your purses.

Wittipol

_____ [from] [the] *Brokers*?
 Yes, that's a hyr'd suite, hee now has one,
 To see the *Diuell* is an *Asse*, to day, in
 (This *Ingine* gets three or foure pound a weeke by him)

_____ [Is't] possible?
This brave fellow is no better than a foist.

_____ [Foist?] [What's] that?
A diver with two fingers, a pickpocket: all his train study the figging law, that's to say, cutting of purses and foisting. One of them is a nip; I took him once i' the twopenny gallery at the Fortune. Then there's a cloyer, or snap, that dogs any new brother in that trade, and snaps will have half in any booty. He with the wand is both a stale, whose office is to face a man i' the streets whilst shells are drawn by another, and then with his black conjuring rod in his hand, he, by the nimbleness of his eye and juggling-stick, will in cheaping a piece of plate at a goldsmith's stall, make four or five rings mount from the top of his caduceus, and, as if it were at leap-frog, they skip into his hand presently.

He dares not misse a new *Play*, or a *Feast*,
What rate soeuer clothes be at; and thinkes
Himselfe still new, in other mens old.

_____ [loue] [meat] so?
Faith he do's not hate it.
But that's not it. His belly and his palate
Would be compounded with for reason. Mary,
A wit he has, of that strange credit with him,
'Gainst all mankinde; as it doth make him doe
lust what it list: it rauishes him forth,
Whither it please, to any assembly or place,
And would conclude him ruin'd, should hee scape
One publike meeting, out of the beliefe
He has of his owne great, and Catholike strengths,
In arguing, and discourse.

Both of these passages ostensibly refer to characters present on stage, but they also seem to be deliberately pointed at the audience; the exclusion of the thief and Fitzdottrel from the parts of Moll and Wittipol, respectively, make it that much easier to broaden the range of targets.

Comedy that relies on dialogue can be more difficult to appreciate when working from an actor's part. The main reason is, of course, the incompleteness of the part: the shortness of the speeches separated by cues make the task of following the sense and guessing at the progression of jokes difficult. However, what often does emerge quite clearly in such parts is the rhythm of the exchange. The shared tone of several consecutive speeches, their comparable length, and strong cohesive ties with cues alert the actor to the comic potential. Some instances from Jonson's plays have been examined above, but, again, such features can be readily found in parts from other plays as well. To take an example from an earlier play, the part of Gallathea in John Lyly's play of the same name, features a delightful exchange that reads as follows:

Gallathea

_____ [not] [a] woman.

I would not wish to be a woman, vnlesse it were because thou art a man.

_____ [loue] [a] woman.

A strange humor in so prettie a youth, and according to myne, for my selfe will neuer loue a woman.

_____ [be] [her] seruant.

If it be a shame in me, it can be no commendation in you, for your selfe is of that minde.

_____ [thys] [true] hart?

Admit that I were, as you woulde haue mee suppose that you are, and that I should with intreaties, prayers, othes, bribes, and what euer can be inuented in loue, desire your fauour, would you not yeeld?

_____ [in] [with] admit.

And you with suppose.

_____ [am,] [a] mayden.

What dread riseth in my minde, I feare the boy to be as I am a mayden.

_____ [shewes] [the] contrarie.

Yet I doe not thinke it, for he woulde then haue blushed.

_____ [euer] [a] Sister?

If I had but one my brother must needs haue two, but I pray haue you euer a one?

_____ [haue] [no] sister.

Aye me, he is as I am, for his speeches be as mine are.

Lyly's careful symmetries and antitheses are apparent even when one side of the dialogue is to a large extent removed. What remains in the form of cues, however, is very relevant. The cues here not only echo one another ('not a woman'—'loue a woman'; 'euer a Sister?'—'haue no sister') but also reappear as words that serve in turn as cues for the other actor ('loue a woman'—'loue a woman'; 'am, a mayden'—'am a mayden'), or turn into their opposites ('not a woman'—'art a man'), or parallel constructions ('with admit'—'with suppose'). Furthermore, the part itself is full of balanced contrasts, particularly in Gallathea's first four lines in this passage, and the actor is given a final confirmation of the symmetrical nature of the scene, if any further confirmation were needed, in the last line quoted here: 'Aye me, he is as I am, for his speeches be as mine are.' Insofar as the part provides the most readily available guide to one's performance, the formal, dance-like nature of the whole exchange emerges as a feature more important to it than the twists and turns of the argument. The comic effect depends as much on the careful orchestration of the dialogue as on its substance, if not more.

This passage also illustrates how a part can offer clues about the physical aspects of one's performance: the measured lines seem well suited to an equally measured movement and indeed some form of symmetrical choreography is probably called for here. The moment when an actor is asked to disengage from the dialogue in order to deliver an aside is also clearly signalled in the part ('What dread riseth in my minde...' / 'Yet I doe not thinke it...'), which further suggests that Gallathea's aside will be matched by an aside from the other speaker, as the second aside continues the thought of the previous line and does not seem to offer a response to the cue 'shewes the contrarie'. Needless to say, the entire exchange disclosing the conflicting urge both to reveal and conceal the character's true identity, the simultaneous desire both to perform and to confess, is all the more powerful as a comic set-piece on stage where the physical presence of two boys who are pretending to be two women at the same time undercuts and enhances the entire premise.

Finally, the thesis has suggested how the concept of textual cohesion borrowed from the field of linguistics can account for the varying degrees of clarity and coherence in actors' parts. There are other possible applications of this concept to actors' parts that have not been explored in detail in the preceding chapters, but that future scholarship can put to good use. Paucity of cohesive ties in parts that are supposed to reflect mental instability, for example, is very telling. The non sequiturs present in such parts are not always marked as such, given the absence of lines to which the 'mad' speeches respond, and so the assumption is often made that what does not make sense on a part will become more meaningful in performance. Would this encourage a less straightforwardly histrionic performance of madness on early modern stage? Would an actor act on the hope that even though there is not much rhyme or reason to his own lines, someone else's lines may justify them? And how often would that be the case? Conversely, a significantly weakened textual cohesion in parts otherwise registering no signs of madness or delusion might prompt an actor to suspect, in the more obscure passages, that the character is losing touch.

Attending to textual cohesion in actors' parts can lead to fresh insights when the genre of a play is in question. Do parts in comedies tend to be more or less cohesive than those in tragedies or

histories? Is the loss of meaning and coherence in a part a sign of a character becoming more reliant on others, more invested in the comic modes of dialogue and mutuality? Or can it be interpreted as a signal of a personal decline and incapacity? Jonson, famous primarily for his comedies and content to see only two of his tragedies to print, is probably not the most suitable author for such an investigation, but the work of some of his colleagues was more versatile. It is possible that one author's comic parts will be found much more cohesive than another's, and that fragmentation and incoherence will prove to be symptomatic of different genres, depending on the author. Or perhaps a move from more cohesive comic parts to less cohesive ones, or vice versa, can be linked to the historical development of the genre. These are but a few new lines of enquiry opened up by the study of parts informed by current thinking in the field of discourse linguistics.

This thesis has argued that Jonson's plays, featuring so many exhibitions of idiosyncratic comic types, are more obviously part-focussed than plays of his colleagues, and that therefore reading Jonson in parts is particularly pertinent. At the same time, reading Shakespeare in parts continues to yield new insights into Shakespeare's plays and there is every reason to believe that considering the plays of other early modern dramatists in parts along the lines proposed here and elsewhere will reveal still new information about the system that, for so long, had at its heart an actor's reliance on curiously economical and suggestive documents. Each corpus of plays presents its own unique challenges, but so far the evidence suggests that comparing parts written by two different authors refines the discussion of their authors' distinctive styles as much as it reveals unexpected affinities between their works. It is to be hoped, then, that as the body of works offering readings of actors' parts continues to grow, so does the critical appreciation of Jonson's position as a part-wright. Jonson's life-long interest in portraying various humorous types who seem to care for nothing but their own parts is indeed exceptional among the dramatists of his day. The extent to which his humours were then manifested in actors' parts themselves was also exceptional—as this thesis has shown.

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Appendix 1: Actors' Parts in Case Studies

1.1 'Cupid' (*Cynthia's Revels* (Q))

<i>Cynthia</i>			Act 1					Act 2					Act 3					Act 4						Act 5					
Scenes	Pre	Pro	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	6	1	2	3	4	5	Pal
Cynthia																								X	X	X	X	X	
Mercury			X	X	X			X	X	X	X	X						X	X	X	X					X	X	X	
Cupid			X					X	X	X	X	X						X	X	X	X	X			X	X	X	X	
Hesperus																								X					
Echo				X	X																								
Criticus						X	X			X				X	X	X							X			X	X	X	
Arete																X						X	X	X	X	X	X	X	
Amorphus					X	X	X			X			X				X			X	X	X					X	X	X
Phantaste											X							X	X	X	X	X			X	X	X	X	X
Asotus						X	X			X			X				X			X	X	X					X	X	X
Argurion										X								X	X	X									
Hedon								X					X					X	X	X	X						X	X	X
Philautia										X								X	X	X	X	X			X	X	X	X	X
Anaides								X					X					X	X	X	X						X	X	X
Moria											X							X	X	X	X	X			X	X	X	X	X
Prosautes							X			X		X									X	X							
Cos							X			X		X									X	X							
Morus																				X		X							
Gelaia									X			X									X	X			X	X	X	X	X
1st Child	X	X																											
2nd Child	X																												
3rd Child	X																												

Table 1: Presence sheet for *Cynthia's Revels*

Who goes there?

_____ [I,] [blinde] Archer.

Who? *Mercurie*?

_____ I.

Farewell.

_____ [Stay] *Cupid*.

Not in your company *Hermes*, except your hands were
riuted at your backe.

_____ [my] [little] Rouer?

Because I know, you ha' not a finger, but is as long as my
quiuer, (cousin *Mercurie*,) when you please to extend it.

_____ [this] [speach] Boy?

O! tis your best policie to be Ignorant: you did neuer
steale *Mars* his sworde out of the sheath; you? nor
Neptunes Trident; nor *Apolloes* Bowe; no, not you?

Alasse your palmes (*Iupiter* knowes) they are as tender
as the foote of a foundred Nag, or a Ladies face new
Mercuried; theyle touch nothing.

_____ [be] [daring] still.

Daring? O *Ianus*, what a word is there? why my light
fether-heeld *Cousse*, what are you, any more then my
vncler *Ioues* Pandar, a Lackey that runs on errands for
him, and can whisper a light message to a loose wenche
with some round volubility, waite at a table with a
Trencher, and warble vpon a Crowde a little; One that
sweepes the Gods drinking roome euery morning, and
sets the Cushions in order againe which they threw one
at anothers head ouernight? Heere's the Catalogue of all
your Imploiments now. O no, I erre: you haue the
Marshalling of all the Ghostes too, that passe the *Stigian*
ferry; and I suspect you for a share with the olde Sculler
there, if the truth were knowne; but let that scape: one
other peculiar vertue you possesse in lifting or *Lieger*-

du-maine (which few of the house of Heauen haue else besides) I must confesse; But (me thinks) that should not make you set such an extream distance twixt your selfe and others, that we should be said too ouerdare in speaking to your nimble Deity: So *Hercules* might challenge a priority of vs both, because he can throw the Barre farther· or lift more loyndstooles at the armes end then we. If this might carry it; then we (who haue made the whole body of Diuinity tremble at the twange of our Bowe, and inforste *Saturnius* himselfe to lay) by his curld front, Thunder, and three forkd-fiers, and put on a Masking sute, too light for a reueller of eighteene to be seene in—

_____[tounge,] [or] Ile—
What? vse the vertue of your Snakie Tipstaffe there vpon vs?

_____[of] [the] fact.
O no, I remember it freshly, and by a particular instance; for my mother *Venus* (at the same time) but stoupt to imbrace you, and (to speake by Metaphore) you borrowed a Girdle of hers, as you did *Ioues* Scepter (while he was laughing) and would haue doone his thunder too, but that, twas too hote for your itching fingers.

_____[Tis] [well] sir.
I heard you but lookt in at *Vulcans* Forge the other day, and intreated a paire of his newe Tongs along with you for company: Tis ioy on you (I faith) that you will keepe your hook'd tallons in practise with any thing. Slight, now you are on earth, we shall haue you filche Spooones and Candlesticks rather then faile: pray *Ioue* the perfum'd Courtiers keepe their *Casting-bottles*, *Pick-toothes*, and *Shittle-cockes* from you, or our more ordinary Gallants their *Tabaco-boxes*, for I am strangely iealous of your nayles.

_____[to] [deale] with.
O *Hermes*, your craft cannot make me confident, I know my owne steele to be almost spent, and therefore intreate my peace with you in time: you are too cunning for me to incounter at length, and I thinke it my safest warde to close.

_____[you] [marche] now?
Faith (to recouer thy good thoughts) Ile discover my whole proiect. The Huntresse and queene of these groues, *Diana* (in regarde of some black and enuious slaunders howlerly breathd against her for her deuine iustice on *Acteon* as shee prete~ds) hath here in the vale of *Gargaphy* proclaimed a solemne reuels, which she will grace with the full and royall expence of one of her clearest moones: In which time it shall be lawfull for all sorts of ingenuous persons, to visite her pallace, to court her Nymphes, to exercise all varietie of generous and noble pastimes, as well to intimate how farre she treads such malicious imputations beneath her, as also to shew

how cleere her beauties are from the least wrinkle of Austerity, they may be chardgd with.

_____[this] [to] *Cupid*?
Here do I meane to put off the title of a God, and take the habite of a Page, in which disguise (during the Interim of these reuels) I will get to follow some one of *Dianas* maides, where (if my bowe holde, and my shafts flye but with halfe the willingnesse and ayme they are directed) I doubt not but I shall really redeeme the minutes I haue lost by their so long and ouer-nice proscription of my Deity, from their court.

_____[will] [be] rare.
But will *Hermes* second me.

_____[offers] [it] selfe.
Well then we part.

Exit

Why this was most vnexpectedly followed (my deuine delicate *Mercury*) by the Beard of *Ioue*, thou art a pretious Deity.

_____[salt] [in] fire.
That's not euery ones happinesse (*Hermes*) though you can presume vpon the easinesse and dexterity of your wit, you shall giue me leaue to be a little lealous of mine; and not desperately to hazard it after your capring humor.

_____[were] [at] liberty.
Not so (*Mercury*) I am still blinde *Cupid* to thee:

_____[Nymph] [you] serue?
Troath *Page*, *Boy*, and *Sirha*: these are all my titles.

_____[with] [thy] disguise.
O No, that had bin *Supererogation*, you shall neuer heare your Courtier call but by one of these three.

_____[are] [the] same.
Why? what parcell of man hast thou lighted on for a Maister?

_____[to] [his] pleasures.—
Hedon? he vses much to my Ladies chamber, I thinke.

_____[can] [shew] thee?
Madame *Philautia*.

_____[lodging] [a] mornings.
And not a *Poet*?

_____[should] [come] forth.
Is that a Courtier too.

_____[they] [are] nothing.
I commend him he is one of my clients.

_____[too] [in] time.
What's he *Mercury*?

_____ [him] [with] commendations.
Here comes another.

_____ [fellow] [weighs] somewhat.
His name *Hermes*?

_____ [things] [to] him.
Not better then *Mercury* commends him.

_____ [other] [then] he.
Slight, I beleue he is your *Minion*; you seeme to be so
rauisht with him.

_____ [darted] [against] willingly.
No, but a straight shaft in his bosome, Ile promise him, if
I am *Cithereas* sonne.

_____ [we] [go] *Cupid*?
Stay and see the Ladies now; theile come presently. Ile
helpe to paint them.

_____ [an] [ill] blazon.
Here comes Mettall to helpe it, the Lady *Argurion*.

_____ [Money,] money.
The same: A Nimph of a most wandering and giddy
disposition, humourous as the Ayre, she'le run from
Gallant to Gallant (as they sit at *Primero* in the Presence)
most strangely, and seldome stayes with any; She
spreads as she goes: To day you shall haue her looke as
cleare and fresh as the morning and to morrow as
Melancholy as midnight. She takes speciall pleasure in a
close, obscure lodging, and for that cause visits the Citty
so often, where shee has many secret and true-
concealing fauorites. When she comes abroad shee's
more loose and scattering then dust, and will fly from
place to place, as she were rapt with a whirle-winde.
Your young *Student* (for the most part) she affects not,
onely salutes him: and away: A *Poet* or a *Philosopher* she
is hardly brought to take any notice of, no, though he be
some part of an *Alchemist*. She loues a *Player*, well; and a
Lawyer infinitely: but your Foole aboue all. She can do
much in the Court for the obtaining of any sute
whatsoever, no doore but flies open to her; her
presence is aboue a Charme: The worst in her is want
of keeping state, and to much descending into inferior
and base offices, Shee's for any course Employment you
wil put vpon her, as to be your Procurer or Pandar.

_____ [might] [this] be?
This Madam *Moria*, Guardian of the *Nimphs*: One that is
not now to be perswaded of her *Wit*, she will thinke
herselfe wise against all the Iudgements that come. A
Lady made all of voyce, & Ayre, talkes any thing of any
thing: She is like one of your Ignorant *Poetasters* of the
time; who when the haue got acquainted with a strange
worde, neuer rest till they haue wronge it in, though it
loosen the whole fabrick of their Sence.

_____ [sharply] [noted] *Cupid*.

She will tell you Philosophy was a fine Reueller, when
she was young and a Gallant, and that then (though she
say it) she was thought to be the *Dame-Dido*, and *Hallen*
of the Court; As also, what a sweete Dogge she had this
time foure yeere, and how it was call'd *Fortune*, and that
(if the fates had not cut his thred) he had beene a Dogge
to haue giuen entertainment to any Gallant in this
kingdome.

_____ [full] [of] her.
Yes (I must needes tell you) She composes a Sack-posset
well; and would court a young Page sweetly, but that
her breath is against it.

_____ [th'other,] [th'other,] *Cupid*.
O, that's my Lady and Mistris Madam *Philautia*: She
admires not herselfe for any one particularity, but for
all; She is faire, and she knowes it; She has a pretty light
wit too, and she knowes it; Shee can daunce, and she
knowes that too; play at *Shittle-cock*, and that too: No
quality she has, but she shall take a very particuler
knowledge of, and most Lady-like commend it to you;
you shall haue her at any time read you the *History* of
her selfe, and very subtilly runne ouer another Ladies
sufficiences to come to her owne. She has a good
superficiall iudgement in Painting; and would seeme to
haue so in Poetry. A most compleate Lady in the opinion
of some three beside herselfe.

_____ [him] [cheape.] Fie—
There is a Nymph too of a most curious and elaborate
straine, light, all motion, an *Vbiquitary*, she is euery
where, *Phantaste*—

_____ [attend] [vpon] *Diana*?
They are in her Court (*Mercury*) but not as Starres; these
neuer come in the presence of *Cynthia*: the Nimphes
that make her traine, are the diuine *Arete*, *Timae*,
Phronesis, *Thauma*, and others of that high sort. These
are priuately brought in by *Moria* in this licentious time,
against her knowledge; and (like so many *Meteors*) will
vanish when shee appeares.

_____ [mystery,] [good] waggas?
Some dyet drinke, they haue the guard of.

_____ [lately] [found] out.
By whome?

Exit

_____ [the] [glasse] Sirah.
Heere Lady.

_____ [afore] [the] rest?
I hope I haue instructed her sufficiently for an answer.

_____ [long] [fayre] Lady.
Now obserue *Mercury*.

_____ [god] [sweete] Lady.

There are new oathes for him: what? dooth *Hermes*
taste no Alteration in all this?

_____ [on] [*Asotus*] methinkes?
Alasse no; I am no body, I: I can do nothing in this
disguise.

_____ [the] [rest,] *Cupid*?
Not yet: it is enough that I haue begunne so
prosperously.

_____ [me] [a] Wanton.
Shall not she answere for this, to mainteine him thus in
swearing?

_____ [may] [be] reclaim'd.
I, if you had the aying of his apparell *Cosse*, I thinke.

_____ [of] [his] *Hermaphrodite*?
O I, this will be excellent sporte.

_____ [of] [this] *Cupid*?
No *Mercury*; and that his page (*Cos*) knowes, and he
were here present to be sworne.

_____ [Blasphemy,] [Blasphemy]
Cupid.
I, Ile reuenge it time inough; *Hermes*.

_____ [for] [all] this.
Tut heere be they will swallow any thing.

_____ [her] [good] Page.
What has he entertaind the *Foole*?

_____ [vouchsafe] [to] accept.
And for it they will helpe you to Shoo-tyes, and deuises.

_____ [be] [hangd] else.
Heeres the Lady *Arete* Madam.

_____ [I] [would] change.
This is excellent: well I must alter this soone.

_____ [with] [him] selfe.
Well *Prosaites* tweere good you did waite closer.

Exit

_____ [World] [made] dim.
Cleare Pearle of *Heauen*, and not to be farther ambitious
in titles) *Cynthia*. The fame of this illustrious night,
among others hath also drawne these foure faire Virgins
from the Pallace of their Queene *Perfection* (a word,
which makes no sufficient difference, twixt hers, and
thine) to visit thy Imperiall Court: for she their
Soueraigne Lady, not finding where to dwel among men,
before her returne to heauen: aduised them wholly to
consecrate themselues to thy Coelestiall seruice, as in
whose cleare Spirit (the proper Element, and Sphere of
vertues) they should behould not her alone, (their euer
honor'd Mistresse) but themselues) more truely

themselues) to liue enthronised. Her selfe would haue
commended them vnto thy fauour more particularly,
but that she knowes no commendation is more auailable
with thee then that of proper vertue: Neuerthelesse, she
wilde them to present this Christall *Mound*, a note of
Monarchy, and Symbole of *Perfection*, to thy more
worthy Deity; which as heere by me they most humbly
do, so amongst the Rarities thereof, that is the chiefe, to
shew whatsoever the world hath excellent, howsoever
remote and various. But your irradiate iudgement will
soone discover the secrets of this little Christall world.
Themselues (to appeare the more plainly) because they
know nothing more odious then false pretexts: haue
chosen to expresse their seuerall qualities thus in
seuerall coulors.

1 The first in Citron coulour is *naturall Affection*, which
giuen vs to procure our good, is sometime called *Storge*,
and as euery one is nearest to himselfe, so this Hand-
maid of Reason, allowable Selfe-loue, as it is without
harme, so are none without it: Her place in the Court of
Perfection was to quicken mindes in the pursute of
Honor. Her deuce is a *Perpendicular Leuell* vpon a *Cube*
or *Square*. The word, SE SVO MODVLO: alluding to that
true measure of ones selfe, which as euery one ought to
make, so is it most conspicuous in thy diuine example.

2 The second in Greene is *Aglaia*, *delectable and*
pleasant Conuersation, whose property it is to mooue a
kindly delight, and sometime not without laughter: Her
office to entertaine assemblies, and keepe societies
together with fayre familiarity. Her deuce within a Ring
of clouds, a Heart with shine about it, the worde,
CVRARVM NVBILA PELLO. An Allegory of *Cynthias* light,
which no lesse cleares the Skie, then her fayre Mirth
the heart.

3 The third, in discoulour'd Mantle spangled all ouer, is
Euphantaste, a well conceited Wittnesse, and imployde
in honouring the Courte with the ritches of her pure
Inuention. Her deuce vpon a *Petatus*, or Mercnrial Hat,
a *Crescent*. The worde; SIC LAVS INGENII: Inferring that
the praise and glory of wit, doth euer increase, as dooth
thy growing Moone.

4 The fourth in White is *Apheleia*, a Nymph as pure and
simple as the Soule, or as an abrase Table, and is
therefore called *Symlicity*; without foulds, without
pleights, without coulour, without counterfeit: and (to
speake plainely) Plainenesse it selfe. Her deuce is no
Deuce. The word vnder her siluer Shield: OMNIS ABEST
FVCVS, alluding to thy spotlesse selfe, who art as farre
from Impurity, as from Mortality.

My selfe (Coelestiall Goddess) more fit for the Court of
Cynthia, then the Arbors of *Cythere*, am call'd *Anteros*,
or *Loues enemy*; the more welcome therefore to thy
Court, and the fitter to conduct this *Quaternio*, who as
they are thy professed Votaries, and for that cause
aduersaries to *Loue*, yet thee (Perpetuall *Virgin*) they
both loue, and vow to loue eternally.

_____ [hell] [is] formidable.
Is not that *Amorphus* the Traueller?

_____ [with] [a] Measure?
Hedon, thy maister is next.

_____ [and] [cry] them?
No faith, but I haue a *Comedy* toward, that would not be lost for a kingdome.

_____ [prooue] [the] *Comedy*.
Mercury, I am studying how to match them.

_____ [them,] [were] harder.
It is the *Nymphes* must do it, I shall sport my selfe with their passions aboue measure.

_____ [for] [the] purpose.
O yes, here be of all sorts, Flightes, Rouers, and Butshafts. But I can wound with a Brandish, and neuer draw Bow for the matter.

_____ [you] [are] tedious.
It behoues me to be somewhat circumspect *Mercury*, for if *Cynthia* here the twange of my Bow, sheele go neare to whip me with the string; therefore to preuent that, I thus discharge a Brandish vpon—it makes no matter which of the couples: *Phantaste*, and *Amorphus* at you.

_____ [Feuer] [of] Affection?
As well as the winke of an Eye: but I pray thee hinder me not with thy prattle.

_____ [with] [the] Patient.
It wil tarry the rather, for the *Antiperistasis* wil keep it in.

_____ [see] [the] experiment.
Why their marrow boyles already, or they are all turn'd *Eunuchs*.

_____ [how] [they] doate?
What Prodigie is this? no Word of Loue? no Mention? no Motion?

_____ [not] [a] worde.
Are my Darts enchanted? is their vigor gone? is their vertue—

_____ [ha,] [ha,] ha.
Laughes *Mercury*?

_____ [Is] [*Cupid*] angry?
Hath he not cause, when his purpose is so deluded?

_____ [be] [intitled;] *Cupids*.
Doe not scorne vs *Hermes*.

_____ [in] [the] beginning.
You cannot tell: perhaps the Phisicke will not worke so soone vpon some, as vpon others. It may be the Rest are not so resty.

_____ [are] [the] remainder.
Ile trye: this is the same Shafte with which I wounded *Argurion*.

_____ [by] [these] Gallants.
loue *strike me into earth*: The Fountaine of Selfe-loue?

_____ [faint] [not] *Cupid*.
I remembred it not.

_____ [him] [you] personate.
Indignity not to be borne.

_____ [haue] [bin] forborne.
How might I reuenge my selfe on this insulting *Mercury*? ther's *Criticus* his Minion: he has not tasted of this water? it shall be so. Is *Criticus* turn'd Dotard on himselfe too?

_____ [cannot] [pierce] him.
As though there were one *Antidote* for these, & another for him?

_____ [and] [others] there?
They are diuine.

_____ [to] [be] so.
But that shall not serue him.

_____ [of] [a] Multitude.
One is more then a Multitude.

Exit

1.2 'Polish' (*The Magnetic Lady*)

<i>Mag. Lady</i>		Act 1								Act 2								Act 3								Act 4									Act 5										
Scenes	In	1	2	3	4	5	6	7	In	1	2	3	4	5	6	7	In	1	2	3	4	5	6	7	8	In	1	2	3	4	5	6	7	8	9	10	Ep								
Lady Loadstone				X	X	X	X	X				X	X	X				X								X					X	X	X			X	X								
Polish				X	X					X	X	X	X					X	X						X		X			X		X	X			X	X								
Placentia									X	X	X	X	X					X									X			X							X								
Pleasance									X	X	X					X	X	X								X	X	X			X					X	X								
Keep									X	X							X	X	X	X	X	X	X		X			X		X		X			X	X									
Chair																				X					X			X		X					X	X									
Compass		X	X			X	X	X					X	X	X		X	X	X	X	X	X	X	X	X	X		X			X		X			X	X								
Ironsides		X	X			X	X	X						X			X		X	X						X				X			X			X	X								
Palate			X	X	X	X	X	X					X	X	X										X	X	X								X	X									
Rut			X	X	X	X	X			X	X	X	X					X	X															X	X	X									
Item																	X	X	X								X				X	X	X	X	X		X								
Sir Diaphonus						X	X					X	X					X	X	X					X											X									
Practice						X	X						X	X	X			X		X	X	X		X	X	X		X			X				X	X									
Interest						X							X	X				X	X			X				X				X	X	X	X	X	X		X								
Bias						X							X	X	X				X	X	X				X									X	X		X								
Needle									X	X							X				X	X			X		X				X	X				X									
Varlet																																					X								
Probee	X							X									X									X											X								
Damplay	X							X									X									X											X								
Boy	X							X									X									X											X								

Table 2: Presence sheet for *The Magnetic Lady*

_____ [it] [be] long.

Alas, they are both dead, and 't please you; But,
Your Ladiship meanes well, and shall meane well,
So long as I live. How does your fine Neice?
My charge, Mistris *Placentia Steele*?

_____ [is] [not] well.

Not well?

_____ [the] [greene] sicknesse!

'Od sheild!

_____ [Her] [noble] Aunt.

Shee is a noble Aunt!

And a right worshipfull Lady, and a vertuous;
I know it well!

_____ [your] [betters] speake.

Sir I will speake, with my good Ladies leave,
And speake, and speake againe; I did bring up
My Ladies Neice, Mrs. *Placentia Steele*,
With my owne Daughter (who's *Placentia* too)
And waits upon my Lady, is her woman:
Her Ladiship well knowes M^{rs}. *Placentia*
Steele (as I said) her curious Neice, was left
A Legacie to me; by Father, and Mother
With the Nurse, *Keepe*, that tended her: her Mother
Shee died in Child-bed of her, and her Father
Liv'd not long after: for he lov'd her Mother!
They were a godly couple! yet both di'd,

(As wee must all.) No creature is immortall;
I have heard our Pastor say; no, not the faithfull!
And they did die (as I said) both in one moneth.

_____ [spend] [breath] thus.

And did bequeath her, to my care, and hand,
To polish, and bring up. I moulded her,
And fashion'd her, and form'd her; she had the sweat
Both of my browes and braines. My Lady knowes it
Since she could write a quarter old.

_____ [be] [she] has.

Sir sixteene thousand pound
Was then her portion! for she was, indeed,
Their only child! and this was to be paid
Vpon her marriage, so she married still
With my good Ladies liking here, her Aunt:
(I heard the Will read) Mr. *Steele* her father,
The world condemn'd him to be very rich,
And very hard, and he did stand condemn'd
With that vaine world, till, as 'twas 'prov'd, after,
He left almost as much more to good uses
In Sir *Moath Interests* hands, my Ladies brother,
Whose sister he had married: He holds all
In his close gripe. But Mr. *Steele*, was liberall,
And a fine man; and she a dainty Dame,
And a religious, and a bountifull—
You knew her Mr. *Compass*?

_____ [confesse] [without] it.
 And her husband,
 What a fine couple they were? and how they liv'd?

_____ Yes.
 And lov'd together, like a paire of Turtles?

_____ Yes.
 And feasted all the Neighbours?

_____ [for] [the] body!
 She would dispute with the Doctors of Divinity
 At her owne table! and the Spittle Preachers!
 And find out the *Armenians*.

_____ [The] *Armenians*?
 I say the *Armenians*.

_____ [say] [so] too!
 So Mr. *Polish* call'd 'hem, the *Armenians*!

_____ [did] [he] not?
 Yes, he knew 'hem,
 And so did Mistris *Steele*! she was his Pupill!
 The *Armenians*, he would say, were worse then Papists!
 And then the *Persians*, were our Puritanes,
 Had the fine piercing wits!

_____ [who,] [the] *Medes*?
 The midle men, the Luke-warme Protestants?

_____ [Out,] out.
 Sir she would find them by their branching:
 Their branching sleeves, brancht cassocks, and brancht
 doctrine,
 Beside their Texts.

_____ [Confute] [her] Parson.
 I respect no Persons,
 Chaplins, or Doctors, I will speake.

_____ [here,] [to] bate?
 Sir I am mad, in truth, and to the purpose;
 And cannot but be mad; to heare my Ladies
 Dead sister sleighted, witty Mrs. *Steele*!

_____ [Assure] [your] selfe.
 She was both witty, and zealous,
 And lighted all the Tinder o' the truth,
 (As one said) of Religion, in our Parish:
 Shee was too learn'd to live long with us!
 She could the Bible in the holy tongue:
 And reade it without pricks: had all her *Masoreth*;
 Knew *Burton*, and his Bull; and scribe *Prin-Gent*!
Fraesto-be-gon: and all the Pharisees.

_____ [charge,] [my] Neice.
 I shall obey
 If your wise Ladiship thinke fit: I know,
 To yeild to my Superiors.

_____ [Here's] [my] Mother.
 How now, my dainty charge, and diligent Nurse?
 What were you chanting on? (God blesse you Maiden.)

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

_____ [A] [*remora*] Mistris!
 How now goody Nurse?
 Dame *Keepe* of *Katernes*? what? have you an oare
 I' the Cockboat, 'cause you are a Saylor's wife?
 And come from *Shadwell*? I say a *remora*:
 For it will stay a Ship, that's under Saile!
 And staies are long, and tedious things to Maids!
 And maidens are young ships, that would be sailing,
 When they be rigg'd: wherefore is all their trim else?

_____ [to] [be] staid—.
 The stay is dangerous:
 You know it Mrs. *Needle*.

_____ [she] [can] recover.
 Say you so, Sir?

_____ [Doctor] [saies] so.
 Sayes his worship so?
 I warrant 'hem he sayes true, then; they sometimes
 Are Sooth-sayers, and alwayes cunning men.
 Which Doctor was it?

_____ [a] [true] stone-Doctor.
 Why? heare you, Nurse? How comes this geare to passe?
 This is your fault in truth: It shall be your fault,
 And must be your fault: why is your Mistris sicke?
 Shee had her health, the while shee was with me.

_____ [doe] [my] duty.
 You must doe more then your dutie, foolish Nurse:
 You must doe all you can; and more then you can,
 More then is possible: when folkes are sick,
 Especially, a Mistris; a young Mistris.

Exit

_____ [cannot] [doe] that
Doctor *Doo-all* can doe it. Thence he's call'd so.

_____ [what's] [hee] call'd?
Doctor, doe all you can,
I pray you, and beseech you, for my charge, here.

_____ [loves] [my] Neice.
I know you can doe all things, what you please, Sir,
For a young Damsel, my good Ladies Neice, here!
You can doe what you list.

_____ [Peace] *Tiffany*.
Especially in this new case, o' the Dropsie.
The Gentlewoman (I doe feare) is leven'd.

_____ [Leven'd?] [what's] that?
Puft, blowne, and't please your worship.

_____ English—.
Tainted (and't please you) some doe call it.
She swels, and swels so with it—.

_____ [her] [a] husband.
Yes,
I say so Mr. *Doctor*, and betimes too.

_____ [Gleeke,] [or] Crimpe.
Your Ladiship sayes right, Crimpe, sure, will cure her.

_____ [dropt] [her] *Timpane*.
Must she then drop it?

_____ [thanke] [the] Doctor.
Wee all shall thanke him. But, deare Madam, thinke,
Resolve upon a man, this day.

_____ [in] [all] cases.
O, that
Will be a worke of time; she may be old
Before her husband rise to a chiefe Judge;
And all her flower be gone: No, no, a Lady
O' the first head I'd have her; and in Court:
The Lady *Silk-worme*, a *Diaphanous* Lady:
And be a Vi-countesse to carry all
Before her (as wee say) her Gentleman-usher:
And cast off Pages, bare, to bid her Aunt
Welcome unto her honour, at her lodgings.

_____ [My] [zealous] Gossip.
O, you shall precede her:
You shall be a Countesse! Sir *Diaphanous*,
Shall get you made a Countesse! Here he comes;
Has my voice certaine: O fine Courtier!
O blessed man! the bravery prick't out,
To make my dainty charge, a Vi-countesse!
And my good Lady, her Aunt, Countesse at large!

_____ [You'l] [heare] more.
Why, now your Ladiship is free to choose,
The Courtier Sir *Diaphanous*: he shall doe it,
Ile move it to him my selfe.

_____ [move] [to] him?
The making you a Countesse.

_____ [from] [a] discharge.
Sir, doe but make her worshipfull Aunt a Countesse,
And she is yours: her Aunt has worlds to leave you!
The wealth of six East *Indian* Fleets at least!
Her Husband, Sir *Iohn Loadstone*, was the Governour
O' the Company, seven yeares.

_____ [in] [seven] yeares?
I cannot tell,
I must attend my Gossip, her good Ladiship.

Exit

_____ [looke] [to] her.
How doe you sweet charge?

_____ [in] [a] sweat.
I, and a faint sweat mary.

Exit

_____ [A] [little] about.
But there's Sir *Moath* your brother
Is falne into a fit o' the *happyplexe*,
It were a happy place for him, and us,
If he could steale to heaven thus: All the house
Are calling Mr. Doctor, Mr. Doctor.
The *Parson* he has gi'n him gone, this halfe houre;
Hee's pale in the mouth already, for the feare
O' the fierce Captaine.

Exit

_____ [swear] [you] did.
What a brave man's a Doctor,
To beat one into health! I thought his blowes
Would eene ha' kild him: hee did feele no more
Then a great horse.

_____ [And] [soone] recover'd!
Where there are meanes, and Doctors, learned men,
And their Apothecaries, who are not now,
(As *Chawcer* sayes) their friendship to begin.
Well, could they teach each other how to win
I'their swath bands—.

_____ [else] [your] absence.
Nay, I know when to hold my peace.

_____ [pro] [captu] recipientis.
All errant learned men, how they 'spute Latine.

_____ [fit] [then] ever.
Who?

_____ [Your] charge.
Come away Gentlemen.

Exit

_____ [Baser] [then] money.

Out thou catife witch!

Baud, Beggar, Gipse: Any thing indeed,

But honest woman.

_____ [The] [Gossips] out!

Thou art a Traytor to me,

An *Eve*, the *Apul*, and the Serpent too:

A Viper, that hast eat a passage through me,

Through mine owne bowels, by thy retchlesnesse.

_____ [hearken] [to] it.

Did I trust thee, wretch,

With such a secret, of that consequence,

Did so concerne me, and my child, our livelihood,

And reputation? And hast thou undone us?

By thy connivence, nodding in a corner,

And suffering her begot with child so basely?

Sleepie unlucky Hag! Thou bird of night,

And all mischance to me.

_____ [Her] Daughter.

Softly Divell, not so low'd,

You'd ha' the house heare, and be witnesse, would you?

_____ [such] [a] pride--.

What will you doe?

_____ [children] [in] 'hem.

Not so high!

_____ [worth] [the] discovery;

And must you be thus lowd?

_____ [away] [my] selfe.

Didst thou not sweare

To keepe it secret? and upon what booke?

(I doe remember now) *The Practice of Piety*.

_____ [comes] [too] late.

What have I done? Conjur'd a spirit up

I sha' not lay againe? drawne on a danger,

And ruine on my selfe thus, by provoking

A peevish foole, whom nothing will pray of,

Or satisfie I feare? Her patience stirr'd,

Is turn'd to fury. I have run my Barke,

On a sweet Rock, by mine owne arts, and trust:

And must get off againe, or dash in peeces.

Exit

_____ [up] [one] another?

Blessed woman?

Blest be the Peace-maker.

_____ [shee'll] [right] me.

Good gentle *Keepe*, I pray thee Mistris Nurse,

Pardon my passion, I was misadvis'd,

Be thou yet better, by this grave sage woman,

Who is the Mother of Matrons, and great persons,

And knowes the world.

_____ [I] [know] something—.

Put your somethings.

Together then.

_____ [seeme] [most] curious.

Breath of an Oracle!

You shall be my deare Mother; wisest woman

That ever tip'd her tongue, with point of reasons,

To turne her hearers! Mistris *Keepe*, relent,

I did abuse thee; I confesse to pennance:

And on my knees aske thee forgivenessse.

Exit

_____ [love] [and] honour.

O! gi' you joy *Madamoiselle Compasse!*

You are his Whirle-poole now: all to be married,

Against your Mothers leave, and without counsell!

H' has fish'd faire, and caught a Frog, I feare it.

What fortune ha' you to bring him in dower?

You can tell stories now: you know a world

Of secrets to discover.

_____ [Any] thing.

No, you shall not, Ile take order.

Goe, get you in there: It is *Ember-weeke!*

Ile keepe you fasting from his flesh a while.

_____ [view'd] [her] *Linnen*.

You ha' done a Miracle, Mother *Chaire*.

_____ [my] [Cawdle] heartily.

It shall be thank'd, and you too, wisest Mother;

You shall have a new, brave, foure-pound Beaver hat,

Set with enamell'd studs, as mine is here:

And a right paire of Cristall Spectacles,

Cristall o' th' Rock, thou mighty Mother of Dames,

Hung in an Ivory Case, at a gold Belt,

And silver Bels to gingle, as you pase

Before your fiftie Daughters in procession

To Church, or from the Church.

_____ [to] [give] 'hem.

Come sweet Charge,

You shall present your selfe about the house,

be confident, and beare up; you shall be seene.

Exit

_____ [That] [creeps] before.

I knew the Gentlewoman;

Alderman *Parrots* Widow, a fine Speaker,

As any was i' the Clothing, or the Bevy;

She did become her scarlet, and black Velvet,

Her greene, and purple—

_____ [all] [thy] lights.

She dwelt in *Doo-little* Lane, a top o'the hill there;

I' the round Cage, was after Sir *Chime Squirrel*'s.

Shee would eate nought but Almonds, I assure you.

_____ [tale,] [tother] way.
 You are a foule mouth'd, purging, absurd Doctor;
 I tell you true, and I did long to tell it you.
 You ha'spread a scandall i' my Ladies house here,
 On her sweet Neice, you never can take off
 With all your purges, or your plaister of Oathes;
 Though you distill your Dam-me, drop by drop,
 I' your defence. That she hath had a Child,
 Here she doth spit upon thee, and defie thee;
 Or I do't for her.

_____ [her] [unto] *Bet'lem*.
 Goe thou thither,
 That better hast deserv'd it, shame of Doctors:
 Where could she be deliver'd? by what charme?
 Restor'd to her strength so soone? who is the Father?
 Or where the Infant? Aske your Oracle,
 That walkes, and talkes in his sleepe.

_____ [o'] [the] Counsels?
 I, sweet Mr. *Compasse*?
 I honour you, and your wife.

_____ [hid] [my] wife?
 I hide your wife?

_____ [i'] [the] house.
 Why should I hide your wife, good Mr. *Compasse*?

_____ [a] [busines,] throughly.
 You may say what you will: yo' are Mr. *Compasse*,
 And carry a large sweep, Sir, i' your Circle.

Exit

_____ [to] [her] too?
 Pretending! Sir, I am her Mother, and challenge
 A right, and power for what I have done.

_____ [*Pleasance*;] [*Pleasance*,]
Placentia.
 How knowes he this?

_____ [close] [thy] impiety.
 Ha' you told this?

_____ [a] [cunning] man.
 A cunning foole,
 If that be all.

_____ [that] [too,] Gossip;
 This's like all the rest of Mr. *Compasse*.

_____ [but] [the] truth.
 I scorne to be prevented of my glories.
 I plotted the deceit, and I will owne it.
 Love to my Child, and lucre of the portion
 Provok'd me; wherein though th'event hath fail'd
 In part, I will make use of the best side.

This is my Daughter, and she hath had a Child
 This day, unto her shame, I now professe it.)
 By this meere false-stick Squire *Needle*, but
 Since this wise Knight, hath thought it good to change
 The foolish Father of it, by assuring
 Her to his deare friend, Mr. *Bias*; and him
 Againe to her, by clapping of him on
 With his free promise of ten thousand pound,
 Afore so many witnesses.

_____ [And] [I] another.
 I should be unnaturall
 To my owne flesh, and blood, would I not thanke him.
 I thanke you Sir: and I have reason for it.
 For here your true Neice stands, fine Mrs. *Compasse*.
 (Ile tell you truth, you have deserv'd it from me.)
 To whom you are by bond engag'd to pay
 The sixteene thousand pound, which is her portion,
 Due to her husband, on her marriage-day.
 I speake the truth, and nothing but the truth.

_____ [With] [these] conditions.
 Will you leave her then?

Exit

1.3 'Adam Overdo' (*Bartholomew Fair*)

<i>Bart. Fair</i>		Act 1						Act 2						Act 3						Act 4						Act 5					
Scenes	Ind	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6
John Littlewit		X	X	X	X	X	X								X				X					X					X	X	X
Solomon							X																								
Win Littlewit		X	X	X	X	X	X								X				X					X					X	X	X
Dame Purecraft							X								X				X	X					X		X				X
Busy							X								X				X	X					X					X	X
Winwife			X	X	X	X						X			X	X	X	X				X					X		X	X	X
Quarlous				X	X	X					X				X	X	X	X				X	X		X		X				X
Cokes						X							X					X	X		X	X							X	X	X
Wasp					X	X							X					X	X					X		X			X	X	X
Overdo								X	X	X	X	X	X			X		X		X					X		X	X	X	X	X
Dame Overdo						X							X					X	X					X	X					X	X
Grace						X							X					X	X				X					X		X	X
Leatherhead									X	X	X	X		X	X	X	X	X	X							X			X	X	X
Joan Trash									X	X	X	X		X	X	X	X	X	X												
Edgeworth											X	X	X					X				X	X	X		X				X	X
Nightingale									X		X	X	X						X			X									X
Ursula									X	X	X	X			X									X	X						X
Mooncalf									X	X	X	X			X																
Knockem										X	X	X			X				X					X	X	X				X	X
Val Cutting																								X							
Captain Whit														X	X									X	X	X				X	X
Alice																								X							
Troubleall																			X	X	X				X						X
Bristle														X					X				X	X							
Haggis														X					X				X	X							
Poacher																			X	X											
Costermonger									X	X	X	X	X									X									
Tinderbox-man											X	X	X																		
Corn-cutter											X	X	X																		
Nordern																								X							
Puppy																								X							
Sharkwell																										X		X	X	X	X
Filcher																										X		X	X	X	X
Stage-keeper	X																														
Book-holder	X																														
Scrivener	X																														

Table 3: Presence sheet for *Bartholomew Fair*

Well, in Iustice name, and the Kings; and for the common-wealth! defie all the world, *Adam Ouerdoo*, for a disguise, and all *story*; for thou hast fitted thy selfe, I sweare; faine would I meet the *Linceus* now, that Eagles eye, that peircing *Epidaurian* serpent (as my *Quint*. *Horace* cal's him) that could discover a Iustice of Peace, (and lately of the *Quorum*) vnder this couering. They may haue seene many a foole in the habite of a Iustice; but neuer till now, a Iustice in the habit of a foole. Thus must we doe, though, that wake for the publike good: and thus hath the wise Magistrate done in all ages. There is a doing of right out of wrong, if the way be found. Neuer shall I enough commend a worthy

worshipfull man, sometime a capitall member of this City, for his high wisdom, in this point, who would take you, now the habit of a Porter; now of a Carman; now of the Dog-killer, in this moneth of *August*; and in the winter, of a Seller of tinder-boxes; and what would hee doe in all these shapes? mary goe you into euery Alehouse, and down into euery Celler; measure the length of puddings, take the gage of blacke pots, and cannes, I, and custards with a sticke; and their circumference, with a thrid; weigh the loaves of bread on his middle-finger; then would he send for 'hem, home; giue the puddings to the poore, the bread to the hungry, the custards to his children; breake the pots,

and burne the cannes, himselfe; hee Would not trust his corrupt officers; he would do't himselfe. would all men in authority would follow this worthy president! For (alas) as we are publike persons, what doe we know? nay, what can wee know? wee heare with other mens eares; wee see with other mens eyes? a foolish Constable, or a sleepy Watchman, is all our information, he slanders a Gentleman, by the vertue of his place, (as he calls it) and wee by the vice of ours, must beleue him. As a while agoe, they made mee, yea me, to mistake an honest zealous Pursiuant, for a *Seminary*: and a proper yong Batcheler of Musicke, for a Bawd. This wee are subiect to, that liue in high place, all our intelligence is idle, and most of our intelligencers, knaues: and by your leaue, ourselues, thought little better, if not errant fooles, for beleueing 'hem. I *Adam Ouerdoo*, am resolu'd therefore, to spare spy-money hereafter, and make mine owne discoueries. Many are the yeerely enormities of of this *Fayre*, in whose courts of *Pye-pouldres* I haue had the honour during the three dayes sometimes to sit as Iudge. But this is the speciall day for detection of those foresaid enormities. Here is my blacke booke, for the purpose; this the cloud that hides me: vnder this couert I shall see, and not be seene. On *Iunius Brutus*. And as I began, so I'll end: in Iustice name, and the Kings; and for the Common-wealth.

_____ [honey,] [you] know.
I! haue I met with enormity, so soone?

_____ [I,] [charme] me?
I am glad, to heare, my name is their terror, yet, this is doing of Iustice.

_____ [Fill,] [Stote:] fill.
This Pig-woman doe I know, and I will put her in, for my second enormity, shee hath beene before mee, *Punke*, *Pinnace* and *Bawd*, any time these two and twenty yeeres, vpon record i'the *Pie-poudres*.

_____ [drinke] [of] Ale.
This is the very *wombe*, and *bedde* of enormitie! grosse, as her selfe! this must all downe for enormity, all, every whit on't.

_____ [more] [for] that.
O Tempora! O mores! I would not ha' lost my discouery of this one grieuance, for my place, and worship o'the *Bench*, how is the poore subiect abus'd, here! well, I will fall in with her, and with her *Moone-calfe*, and winne out wonders of enormity. By thy leaue, goodly woman, and the fatnesse of the *Fayre*: oyle as the Kings constables Lampe, and shining as his Shooing-horne! hath thy Ale vertue, or thy Beere strength? that the tongue of man may be tickled? and his palat pleas'd in the morning? let thy pretty Nephew here, goe search and see.

_____ [disciples,] [i' my] dayes!

Let me drinke, boy, with my loue, thy Aunt, here; that I may be eloquent: but of thy best, lest it be bitter in my mouth, and my words fall foule on the *Fayre*.

_____ [Beere?] [Master] *Arthur*?
Thy best, pretty stripling, thy best; the same thy Doue drinketh, and thou drawest on holy daies.

_____ [handsell] [is] lucky.
Bring both, child. Ale for *Arthur*, and Beere for *Bradley*. Ale for thine Aunt, boy. My disguise takes to the very wish, and reach of it. I shall by the benefit of this, discouer enough, and more: and yet get off with the reputation of what I would be. A certaine midling thing, betweene a foole and a madman.

_____ [good] [words] *Vrs*.
Another speciall enormitie. A cutpurse of the sword! the boote, and the feather! those are his marks.

_____ [and] [no] vapours!
Dost thou heare, boy? (there's for thy Ale, and the remnant for thee) speake in thy faith of a faucet, now; is this goodly person before vs here, this vapours, a knight of the knife?

_____ [that,] [Master] *Arthur*?
I meane a child of the horne-thumb, a babe of booty, boy; a cutpurse.

_____ [a] [horse-courser,] Sir.
Thy dainty dame, though, call'd him cutpurse.

_____ [battens] [with] it.
Here might I ha' beene deceiu'd, now: and ha' put a fooles blot vpon my selfe, if I had not play'd an after game o' discretion.

_____ [sayes] [my] Secretarie?
Childe o'the bottles, what's he? what he?

_____ [are] [neuer] asunder.
What pittie 'tis, so ciuill a young man should haunt this debauched company? here's the bane of the youth of our time apparant. A proper penman, I see't in his countenance, he has a good Clerks looke with him, and I warrant him a quicke hand.

_____ [tabacco] [Master] *Arthur*?
No, boy, let my meditations alone.

_____ [an] [Oration,] now.
If I can, with this daies trauell; and all my policy, but rescue this youth, here out of the hands of the lewd man, and the strange woman. I will sit downe at night; and say with my friend *Ouid*, *Iam{que} opus exegi, quod nec Pouis ira, nec ignis, &c.*

_____ [at] [your] seruice,
Ha, sweete nature! what Goshawke would prey vpon such a Lambe?

_____ [Punque,] [cold,] Sir.

There's for me, Punque! and Pigge!

_____ [What's] [the] matter?
Goodly woman!

_____ [shine] [*Vrsa*] *maior*.
These are the fruites of bottle-ale, and tabacco! the
fome of the one, and the fumes of the other! Stay young
man, and despise not the wisdom of these few
hayres, that are growne gray in care of thee.

_____ [into] [doings] presently.
Thirst not after that frothy liquor, Ale: for, who knowes,
when hee openeth the stopple, what may be in the
bottle? hath not a Snaile, a Spider, yea, a Neuft bin
found there? thirst not after it, youth: thirst not after it.

_____ [O,] [good] *Numps*!
Neither doe thou lust after that tawney weede, tabacco.

_____ [Braue] words!
Whose complexion is like the Indians that vents it!

_____ [braue] [words,] Sister?
And who can tell, if, before the gathering, and making vp
thereof, the *Alligarta* hath not piss'd thereon?

_____ [sattin] [doublet,] *Numps*.
The creeping venome of which subtile serpent, as some
late writers affirme; neither the cutting of the perrillous
plant, nor the drying of it, nor the lighting, or burning,
can any way perssway or, asswage.

_____ [is't] [not] Sister?
Hence it is, that the lungs of the Tabacconist are rotted,
the Liuer spotted, the braine smoak'd like the backside
of the Pig-womans Booth, here, and the whole body
within, blacke, as her Pan, you saw e'en now, without.

_____ [Yes,] Sir.
Nay, the hole in the nose heere, of some tabacco-takers,
or the third nostrill, (if I may so call it) which makes, that
they can vent the tabacco out, like the Ace of clubs, or
rather the Flower-de-lice, is caused from the tabacco,
the meere tabacco! when the poore innocent pox,
hauing nothing to doe there, is miserably, and most
vnconscionably slander'd.

_____ [our] [first] fairing.
But what speake I of the diseases of the body, children
of the *Fayre*?

_____ [Sister.] [Braue] i'faith!
Harke, O, you sonnes and daughters of Smithfield! and
heare what mallady it doth the minde: It causeth
swearing, it causeth swaggering, it causeth snuffling, and
snarling, and now and then a hurt.

_____ [when] [he] speaks.
Looke into any Angle o'the towne, (the Streights, or the
Bermuda's) where the quarrelling lesson is read, and
how doe they entertaine the time, but with bottle-ale,

and tabacco? The Lecturer is o'one side, and his Pupils
o'the other; But the seconds are still bottle-ale, and
tabacco, for which the Lecturer reads, and the Nouices
pay. Thirty pound a weeke in bottle-ale! forty in
tabacco! and ten more in Ale againe. Then for a sute to
drinke in, so much, and (that being slauer'd) so much for
another sute, and then a third sute, and a fourth sute!
and still the bottle-ale slauereth, and the tabacco
stinketh!

_____ [a] [Booth?] Sir?
I will conclude briefly—

_____ [to] [begin] with.
Hold thy hand, childe of wrath, and heyre of anger,
make it not Childermasse day in thy fury, or the feast of
the French *Bartholmew*, Parent of the of the Massacre.

_____ [I'll] [coole] you.
Murther, murther, murther.

Exit

_____ [waspe,] [ere] while.
I will make no more orations, shall draw on these
tragicall conclusions. And I begin now to thinke, that by
a spice of collaterall lustice, *Adam Ouerdoo*, deseru'd
this beating; for I the said *Adam*, was one cause (a by-
cause) why the purse was lost: and my wiues brothers
purse too, which they know not of yet. But I shall make
very good mirth with it, at supper, (that will be the
sport) and put my little friend, M^r *Humphrey Wasp's*
choler quite out of countenance. When, sitting at the
vpper end o'my Table, as I vse, & drinking to my brother
Cokes, and M^{rs}. *Alice Ouerdoo*, as I wil, my wife, for their
good affectio~ to old *Bradley*, I deliuer to'hem, it was I,
that was cudgell'd, and shew 'hem the marks. To see
what bad euent may peepe out o'the taile of good
purposes! the care I had of that ciuill yong man, I tooke
fancy to this morning, (and haue not left it yet) drew me
to that exhortation, which drew the company, indeede,
which drew the cut-purse; which drew the money;
which drew my brother *Cokes* his losse; which drew on
Wasp's anger; which drew on my beating: a pretty
gradation! And they shall ha' it i'their dish, i'faith, at
night for fruit: I loue to be merry at my Table. I had
thought once, at one speciall blow he ga'me, to haue
reuealed my selfe? but then (I thank thee fortitude) I
remembred that a wise man (and who is euer so great a
part, o'the Commonwealth in himselfe) for no particular
disaster ought to abandon a publike good designe. The
husbandman ought not for one vnthankful yeer, to
forsake the plough; The Shepheard ought not, for one
scabb'd sheep, to throw by his tar-boxe; The Pilot ought
not for one leake i'the poope, to quit the Helme; Nor the
Alderman ought not for one custerd more, at a meale,
to giue vp his cloake; The Constable ought not to breake
his staffe, and forswear the watch, for one roaring
night; Nor the Piper o'the Parish (*Vt paruis componere*

magna solebam) to put vp his pipes, for one rainy Sunday. These are certaine knocking conclusions; out of which, I am resolu'd, come what come can, come beating, come imprisonment, come infamy, come banishment, nay, come the rack, come the hurdle, (welcome all) I will not discouer who I am, till my due time; and yet still, all shall be, as I said euer, in Iustice name, and the King's, and for the Common-wealth.

Exit

_____ [any] [thing,] I!
I Cannot beget a *Proiect*, with all my politicall braine, yet; my *Proiect* is how to fetch off this proper young man, from his debauched company: I haue followed him all the *Fayre* ouer, and still I finde him with this songster: And I begin shrewdly to suspect their familiarity; and the young man of a terrible taint, *Poetry!* with which idle disease, if he be infected, there's no hope of him, in a state-course. *Actum est*, of him for a common-wealths-man: if hee goe to't in *Rime*, once.

_____ [to] [follow] it.
It doth discouer enormitie, I'le marke it more: I ha' not lik'd a paltry piece of poetry, so well a good while.

_____ [you] [aedified] *Numps?*
Indeed hee do's interrupt him, too much: There *Numps* spoke to purpose.

_____ [cutting] [a] *purse*.
An excellent ballad! an excellent ballad!

_____ [Away] [Asse,] away.
I shall be beaten againe, if I be spi'd.

_____ [be] [silenc'd] quickly.
What doe you meane? sweet buds of gentility.

_____ [*Ouerdoo*] [calls] him.)
Mine owne words turn'd vpon mee, like swords.

Exit

_____ [pinnes,] [I] wusse.
What should hee be, that doth so esteeme, and aduance my warrant? he seemes a sober and discreet person! it is a comfort to a good conscience, to be follow'd with a good fame, in his sufferings. The world will haue a pretty tast by this, how I can beare aduersity: and it will beget a kind of reuerence, toward me, hereafter, euen from mine enemies, when they shall see I carry my calamity nobly, and that it doth neither breake mee, nor bend mee.

_____ [in] [your] legge?
That I will, cheerefully.

_____ [both] [fast] enough.

In the mid'st of this tumult, I will yet be the *Author* of mine owne rest, and not minding their fury, sit in the stockes, in that calme, as shall be able to trouble a *Triumph*.

_____ [by] [Iustice] *Ouerdoo*.
Ha!

_____ [without] [his] warrant.
If this be true, this is my greatest disaster! how am I bound to satisfie this poore man, that is of so good a nature to mee, out of his wits! where there is no roome left for dissembling.

_____ [by] [your] leaue.
Doe I heare ill o'that side, too?

_____ [marke] [that] too.
I will be more tender hereafter. I see compassion may become a *Iustice*, though it be a weaknesse, I confesse; and neerer a vice, then a vertue.

Exit

_____ [in] [your] affliction?
I doe not feele it, I doe not thinke of it, it is a thing without mee: *Adam*, thou art about these battries, these contumelies. *In te manca ruit fortuna*, as thy friend *Horace* saies; thou art one, *Quem neque pauperies, neque mors, neque vincula terrent*. And therefore as another friend of thine saies, (I thinke it be thy friend *Persius*) *Non te quaesiuers extra*.

_____ [I] [look'd] for.
Ha!

_____ [here's] [my] warrant.
Alas poore wretch! how it eames my heart for him!

_____ [now,] [then] afore.
I shall not breath in peace, till I haue made him some amends.

Exit

_____ [pence,] [an'we] can.
This later disguise, I haue borrow'd of a Porter, shall carry me out to all my great and good ends; which how euer interrupted, were neuer destroyed in me: neither is the houre of my seuerity yet come, to reueale my selfe, wherein cloud-like, I will breake out in raine, and haile, lightning, and thunder, vpon the head of enormity. Two maine works I haue to prosecute: first, one is to inuent some satisfaction for the poore, kinde wretch, who is out of his wits for my sake, and yonder I see him comming, I will walke aside, and proiect for it.

_____ [I] [zealously] desire.
Sir, let mee speake with you.

_____ [By] [whose] warrant?

The warrant that you tender, and respect so; *Iustice Ouerdoo's*! I am the man, friend *Trouble-all*, though thus disguis'd (as the carefull *Magistrate* ought) for the good of the Republique, in the *Fayre*, and the weeding out of enormity. Doe you want a house or meat, or drinke, or cloathes? speake whatsoever it is, it shall be supplied you, what want you?

_____[but] [your] *warrant*.
My *warrant*? for what?

_____[be] [gone,] Sir.
Nay, I pray thee stay, I am serious, and haue not many words, nor much time to exchange with thee; thinke what may doe thee good.

_____[that] [I] know.
If it were to any end, thou should'st haue it willingly.

_____[let] [me] goe.
Alas! thou shalt ha' it presently- I'll but step into the Scriueners, hereby, and bring it. Doe not go away.

Exit

_____[is] [come] already!
Looke thee! heere is my hand and seale, *Adam Ouerdoo*, if there be any thing to be written, aboue in the paper, that thou want'st now, or at any time hereafter; thinke on't; it is my deed, I deliuer it so, can your friend write?

_____[all] [is] well.
With all my heart.

_____[I] [would] else?
Looke you, there it is; and I deliuer it as my deede againe.

_____[proceed] [in] madnesse.
Well, my conscience is much eas'd; I ha' done my part, though it doth him no good, yet *Adam* hath offer'd satisfaction! The sting is remoued from hence: poore man, he is much alter'd with his affliction, it has brought him low! Now, for my other worke, reducing the young man (I haue follow'd so long in loue) from the brinke of his bane, to the center of safety. Here, or in some such like vaine place, I shall be sure to finde him. I will waite the good time.

_____[please] [your] worship.
My phantasticall brother in Law, Master *Bartholmew Cokes*!

_____[of] [the] quality.
I, the fauouring of this licencious quality, is the consumption of many a young Gentleman; a pernicious enormity.

_____[him,] [me] thinkes.

My ward, *Mistresse Grace* in the company of a stranger? I doubt I shall be compell'd to discover my selfe, before my time!

_____[very] [good] vapours.
Here is my care come! I like to see him in so good company; and yet I wonder that persons of such fashion, should resort hither!

_____[the] [true] vapour.
Yea, I will obserue more of this: is this a *Lady*, friend?

_____[eder-oder] [on] 'hem!
I? This will prooue my chieftest enormity: I will follow this.

_____[with] [the] Play!
Stay, now do I forbid, I *Adam Ouerdoo*! sit still, I charge you.

_____[Iustice] *Ouerdoo*!
It is time, to take Enormity by the fore head, and brand it; for, I haue discover'd enough.

_____[Ouerdoo] [for] it.
Peace good *Trouble-all*; come hither, and you shall trouble none. I will take the charge of you, and your friend too, you also, young man shall be my care, stand there.

_____[feare] [o'the] Cage.
Stay, is not my name your terror?

_____[not] [see] *Win*?
If this graue Matron be your mother, Sir, stand by her, *Et digito compesce labellum*, I may perhaps spring a wife for you, anone. Brother *Bartholmew*, I am sadly sorry, to see you so lightly giuen, and such a *Disciple* of enormity: with your graue Gouvernour *Humphrey*: but stand you both there, in the middle place; I will reprehend you in your course. *Mistresse Grace*, let me rescue you out of the hands of the stranger.

_____[kinsman] [of] hers.
Are you so? of what name, Sir?

_____[Winwife,] Sir:
Master *Winwife*? I hope you haue won no wife of her, Sir. If you haue, I will examine the possibility of it, at fit leasure. Now, to my enormities: looke vpon mee, O *London*! and see mee, O *Smithfield*; The *example of Iustice*, and *Mirror of Magistrates*: the true top of formality, and scourge of enormity. Harken vnto my labours, and but obserue my *discoveries*; and compare *Hercules* with me, if thou dar'st, of old; or *Columbus*; *Magellan*; or our countrey man *Drake* of later times: stand forth you weedes of enormity, and spread. First, *Rabbi Busy*, thou *superlunaticall* hypocrite, next, thou other extremity, thou prophane professor of *Puppetry*, little better then *Poetry*: then thou strong Debaucher, and Seducer of youth; witnesse this easie and honest young man: now thou *Esquire* of Dames, *Madams*, and

twelue-penny *Ladies*: now my greene *Madame* her selfe,
of the price. Let mee vnmasque your *Ladiship*.

_____[wife,] [my] wife!
Is she your wife? *Redde te Harpocratem!*

_____[my] panne.
What's the matter?

_____[but] [*Iustice*] *Ouerdoo*.
Vrs!a? where is she? O the Sow of enormity, this!
welcome, stand you there, you Songster, there.

_____[here,] [for] it.
Then this is the true mad-man, and you are the
enormity!

_____[the] [gowne] outward.
Stand you there.

_____[hither] [my] *Adam*.
How?

_____[ought] [I] know.
Nay, *Humphrey*, if I be patient, you must be so too; this
pleasant conceited Gentleman hath wrought vpon my
iudgement, and preuail'd: I pray you take care of your
sicke friend, Mistresse *Alice*, and my good friends all—

_____[And] [no] enormities.
I inuite you home, with mee to my house, to supper: I
will haue none feare to go along, for my intents are *Ad
correctionem, non ad destructionem; Ad aedificandum,
non ad diruendum*: so lead on.

Exit

1.4 'Frances Fitzdottrel' (*The Devil Is an Ass*)

<i>Devil</i>	Act 1							Act 2								Act 3						Act 4							Act 5								
<i>Scenes</i>	1	2	3	4	5	6	7	1	2	3	4	5	6	7	8	1	2	3	4	5	6	1	2	3	4	5	6	7	1	2	3	4	5	6	7	8	
Satan	X																																		X		
Pug	X		X	X			X	X	X	X		X	X	X						X	X				X					X				X	X	X	
Iniquity	X																																		X		
Fitzdottrel		X	X	X		X	X	X		X	X			X	X		X	X		X					X	X		X			X	X	X			X	
Frances						X			X	X	X		X	X											X		X									X	
Merecraft							X			X					X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		X	
Everill																		X								X		X			X	X	X			X	
Wittipol				X	X	X							X	X						X					X	X		X	X							X	
Manly				X	X	X							X										X	X	X	X		X	X							X	
Engine				X	X		X	X		X					X				X																		
Trains							X								X					X	X		X	X	X											X	
Gilthead																X	X	X														X				X	
Plutarchus																X	X	X								X		X				X					
Eitherside																																				X	
Lady Eitherside																							X	X	X											X	
Lady Tailbush																						X	X	X	X											X	
Pitfall																					X					X			X							X	
Ambler																													X	X			X				X
Sledge																																X	X				X
Shackles																																		X	X		X
Sergeant																															X						
1st Keeper																																				X	
2nd Keeper																																				X	
3rd Keeper																																				X	
4th Keeper																																				X	

Table 4: Presence sheet for *The Devil Is an Ass*

_____[Nay,] [blush] not.
Why, what do you meane Sir? ha' you your reason?

_____[Of] disputation.
Are you not enough
The talke, of feasts, and meetings, but you'll still
Make argument for fresh?

_____[not] [concernes] thee?
Yes, I haue share in this. The scorne will fall
As bitterly on me, where both are laught at.

_____[Sir,] [with] yours.
I must obey.

_____[laugh,] [you] thinke?
Why S^r. and you might see 't.
What thought, they haue of you, may be soone collected
By the young Genlemans speache.

_____[your] [Cabbins] againe.
My cage, yo' were best
To call it?

Exit

_____[cut] [my] pleasure—
Looke at the back-doore,
One knocks, see who it is.

_____[Dainty] *she-Diuell!*
I cannot get this venter of the cloake,
Out of my fancie; nor the Gentlemans way,
He tooke, which though 'twere strange, yet 'twas handsome,
And had a grace withall, beyond the newnesse.
Sure he will thinke mee that dull stupid creature,
Hee said, and may conclude it; if I finde not
Some thought to thanke th' attempt. He did presume,
By all the carriage of it, on my braine,
For answer; and will sweare 'tis very barren,
If it can yeeld him no returne. Who is it?

_____[conduce] [to] either.
What's this? I pray you come to your selfe and thinke
What your part is: to make an answer. Tell,
Who is it at the doore?

_____[and] [gentlest] manners.
O! you'll anon proue his hyr'd man, I feare,
What has he giu'n you, for this message? Sir,
Bid him put off his hopes of straw, and leaue

To spread his nets, in view, thus. Though they take
 Master *Fitz-dottrel*, I am no such foule,
 Nor faire one, tell him, will be had with stalking.
 And wish him to for-beare his acting to mee,
 At the Gentlemans chamber-window in *Lincolnes-Inne* there,
 That opens to my gallery: else, I sweare
 T' acquaint my husband with his folly, and leaue him
 To the iust rage of his offended iealousie.
 Or if your Masters sense be not so quicke
 To right mee, tell him, I shall finde a friend
 That will repaire mee. Say, I will be quiet.
 In mine owne house? Pray you, in those words giue it him.

_____ [some] [foole] turn'd!
 If he be the Master,
 Now, of that state and wit, which I allow him;
 Sure, hee will vnderstand mee: I durst not
 Be more direct. For this officious fellow,
 My husbands new groome, is a spie vpon me,
 I finde already. Yet, if he but tell him
 This in my words, hee cannot but conceiue
 Himselfe both apprehended, and requited.
 I would not haue him thinke hee met a *statue*:
 Or spoke to one, not there, though I were silent.
 How now? ha' you told him?

_____ Yes.
 And what saies he?

_____ [For,] [looke] you—
 This can be
 None but my husbands wit.

_____ [My] [pretious] M^{rs}.
 It creaks his *Ingine*: The groome neuer durst
 Be, else, so saucy—

_____ [Mistresse.] [Come,] kisse—
 How now!

_____ [Stil'd,] [o'your] pleasures.
 Heare you all this? Sir, Pray you,

Come from your standing, doe, a little, spare
 Your selfe, Sir, from your watch, t'applaud your *Squire*,
 That so well followes your instructions!

_____ [what's] [the] matter?
 Good!
 You are a stranger to the plot! you set not
 Your saucy *Diuell*, here, to tempt your wife,
 With all the insolent vnciuill language,
 Or action, he could vent?

_____ [you] [so,] *Diuell*?
 Not you? you were not planted i' your hole to heare him,
 Vpo' the stayres? or here, behinde the hangings?
 I doe not know your qualities? he durst doe it,
 And you not giue directions?

_____ [I] [directed] him.
 Why, where S', were you?

_____ [ha'] [not] faith.
 You'll ha' too much, I feare, in these false spirits.

_____ [France,] [or] *Italy*.
 You ha' strange phantasies!

Exit

_____ [here!] [Sing] quickly.
 Either he vnderstood him not: or else,
 The fellow was not faithfull in deliury,
 Of what I bad. And, I am iustly pay'd,
 That might haue made my profit of his seruice,
 But, by mis-taking, haue drawne on his enuy,
 And done the worse defeate vpon my selfe.
 How! Musique? then he may be there: and is sure.

_____ M^{rs}!
 You make me paint, S'.

_____ [neere] [your] grace.
 Who is there with you, S'?

_____ [seruants] [blest] affections.
 Who was it sung?

_____ [much] [a] gentleman.
 Sir, if you iudge me by this simple action,
 And by the outward habite, and complexion
 Of easinesse, it hath, to your designe;
 You may with iustice, say, I am a woman:
 And a strange woman. But when you shall please,
 To bring but that concurrence of my fortune,
 To memory, which to day your selfe did vrge:
 It may beget some fauour like excuse,
 Though none like reason.

Exit

_____ [must] [be] so.
 Sure I haue heard this tongue.

_____ [loue,] [or] money—
 To make a foole of her.

_____ [De-uile,] [sweet] *Madame*.
 What you please, *Ladies*.

Exit

_____ [most] [true] friend.
 And such a one I need, but not this way:
 Sir, I confesse me to you, the meere manner
 Of your attempting mee, this morning tooke mee,
 And I did hold m'inuention, and my manners,
 Were both engag'd, to giue it a requitall;
 But not vnto your ends: my hope was then,
 (Though interrupted, ere it could be vtter'd)
 That whom I found the Master of such language,
 That braine and spirit, for such an enterprise,

Could not, but if those succours were demanded
 To a right vse, employ them vertuously!
 And make that profit of his noble parts,
 Which they would yeeld. S^r, you haue now the ground,
 To exercise them in: I am a woman;
 That cannot speake more wretchednesse of my selfe,
 Then you can read; match'd to a masse of folly;
 That euery day makes haste to his owne ruine;
 The wealthy portion, that I brought him, spent;
 And (through my friends neglect) no ioynture made me.
 My fortunes standing in this precipice,
 'Tis *Counsell* that I want, and honest aides:
 And in this name, I need you, for a friend!
 Neuer in any other; for his ill,
 Must not make me, S^r, worse.

Exit

_____[he] [is] tortur'd!
 Fie, Master *Fitz-dottrel*!
 What doe you meane to counterfait thus?

Exit

1.5 'Catiline' (*Catiline*)

Cat.	Act 1	Act 2	Act 3					Act 4							Act 5				
Scenes	1	1	1	2	3	4	5	1	2	3	4	5	6	7	1	2	3	4	5
Sulla's Ghost	X																		
Catiline	X		X		X				X	X								X	
Cicero			X	X		X	X	X	X		X		X				X		X
Lentulus	X		X		X					X		X					X		X
Antonius			X						X										
Cethegus	X		X		X					X		X					X		X
Cato			X				X	X	X								X		X
Curius	X	X		X	X					X									
Catulus			X				X	X	X										
Autronius	X				X														
Crassus			X				X		X							X	X		X
Vargunteius	X				X		X												
Caesar			X		X				X							X	X		X
Longinus	X		X		X					X		X							
Quintus						X	X		X								X		
Laeca	X				X														
Silanus																	X		X
Fulvius	X																		
Flaccus													X	X			X		
Bestia	X																		
Pomtinus												X	X				X		X
Gabinus	X				X					X		X					X		X
Sanga											X		X						
Statilius										X		X					X		X
Ceparius					X														
1st Senator								X	X								X		X
2nd Senator								X	X								X		X
3rd Senator								X	X								X		X
4th Senator								X	X								X		X
Allobrox								X			X	X		X			X		
Cornelius					X		X												
Petreius															X				X
Volturcius												X		X			X		
Aurelia	X				X														
Fulvia		X		X		X													
Sempronia		X										X							
Galla		X																	
Soldier															X				
Porter							X												
Lictor			X	X					X										
Servant	X	X				X													X
Page	X																		
Praetor									X										
Chorus	X	X	X				X							X					

Table 5: Presence sheet for *Catiline*

_____ [your] [mischief] theirs.
 IT is decree'd. Nor shall thy Fate, Ô *Rome*,
 Resist my vow. Though hills were set on hills,
 And seas met seas, to guard thee; I would through:
 I, plough vp rocks, steepe as the *Alpes*, in dust;

And laue the *Tyrrbene* waters, into clouds;
 But I would reach thy head, thy head, proud citie.
 The ills, that I haue done, cannot be safe
 But by attempting greater; and I feele
 A spirit, within me, chides my sluggish hands,

And sayes, they haue beene innocent too long.
 Was I a man, bred great, as *Rome* her selfe?
 One, form'd for all her honors, all her glories?
 Equall to all her titles? that could stand
 Close vp, with *ATLAS*; and sustaine her name
 As strong, as he doth heau'n? And, was I,
 Of all her brood, mark'd out for the repulse
 By her no voice, when I stood *Candidate*,
 To be commander in the *Pontick* warre?
 I will, hereafter, call her step-dame, ener.
 If shee can loose her nature, I can loose
 My pietie; and in her stony entrailes
 Dig me a seate: where, I will liue, againe,
 The labour of her wombe, and be a burden,
 Weightier then all the prodigies, and monsters,
 That shee hath teem'd with, since shee first knew *MARS*.
 WHO's there?

_____ [Tis] I.
 Aurelia?

_____ Yes.
 Appeare,
 And breake, like day, my beauty, to this circle:
 Vpbraid thy *Phoebus*, that he is so long
 In mounting to that point, which should giue thee
 Thy proper splendour. Wherefore frownes my sweet?
 Haue I too long bene absent from these lips,
 This cheek, these eyes? what is my trepasse? speake.

_____ [accuse] [your] selfe.
 I will redeeme it.

_____ [say] [so.] When?
 When *ORESTILLA*, by her bearing well
 These my retirements, and stolne times for thought,
 Shall giue their effects leaue to call her Queene
 Of all the world, in place of humbled *Rome*.

_____ [court] [me,] now.
 As I would alwayes, Loue,
 By this *ambrosiack* kisse, and this of *nectar*,
 Wouldst thou but heare as gladly, as I speake.
 Could my *AVRELIA* thinke, I meant her lesse;
 When, wooing her, I first remou'd a wife,
 And then a sonne, to make my bed, and house
 Spacious, and fit t'embrace her? These were deeds
 Not t'haue begun with, but to end with more,
 And greater: "He that, building, stayes at one
 "Floore, or the second, hath erected none.
 'Twas how to raise thee, I was meditating;
 To make some act of mine answere thy loue:
 That loue, that, when my state was now quite sunke,
 Came with thy wealth, and weigh'd it vp againe,
 And made my 'emergent-fortune once more looke
 Aboue the maine; which, now, shall hit the starres,
 And stick my *ORESTILLA*, there, amongst 'hem,
 If any tempest can but make the billow,
 And any billow can but lift her greatnesse.
 But, I must pray my loue, shee will put on

Like habites with my selfe. I haue to doe
 With many men, and many natures. Some,
 That must be blowne, and sooth'd; as *LENTVLVS*,
 Whom I haue heau'd, with magnifying his blood,
 And a vaine dreame, out of the *SYBILL'S* bookes,
 That a third man, of that great family,
 Whereof he is descended, the *CORNELII*,
 Should be a king in *Rome*: which I haue hir'd
 The flatt'ring *AVGVRES* to interpret him,
CINNA, and *SYLLA* dead. Then, bold *CETHEGVVS*,
 Whose valour I haue turn'd into his poyson,
 And prais'd so into daring, as he would
 Goe on vpon the gods, kisse lightning, wrest
 The engine from the *CYCLOP'S*, and giue fire
 At face of a full cloud, and stand his ire:
 When I would bid him moue. Others there are,
 Whom enuy to the state drawes, and puts on,
 For contumelies receiu'd, (and such are sure ones)
 As *CVRIVS*, and the fore-nam'd *LENTVLVS*,
 Both which haue beene degraded, in the *Senate*,
 And must haue their disgraces, still, new rub'd,
 To make 'hem smart, and labour of reuenge.
 Others, whom meere ambition sires, and dole
 Of *prouinces* abroad, which they haue fain'd
 To their crude hopes, and I as amply promis'd:
 These, *LECCA*, *VARGVNTIVS*, *BESTIA*, *AVTRONIVS*.
 Some, whom their wants oppresse, as th'idle Captaynes
 Of *SYLLA'S* troops: and diuers *Roman* Knights
 (The profuse wasters of their patrimonies)
 So threatned with their debts as they will, now,
 Runne any desperate fortune, for a change.
 These, for a time, we must relieue, *AVRELIA*,
 And make our house the safe-guard: like, for those,
 That feare the law, or stand within her gripe,
 For any act past, or to come. Such will
 From their owne crimes, be factious, as from ours.
 Some more there be, slight ayrelings, will be wonne,
 With dogs, and horses; or, perhaps, a whore;
 Which must be had: and, if they venter liues,
 For vs, *AVRELIA*, we must hazard honors
 A little. Get thee store, and change of women,
 As I haue boyes; and giue 'hem time, and place,
 And all conniue: be thy selfe, too, courtly;
 And entertayne, and feast, sit vp, and reuell;
 Call all the great, the faire, and spirited *Dames*
 Of *Rome* about thee; and beginne a fashion
 Of freedome, and community. Some will thanke thee,
 Though the sowre *Senate* frowne, whose heads must ake
 In feare, and feeling too. We must not spare
 Or cost, or modestie. It can but shew
 Like one of *IVNO'S*, or of *IOVE'S* disguises,
 In either thee, or mee: and will as soone,
 When things succeed, be throwne by, or let fall,
 As is a vaile put off, a visor chang'd
 Or the *scene* shifted, in our *theaters*—
 Who's that? It is the voyce of *LENTVLVS*.

_____ [Or] [of] *CETHEGVVS*.
 In, my faire *Aurelia*,

And thinke vpon these artes: They must not see,
 How farre you are trusted with these priuacies;
 Though, on their shoulders, necks, & heads you rise.
 IT is, me thinks, a morning, full of fate!
 It riseth slowly, as her sollen carre
 Had all the weights of sleepe, and death hung at it!
 Shee is not rosy-finger'd, but swolne black!
 Her face is like a water, turn'd to bloud,
 And her sick head is bound about with clouds,
 As if shee threatned night, ere noone of day!
 It does not looke, as it would haue a haile,
 Or health, wish'd in it, as on other mornes.

_____ [we] [haue] businesse.
 Said nobly, braue CETHEGVVS. Where's AVTRONIVS?

_____ [he] [not] come?
 Not here.

_____ [Nor] VARGVNTEIVS?
 Neither.

_____ [to] [our] states.
 I muse they would be tardy, at an houre
 Of so great purpose.

_____ [aire] [of] *Italie*.
 Spirit of men!
 Thou, heart of our great enterprise! how much
 I loue these voices in thee!

_____ [that] [it] would!
 And was familiar
 With entrailes, as our *Augures*!

_____ [Brothers] [their] brothers.
 And had price, and praise.
 All hate had licence giuen it: all rage raines.

_____ [spar'd,] [no] sexe.
 Nay, no degree.

_____ [All] dyed.
 'Twas crime enough, that they had liues.
 To strike but onely those, that could doe hurt,
 Was dull, and poore. Some fell to make the number,
 As some the prey.

_____ [with] [the] dead.
 And this shall be againe, and more, and more,
 Now LENTVLVS, the third CORNELIVS,
 Is to stand vp in *Rome*.

_____ [Is] [so] vncertaine.
 How!

_____ [be] [reflected] on.
 The SYBILL'S leaues vncertaine? or the comments
 Of our graue, deepe, diuining men not cleare?

_____ [suffer] [the] torture.
 But this, already, hath confess'd, without.
 And so beene weigh'd, examin'd, and compar'd,

As 't were malicious ignorance in him,
 Would faint in the beliefe.

_____ [you] [beleuee] it?
 Doe I loue LENTVLVS? or pray to see it?

_____ [I] [am] meant.
 They'had lost their science else.

_____ [count] [from] CINNA.
 And SYLLA next, and so make you the third;
 All that can say the sunne is ris'n, must thinke it.

_____ [I] [come] forth!
 Why, what can they doe lesse? CINNA, and SYLLA
 Are set, and gone: and we must turne our eyes
 On him that is, and shines. Noble CETHEGVVS,
 But view him with me, here! He lookes, already,
 As if he shooke a scepter, o're the *Senate*,
 And the aw'd purple dropt their rods, and axes!
 The Statues melt againe; and houshold Gods
 In grones confesse the trauaile of the City;
 The very walles sweate blood before the change;
 And stones start out to ruine, ere it comes.

_____ [that] [makes] it.
 I am shaddow
 To honor'd LENTVLVS, and CETHEGVVS here,
 Who are the heires of MARS.

_____ [Men,] [and] Spirits.
 Nay, deare CAIVS—

_____ [the] [dull] face?
 Hee's zealous, for the'affaire;
 And blames your tardy comming, Gentlemen.

_____ [our] [slaues] slaues.
 Pray you forbear.

_____ [starke,] [and] cold.
 CETHEGVVS—

_____ [will] [let] vs.
 You are too full of lightning, noble CAIVS.
 Boy, see all doores be shut, that none approach vs,
 On this part of the house. Goe you, and bid
 The Priest, he kill the slaue I mark'd last night;
 And bring me of his bloud, when I shall call him:
 Till then, wait all without.

_____ [waues] [vnto] vs.
 Braue, and omenous!
 Our enterprise is seal'd.

_____ [we] [attend] you.
 Noblest *Romanes*,
 If you were lesse, or, that your faith, and vertue
 Did not hold good that title, with your bloud,
 I should not, now, vnprofitably spend
 My selfe in words, or catch at emptie hopes,
 By ayrie waies, for solide certainties.

But since in many, and the greatest dangers,
 I still haue knowne you no lesse true, then valiant,
 And that I tast, in you, the same affections,
 To will, or nill, to thinke things good, or bad,
 Alike with me: (which argues your firme friendship)
 I dare the boldlier, with you, set on foote,
 Or leade, vnto this great, and goodliest action.
 What I haue thought of it afore, you all
 Haue heard apart; I then express'd my zeale
 Vnto the glory; Now, the neede enflames mee:
 When I fore-thinke the hard conditions,
 Our states must vndergoe, except, in time,
 We do redeeme our selues to liberty,
 And breake the yron yoake, forg'd for our necks.
 For, what lesse can we call it? when we see
 The common-wealth engross'd so by a few,
 The Giants of the state, that do, by turnes,
 Enioy her, and defile her. All the Earth,
 Her Kings, and *Tetrarchs*, are their tributaries;
 People, and Nations pay them houely stipends:
 The riches of the world flowes to their coffers,
 And not, to *Romes*. While (but those few) the rest,
 How euer great we are, honest, and valiant,
 Are hearded with the vulgar; and so kept,
 As we were onely bred, to consume corne,
 Or weare out wooll, to drinke the Cities water:
 Vn grac'd, without authoritie, or marke,
 Trembling beneath their rods, to whom, (if all
 Were well in *Rome*) we should come forth bright axes.
 All Places, Honors, Offices are theirs;
 Or where they will conferre 'hem: They leaue vs
 The dangers, the repulses, iudgements, wants:
 Which how long will you beare, most valiant spirits?
 Were we not better to fall, once, with vertue,
 Then draw a wretched, and dishonor'd breath,
 To loose with shame, when these mens pride will laugh?
 I call the faith of gods, and men to question,
 The power is in our hands; our bodies able;
 Our mindes as strong; o'th' contrary, in them,
 All things growne aged, with their wealth, and yeeres:
 There wants, but onely to beginne the businesse,
 The issue is certaine.

_____ [on,] [braue] SERGIUS.
 It doth strike my soule,
 (And, who can scape the stroke, that hath a soule,
 Or, but the smallest aire of man within him?
 To see them swell with treasure; which they powre
 Out i' their riots, eating, drinking, building,
 I, i' the sea! planing of hills with valleyes;
 And raying vallies aboue hills! whilst we
 Haue not, to giue our bodies necessaries.
 They ha' their change of houses, mannors, lordships;
 We scarce a fire, or poore houshold *Lar*!
 They buy rare *Atticke* statues, *Tyrian* hangings,
Ephesian pictures, and *Corinthian* plate,
Attallicke garments, and now, new-found gemmes,
 Since POMPEY went for *Asia*, which they purchase
 At price of *prouinces*! The riuier *Phasis*

Cannot afford 'hem fowle; nor *Lucrine* lake
 Oysters enow: *Circei*, too, is search'd
 To please the witty gluttony of a meale!
 Their ancient habitations they neglect,
 And set vp new; then, if the eccho like not
 In such a roome, they pluck downe those, build newer,
 Alter them too: and, by all frantick wayes,
 Vexe their wild wealth, as they molest the people,
 From whom they force it! yet, they cannot tame,
 Or ouer-come their riches! Not, by making
 Bathes, orchards, fish-pooles! letting in of seas
 Here! and, then there, forcing 'hem out againe,
 With mountaynous heaps, for which the earth hath lost
 Most of her ribs, as entrailes! being now
 Wounded no lesse for marble, then for gold.
 We, all this while, like calme, benum'd Spectators,
 Sit, till our seates doe cracke; and doe not heare
 The thundring ruines: whilst, at home, our wants,
 Abroad, our debts doe vrge vs; our states daily
 Bending to bad, our hopes to worse: and, what
 Is left, but to be crush'd? Wake, wake braue friends,
 And meet the libertie you oft haue wish'd for.
 Behold, renowne, riches, and glory court you.
 Fortune holds out these to you, as rewards.
 Me thinkes (though I were dumbe) th'affaire it selfe
 The opportunity, your needs, and dangers,
 With the braue spoile the warre brings, should inuite you.
 Vse me your generall, or souldier: neither,
 My minde, nor body shall be wanting to you.
 And, being *Consul*, I not doubt t'effect,
 All that you wish, if trust not flatter me,
 And you'd not rather still be slaues, then free.

_____ [all] [stand] for.
 Why, these are noble voyces! Nothing wants then,
 But that we take a solemne sacrament,
 To strengthen our designe.

_____ [carry] [vs] through?
 How, friends!
 Thinke you, that I would bid you, graspe the winde?
 Or call you to th'embracing of a cloud?
 Put your knowne valures on so deare a businesse,
 And haue no other second then the danger,
 Nor other gyrlond then the losse? Become
 Your owne assurances. And, for the meanes,
 Consider, first, the starke securitie
 The common wealth is in now; the whole *Senate*
 Sleepy, and dreaming no such violent blow;
 Their forces all abroad; of which the greatest,
 That might annoy vs most, is fardest off,
 In *Asia*, vnder POMPEY: those, neare hand,
 Commanded, by our friends; one army' in *Spaine*,
 By CNEVS PISO; th'other in *Mauritania*,
 By NVCERINVS; both which I haue firme,
 And fast vnto our plot. My selfe, then, standing
 Now to be *Consul*; with my hop'd Colleague
 CAIVS ANTONIVS; one, no lesse engag'd
 By his wants then we: and, whom I haue power to melt,

And cast in any mould. Beside, some others
 That will not yet be nam'd, (both sure, and great ones)
 Who, when the time comes, shall declare themselves,
 Strong, for our party: so, that no resistance
 In nature can be thought. For our reward, then,
 First, all our debts are paid; dangers of law,
 Actions, decrees, iudgements against vs quitted;
 The rich men, as in SYLLA's times, proscrib'd,
 And publication made of all their goods;
 That house is yours; that land is his; those waters,
 Orchards, and walkes a third's; he has that honor,
 And he that office: Such a *prouince* falls
 To VARGVNTEIVS: this to AVTRONIVS: that
 To bold CETHEGVVS: *Rome* to LENTVLVS.
 You share the world, her magistracies, priest-hoods,
 Wealth, and felicitie amongst you, friends;
 And CATILINE your seruant. Would you, CVRIVS,
 Reuenge the contumely stuck vpon you,
 In being remoued from the *Senate*? Now,
 Now, is your time. Would PVBLIVS LENTVLVS
 Strike, for the like disgrace? Now, is his time.
 Would stout LONGINVS walke the streets of *Rome*,
 Facing the *Prætor*? Now, has he a time
 To spurne, and tread the *fascas*, into dirt,
 Made of the vsurers, and the *Lictors* braines.
 Is there a beautie, here in *Rome*, you loue?
 An enemie you would kill? What head's not yours?
 Whose wife, which boy, whose daughter, of what race,
 That th'husband, or glad parents shall not bring you,
 And boasting of the office? only, spare
 Your selues, and you haue all the earth beside,
 A field, to exercise your longings in.
 I see you rais'd, and reade your forward mindes
 High, in your faces. Bring the wine, and bloud
 You haue prepar'd there.

_____ [How!]
 I haue kill'd a slaue,
 And of his bloud caus'd to be mixt with wine.
 Fill euery man his bowle. There cannot be
 A fitter drinke, to make this *sanction* in.
 Here, I beginne the sacrament to all.
 O, for a clap of thunder, now, as loud,
 As to be heard through-out the vniverse,
 To tell the world the fact, and to applaud it.
 Be firme, my hand; not shed a drop: but powre
 Fiercenesse into me, with it, and fell thirst
 Of more, and more, till *Rome* be left as bloud-lesse,
 As euer her feares made her, or the sword.
 And, when I leaue to wish this to thee, step-dame,
 Or stop, to effect it, with my powers fainting;
 So may my bloud be drawne, and so drunke vp
 As is this slaues.

_____ [all] [of] vs.
 Why, now's the businesse safe, & each man
 strengthned.
 Sirah, what aile you?

_____ [Somewhat] modest.
 Slaue, I will strike your soule out, with my foote,
 Let me but finde you againe with such a face:
 You Whelpe.

_____ [Nay] *Lucius*.
 Are you coying it,
 When I command you to be free, and generall
 To all?

_____ [You'll] [be] obseru'd.
 Arise, and shew
 But any least auersion i' your looke
 To him that bourds you next, and your throat opens.
 Noble confederates, thus farre is perfect.
 Only your suffrages I will expect,
 At the assembly for the choosing *Consuls*,
 And all the voyces you can make by friends
 To my election. Then, let me worke out
 Your fortunes, and mine owne. Meane while, all rest
 Seal'd vp, and silent, as when rigid frosts
 Haue bound vp brookes, and riuers, forc'd wild beasts
 Vnto their caues, and birds into the woods,
 Clownes to their houses, and the countrey sleeps:
 That, when the sodaine thaw comes, we may breake
 Vpon 'hem like a deluge, bearing downe
 Halfe *Rome* before vs, and inuade the rest
 With cryes, and noise able to wake the vrnes
 Of those are dead, and make their ashes feare,
 The horrors, that doe strike the world, should come
 Loud, and vnlook'd for: till they strike, be dumbe.

Exit

_____ [the] [*Senate*,] then.
 HAile noblest *Romanes*. The most worthy *Consul*,
 I gratefully honor.

_____ [pleas'd] [the] people.
 It did not please the gods; who instruct the people:
 And their vnquestion'd pleasures must be seru'd.
 They know what's fitter for vs, then our selues;
 And 'twere impietie, to thinke against them.

_____ [thoughts] [so] euen.
 I shall still
 Studie to make them such to *Rome*, and heauen.
 (I would with-draw with you, a little, IVLIVS.

_____ ['fore] [QVINTVS] CATVLVS.
 I apprehend you.) No, when they shall iudge
 Honors conuenient for me, I shall haue 'hem,
 With a full hand: I know it. In meane time,
 They are no lesse part of the common-wealth,
 That doe obey, then those, that doe command.

_____ [are] [you] wrong'd!
 By whom?

_____ [brooke] [it] deadly.

Sir: she brookes not me.

Belieue me rather, and your selfe, now, of mee;

It is a kinde of slaunder, to trust rumour.

_____ [angrie] [with] it.

So may not I. Where it concerns himselfe,

Who's angry at a slander, makes it true.

_____ [that] [hath] vertue,

Did I appeare so tame, as this man thinks mee?

Look'd I so poore, so dead? So like that nothing,

Which he calls vertuous? O my breast, breake quickly;

And shew my friends my in-parts, least they thinke

I haue betraid 'hem.

_____ [mist] [the] *Consul*-ship.

I am

The scorne of bond-men; who are next to beasts.

What can I worse pronounce my selfe, that's fitter?

The Owle of *Rome*, whom Boyes, and Girles will hout;

That were I set vp, for that wooden God,

That keepe our gardens, could not fright the crows,

Or the least Bird from muting on my head.

_____ [Tis] true.

To what a shadow, am I melted!

_____ [some] [few] voyces.

Strooke through, like ayre, and feele it not. My wounds

Close faster, then they're made.

_____ [Vpon] [his] fayle.

I grow mad at my patience.

It is a Visor that hath poyson'd mee.

Would it had burnt me vp, and I died inward:

My heart first turn'd to ashes.

_____ [Here's] [CETHEGVs] yet.)

REpulse vpon repulse? An in-mate, *Consul*?

That I could reach the axell, where the pinnes are,

Which bolt this frame; that I might pull 'hem out,

And pluck all into *chaos*, with my selfe.

_____ [we] [wishing] now?

Yes, my CETHEGVs.

Who would not fall with all the world about him?

_____ [seeke] [other] armes.

What should we doe?

_____ [time,] [to] feare.

O noble CAIVS!

_____ [makes] [the] way.

How thou dost vtter me, braue soule, that may not,

At all times, shew such as I am; but bend

Vnto occasion? LENTVLVS, this man,

If all our fire were out, would fetch downe new,

Out of the hand of IOVE; and riuert him

To *Caucasus*, should he but frowne: and let

His owne gaunt Eagle flie at him, to tire.

_____ [here] [comes] CATO.

Let him come, and heare.

I will no more dissemble. Quit vs all;

I, and my lou'd CETHEGVs here, alone

Will vndertake this giants warre, and carrie it.

_____ [be] [more] wary.

Now, MARCVS CATO, our new *Consuls* spie,

What is your sowre austeritie sent t'explore.

_____ [iudgement] [waits] thee.

Whose? CATO's? shall he iudge me?

_____ [if] [CATO] feard.

The fire you speake of

If any flame of it approach my fortunes,

Ile quench it, not with water, but with ruine.

_____ [heare] [this,] *Romanes*.

Beare it to the *Consul*.

_____ [by] [the] SYBILL'S.

Which his *Prætor*-ship,

And some small flatterie of the *Senate* more,

Will make him to forget.

_____ [see] [our] swords.

Our obiects must be sought with wounds, not words.

Exit

_____ [To] [reach] it—.

Is a good religious foole.

_____ [stir] [for] mee.

Excuse me, lights there.

_____ [By] [no] meanes.

Stay then. All good thoughts to CAESAR.

And like to CRASSVS.

_____ [your] [friends] counsels.

OR, I will beare no mind. How now, AVRELIA?

Are your confederates come? the ladies?

_____ Yes.

And is SEMPRONIA there?

_____ [She] is.

That's well.

Shee ha's a sulphurous spirit, and will take

Light at a sparke. Breake with them, gentle loue,

About the drawing as many of their husbands,

Into the plot, as can: if not, to rid 'hem.

That'll be the easier practice, vnto some,

Who haue beene tir'd with 'hem long. Sollicite

Their aydes, for money: and their seruants helpe,

In firing of the citie, at the time

Shall be design'd. Promise 'hem states, and empires,

And men, for louers, made of better clay,

Then euer the old potter TITAN knew.

Who's that? O, PORCIVS LECCA! are they met?

_____ [are] [all,] here.

Loue, you haue your instructions:
Ile trust you with the stuffe you haue to worke on.
You'll forme it? PORCIVS, fetch the siluer eagle
I ga' you in charge. And pray 'hem, they will enter.
O, Friends, your faces glad me. This will be
Our last, I hope, of consultation.

_____ [loose] [occasion,] daily.

I, and our meanes: whereof one wounds me most,
That was the fairest. PISO is dead, in *Spaine*.

_____ [out] [of] *Asia*.

Therefore, what we intend,
We must be swift in. Take your seates, and heare.
I haue, already, sent SEPTIMIVS
Into the *Picene* territorie; and IVLIVS,
To raise force, for vs, in *Apulia*:
MANLIVS at *Fesulæ*, is (by this time) vp,
With the old needie troops, that follow'd SYLLA:
And all doe but expect, when we will giue
The blow at home. Behold this siluer eagle,
'Twas MARIVS standard, in the *Cimbrian* warre,
Fatall to *Rome*; and, as our augures tell me,
Shall still be so: for which one ominous cause,
I' haue kept it safe, and done it sacred rites,
As to a god-head, in a chappell built
Of purpose to it. Pledge then all your hands,
To follow it, with vowes of death, and ruine,
Strooke silently, and home. So waters speake
When they runne deepest. Now's the time, this yeere,
The twenti'th, from the firing of the *Capitol*,
As fatall too, to *Rome*, by all predictions:
And, in which, honor'd LENTVLVS must rise
A king, if he pursue it.

_____ [Seeme] [carelesse] of.

No, nor we enuious.
We haue enough beside, all *Gallia*, *Belgia*,
Greece, *Spaine*, and *Africke*.

_____ [POMPEY] [is] returning.

Noblest *Romanes*,
Me thinkes our lookes, are not so quicke and high,
As they were wont.

_____ [whose] [is] not?

We haue
No anger in our eyes, no storme, no lightning:
Our hate is spent, and fum'd away in vapor,
Before our hands be' at worke. I can accuse
Not any one, but all of slacknesse.

_____ [you] [doe] it.

Ha?
'Tis sharply answer'd, CAIVS.

_____ [time] [be,] first?

I thinke the *Saturnalls*.

_____ [be] [too] long.

They are not now farre off, 'tis not a month.

_____ [the] [fittest] time.

We ha' not laid
All things so safe, and readie.

_____ [done,] [e're] thought.

Nay, now your reason
Forsakes you, CAIVS. Thinke, but what commodity
That time will minister; the cities custome
Of being, then, in mirth, and feast—

_____ [delude] [your] certainties?

You must lend him his way. Thinke, for the order,
And processe of it.

_____ [wast] [my] citie.

Were it embers,
There will be wealth enough, rak't out of them,
To spring a new. It must be fire, or nothing.

_____ [in] [a] fleet.

I would haue you, LONGINVS, and STATILIVS,
To take the charge o' the firing, which must be,
At a signe giuen with a trumpet, done
In twelue chiefe places of the citie, at once.
The flaxe, and sulphure, are already laid
In, at CETHEGV'S house. So are the weapons.
GABINIVS, you, with other force, shall stop
The pipes, and conduits: and kill those that come
For water.

_____ [shall] [I] doe?

All will haue
Employment, feare not: Ply the execution.

_____ [me,] [and] CETHEGV'S.

I will be
At hand, with the armie, to meet those that scape.
And LENTVLVS, begirt you POMPEY'S house,
To seize his sonnes aliue: for they are they
Must make our peace with him. All else cut off,
As TARQVINE did the poppy heads: or mowers
A field of thistles; or else, vp, as ploughes
Doe barren lands; and strike together flints,
And clods; th'vngratefull *Senate*, and the people:
Till no rage, gone before, or comming after,
May weigh with yours, though horror leapt her selfe
Into the scale; but, in your violent acts,
The fall of torrents, and the noyse of tempests,
The boyling of *Charybdis*, the seas wildnesse,
The eating force of flames, and wings of winds,
Be all out-wrought, by your transcendent furies.
It had beene done, e're this, had I beene *Consul*;
We'had had no stop, no let.

_____ [find] [you] ANTONIVS?

The'other ha's wonne him, lost: that CICERO
Was borne to be my opposition,
And stands in all our wayes.

_____ [be] [done] sooner?
Would it were done.

_____ [slow.] [He's] dead.
Braue, only *Romane*,
Whose soule might be the worlds soule, were that
dying;
Refuse not, yet, the aydes of these your friends:

_____ [quarter] [with] him.
And vnder the pretext of clientele,
And visitation, with the morning haile,
Will be admitted.

_____ [Mine's] [mine] owne.
Follow him, VARGVNTEIVS, and perswade,
The morning is the fittest time.

_____ [of] [him] too.
Intreat, and coniure him,
In all our names—

_____ [teach] [me], Madame.
Come SEMPRONIA, leaue him:
He is a giber. And our present busnesse
Is of more serious consequence. AVRELIA
Tells me, you'haue done most masculinely within,
And plaid the orator.

_____ [of] [an] accident.
You say well, Lady.

_____ [fortune,] [in] it.
Your banquet stayes.
AVRELIA, take her in. Where's FVLVIA?

_____ [comming] [forth,] here.
My sweete Madam,
VWill you be gone?

_____ [In] [some] indisposition.
I doe wish
You had all your health, sweet lady: LENTVLVS,
You'll doe her seruice.

_____ [coach,] [and] duty.
VVhat ministers men must, for practice, vse!
The rash, th'ambitious, needy, desperate,
Foolish, and wretched, eu'n the dregs of mankind,
To whores, and women! still, it must be so.
Each haue their proper place; and, in their roomes,
They are the best. Groomes fittest kindle fires,
Slaues carry burdens, butchers are for slaughters,
Apothecaries, butlers, cookes for poysons;
As these for me: dull, stupide LENTVLVS,
My stale, with whom I stalke; the rash CETHEGVS,
My executioner; and fat LONGINVS,
STATILIVS, CVRIVS, CEPARIVS, CIMBER,
My labourers, pioners, and incendiaries;
With these domesticke traytors, bosome theeues,
Whom custome hath call'd wiues; the readiest helps,
To betray headie husbands; rob the easie:

And lend the moneys, on returnes of lust.
Shall CATILINE not doe, now, with these aides,
So sought, so sorted, something shall be call'd
Their labour, but his profit? and make CAESAR
Repent his ventring counsells, to a spirit,
So much his lord in mischiefe? when all these,
Shall, like the brethren sprung of dragons teeth,
Ruine each other; and he fall amongst 'hem:
With CRASSVS, POMPEY, or who else appears,
But like, or neere a great one. May my braine
Resolue to water, and my bloud turne phlegme,
My hands drop off, vnworthy of my sword,
And that b'inspired, of it selfe, to rip
My brest, for my lost entrails; when I leaue
A soule, that will not serue: and who will, are
The same with slaues, such clay I dare not feare.
The cruelty, I meane to act, I wish
Should be call'd mine, and tarry in my name;
Whil'st, after-ages doe toile out themselues,
In thinking for the like, but doe it lesse:
And, were the power of all the fiends let loose,
With fate to boot, it should be, still, example.
When, what the *Gaule*, or *Moore* could not effect,
Nor emulous *Carthage*, with their length of spight,
Shall be the worke of one, and that my night.

Exit

_____ [not] [keepe] aside.
What face is this, the *Senate* here puts on,
Against me, *Fathers*! Giue my modestie
Leaue, to demand the cause of so much strangenesse.

_____ [prou'd] [against] him.
Let it be. Why, *Consul*,
If in the common-wealth, there be two bodies,
One leane, weake, rotten, and that hath a head;
The other strong, and healthfull, but hath none:
If I doe giue it one, doe I offend?
Restore your selues, vnto your temper, *Fathers*;
And, without perturbation, heare me speake.
Remember who I am, and of what place,
What petty fellow this is, that opposes;
One, that hath exercis'd his eloquence,
Still to the bane of the nobilitie:
A boasting, insolent tongue-man.

_____ [didst] [so,] too.
CATO, you are too zealous for him.

_____ [CATILINE,] [be] silent.
Nay then, I easily feare, my iust defence
Will come too late, to so much preiudice.

_____ [he] [sit] downe?
Yet, let the world forsake me,
My innocence must not.

_____ [her] [innocent] head.
If an oration, or high language, *Fathers*,

Could make me guiltie, here is one, hath done it:
 H' has stroue to emulate this mornings thunder,
 With his prodigious rhetoricke. But I hope,
 This *Senate* is more graue, then to giue credit
 Rashly to all he vomits, 'gainst a man
 Of your owne order, a *Patrician*;
 And one, whose ancestors haue more deseru'd
 Of *Rome*, then this mans eloquence could vtter,
 Turn'd the best way: as still, it is the worst.

_____ [he] [hath] sau'd.
 How, he? were I that enemy,
 That he would make me: Il'd not wish the state
 More wretched, then to need his preseruatiō.
 What doe you make him, CATO, such a HERCVLES?
 An ATLAS? A poore petty in-mate!

_____ Traytor.
 He saue the state? A burgesse sonne of *Arpinum*.
 The gods would rather twentie *Romes* should perish,
 Then haue that contumely stucke vpon 'hem,
 That he should share with them, in the preseruing
 A shed, or signe-post.

_____ [Peace,] [thou] prodigie.
 They would be forc'd themselues, againe, and lost
 In the first, rude, and indigested heape;
 Ere such a wretched name, as CICERO,
 Should found with theirs.

_____ [thou] [impudent] head.
 Doe you all backe him? are you silent too?
 Well, I will leaue you, *Fathers*; I will goe.
 But—my fine daintie speaker—

_____ [aide] [the] *Consul*.
 See, *Fathers*, laugh you not? who threatned him?
 In vaine thou do'st conceiue, ambitious orator,
 Hope of so braue a death, as by this hand.

_____ [the] [pernicious] traytor.
 There is no title, that this flattering *Senate*,
 Nor honor, the base multitude can giue thee,
 Shall make thee worthy CATILINES anger.

_____ [that] [portentous] mouth.
 Or, when it shall,
 Ile looke thee dead.

_____ [leaue] [the] *Senate*.
 I'am gone, to banishment, to please you, *Fathers*.
 Thrust head-long forth?

_____ [thou] [murmure,] monster?
 Since, I am thus put out, and made a—

_____ [then] [thou] art.
 I will not burne
 Without my funerall pile.

_____ [saies] [the] fiend?
 I will haue matter, timber.

_____ [Sing] [out] scrich-owle.
 It shall be in—

_____ [thy] [imperfect] thoughts.
 The common fire, rather then mine owne.
 For fall I will with all, ere fall alone.

Exit

_____ [state] [no] traytors.
 False to our selues? All our designes discover'd
 To this state-cat?

_____ [by] [this] time.
 Well, there's, now,
 No time of calling backe, or standing still.
 Friends, be your selues; keepe the same *Roman* hearts,
 And readie minds, you' had yester-night. Prepare
 To execute, what we resolu'd. And let not
 Labour, or danger, or discouerie fright you.
 Ile to the armie: you (the while) mature
 Things, here, at home. Draw to you any aides,
 That you thinke fit, of men of all conditions,
 Or any fortunes, that may helpe a warre.
 Ile bleede a life, or winne an empire for you.
 Within these few dayes, looke to see my ensignes,
 Here, at the walls: Be you but firme within.
 Meane time, to draw an enuy on the *Consul*,
 And giue a lesse suspicion of our course,
 Let it be giuen out, here in the citie,
 That I am gone, an innocent man, to exile,
 Into *Massilia*, willing to giue way
 To fortune, and the times; being vnable
 To stand so great a faction, without troubling
 The common-wealth: whose peace I rather seeke,
 Then all the glory of contention,
 Or the support of mine owne innocence.
 Farewell the noble LENTVLVS, LONGINVS,
 CVRIVS, the rest; and thou, my better Genius,
 The braue CETHEGVVS: when we meete againe,
 Wee'll sacrifice to libertie.

_____ [euer] [guard] him.
 I am all your creature.

Exit

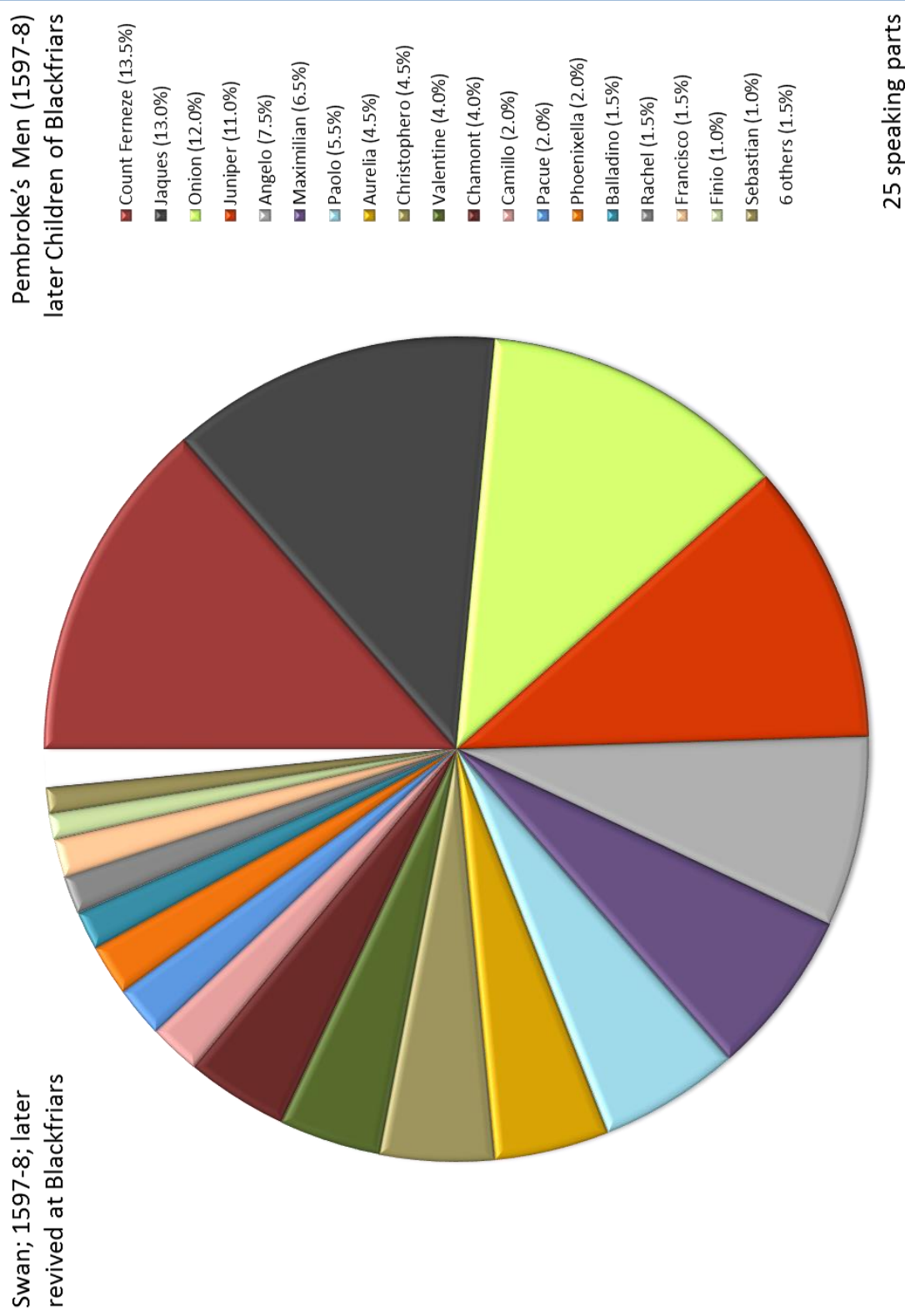
_____ [I] [am] silent.
 I Neuer yet knew, Souldiers, that, in fight,
 Words added vertue vnto valiant men;
 Or, that a generalls oration made
 An armie fall, or stand: but how much prowesse
 Habitually, or naturall each mans brest
 Was owner of, so much in act it shew'd.
 Whom neither glory' or danger can excite,
 'Tis vaine t'attempt with speech: for the minds feare
 Keepest all braue sounds from entring at that eare.
 I, yet, would warne you some few things, my friends,
 And giue you reason of my present counsailes.

You know, no lesse then I, what state, what point
 Our affaires stand in; and you all haue heard,
 What a calamitous misery the sloth,
 And sleepinesse of LENTVLVS, hath pluck'd
 Both on himselfe, and vs: how, whilst our aides
 There, in the citie-look'd for, are defeated,
 Our entrance into *Gallia*, too, is stopt.
 Two armies wait vs: one from *Rome*, the other
 From the *Gaule-Prouinces*. And, where we are,
 (Although I most desire it) the great want
 Of corne, and victuall, forbids longer stay.
 So that, of need, we must remoue, but whither
 The sword must both direct, and cut the passage.
 I onely, therefore, wish you, when you strike,
 To haue your valours, and your soules, about you;
 And thinke, you carrie in your labouring hands
 The things you seeke, glorie, and libertie,
 Your countrie, which you want now, with the *Fates*,
 That are to be instructed, by our swords.
 If we can giue the blow, all will be safe to vs.
 We shall not want prouision, nor supplies.
 The colonies, and free townes will lye open.
 Where, if we yeeld to feare, expect no place,
 Nor friend, to shelter those, whom their owne fortune,
 And ill vs'd armes haue left without protection.
 You might haue liu'd in seruitude, or exile,
 Or safe at *Rome*, depending on the great ones;
 But that you thought those things vnfit for men.
 And, in that thought, you then were valiant.
 For no man euer yet chang'd peace for warre,
 But he, that meant to conquer. Hold that purpose.
 There's more necessitie, you should be such,
 In fighting for your selues, then they for others.
 Hee's base, that trusts his feet, whose hands are arm'd.
 Me thinkes, I see *Death*, and the *Furies*, waiting
 What we will doe; and all the heauen' at leisure
 For the great spectacle. Draw, then, your swords:
 And, if our destinie enuie our vertue
 The honor of the day, yet let vs care
 To sell our selues, at such a price, as may
 Vn-doe the world, to buy vs; and make *Fate*,
 While shee tempts ours, feare her owne estate.

Exit

Appendix 2: Sizes of Actors' Parts in Jonson's Plays

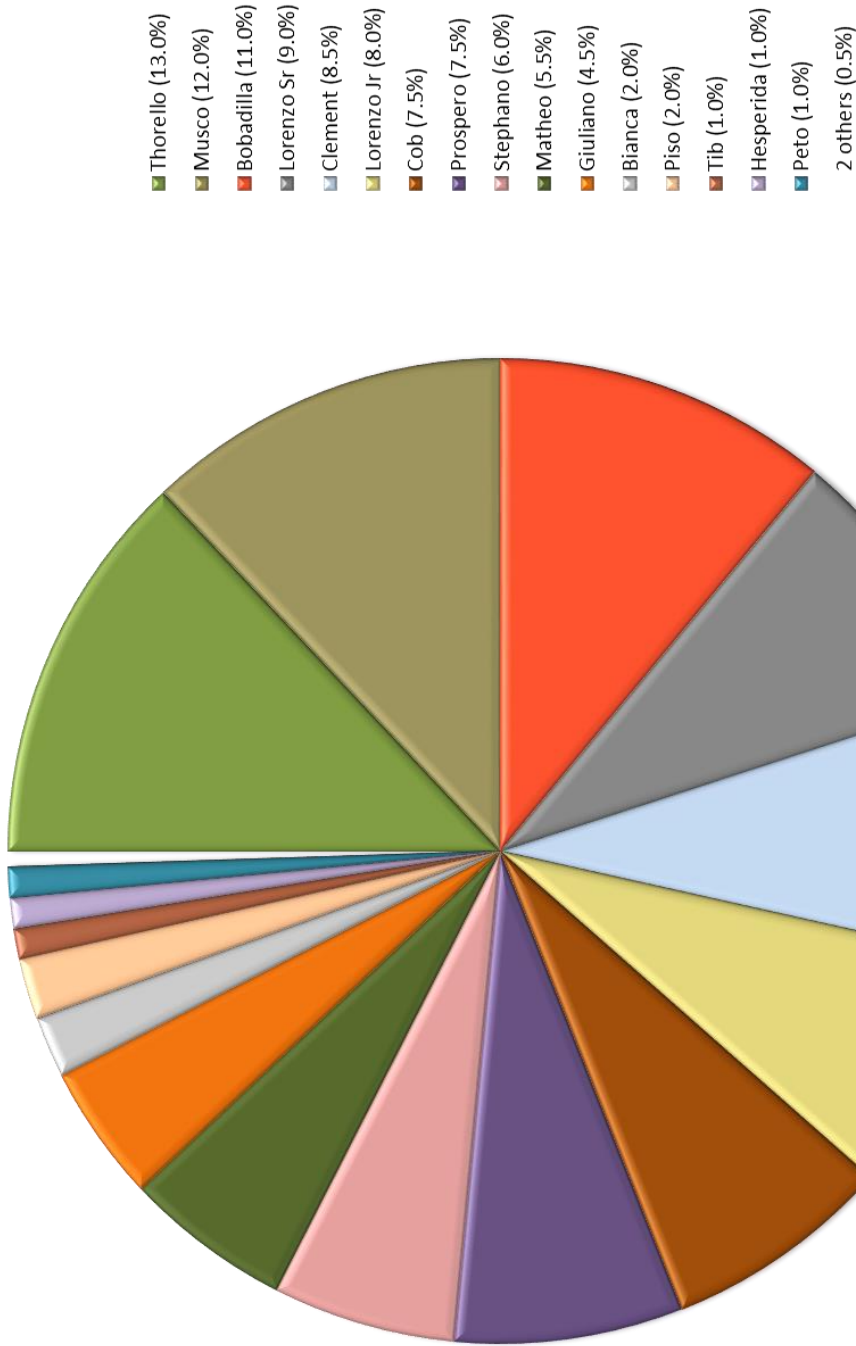
THE CASE IS ALTERED



EVERY MAN IN HIS HUMOUR (Q)

Curtain; 1598

Lord Chamberlain's Men

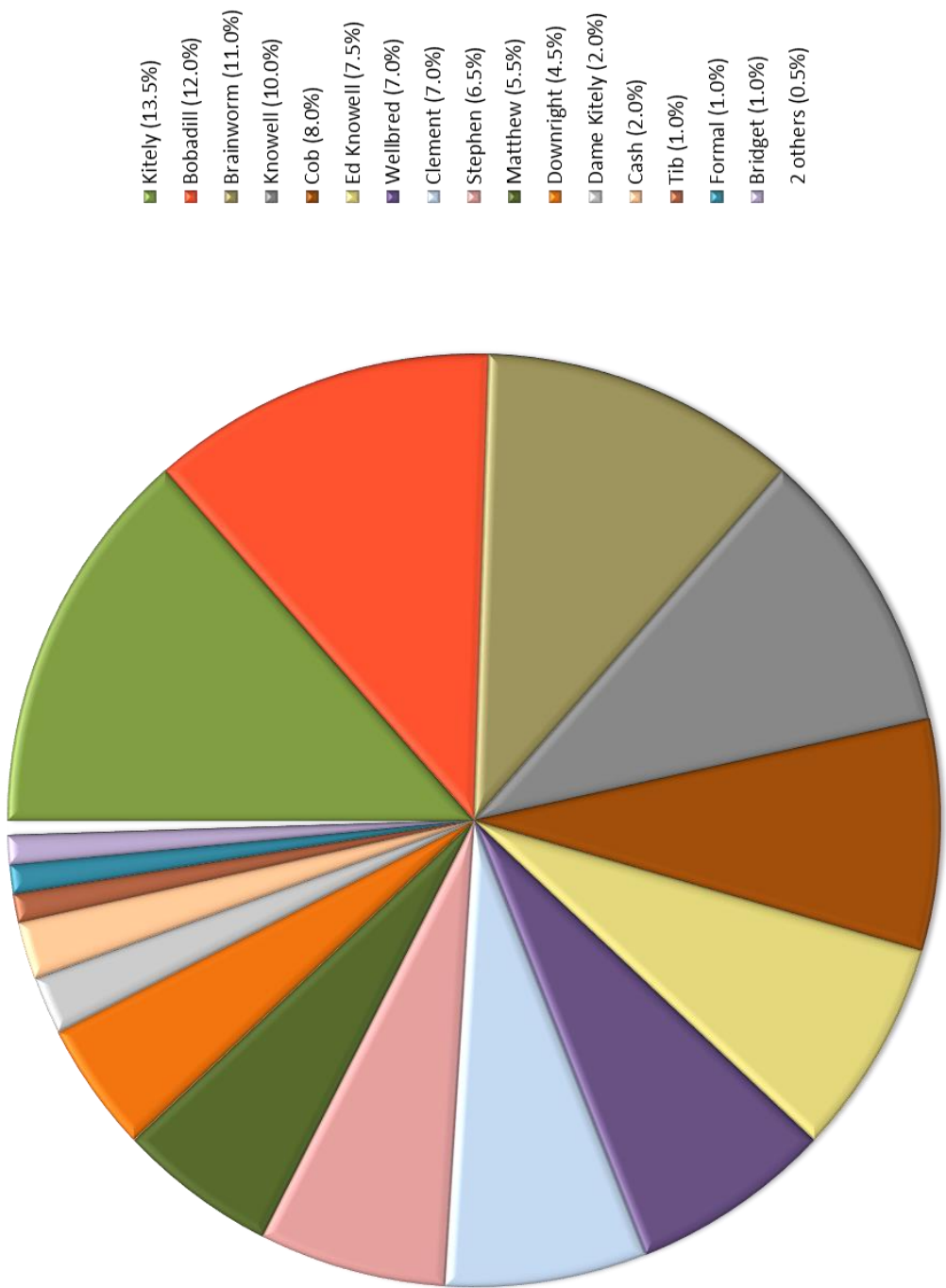


18 speaking parts

EVERY MAN IN HIS HUMOUR (F)

revised around 1605-16

King's Men

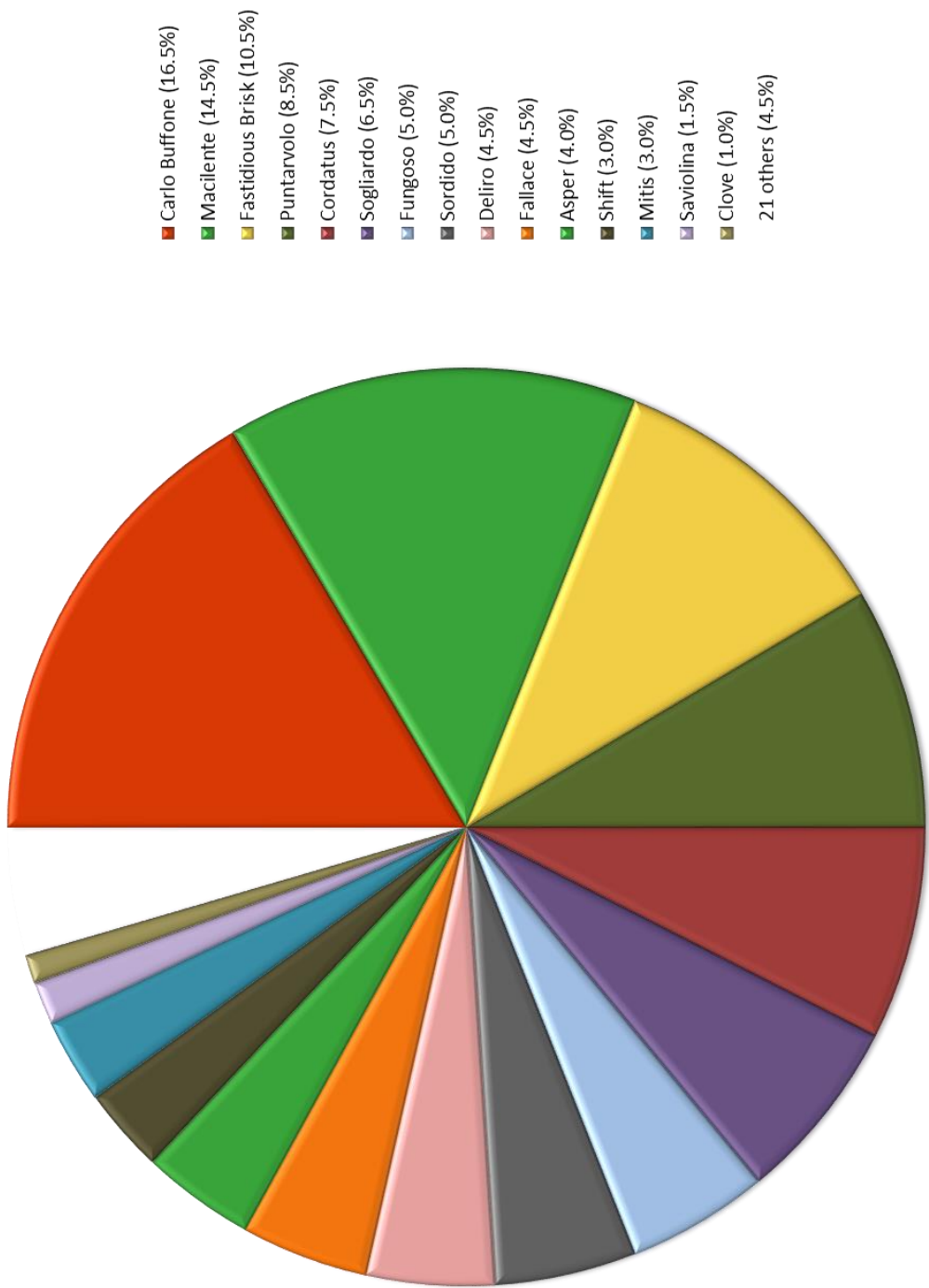


18 speaking parts

EVERY MAN OUT OF HIS HUMOUR

Globe; 1599

Lord Chamberlain's Men

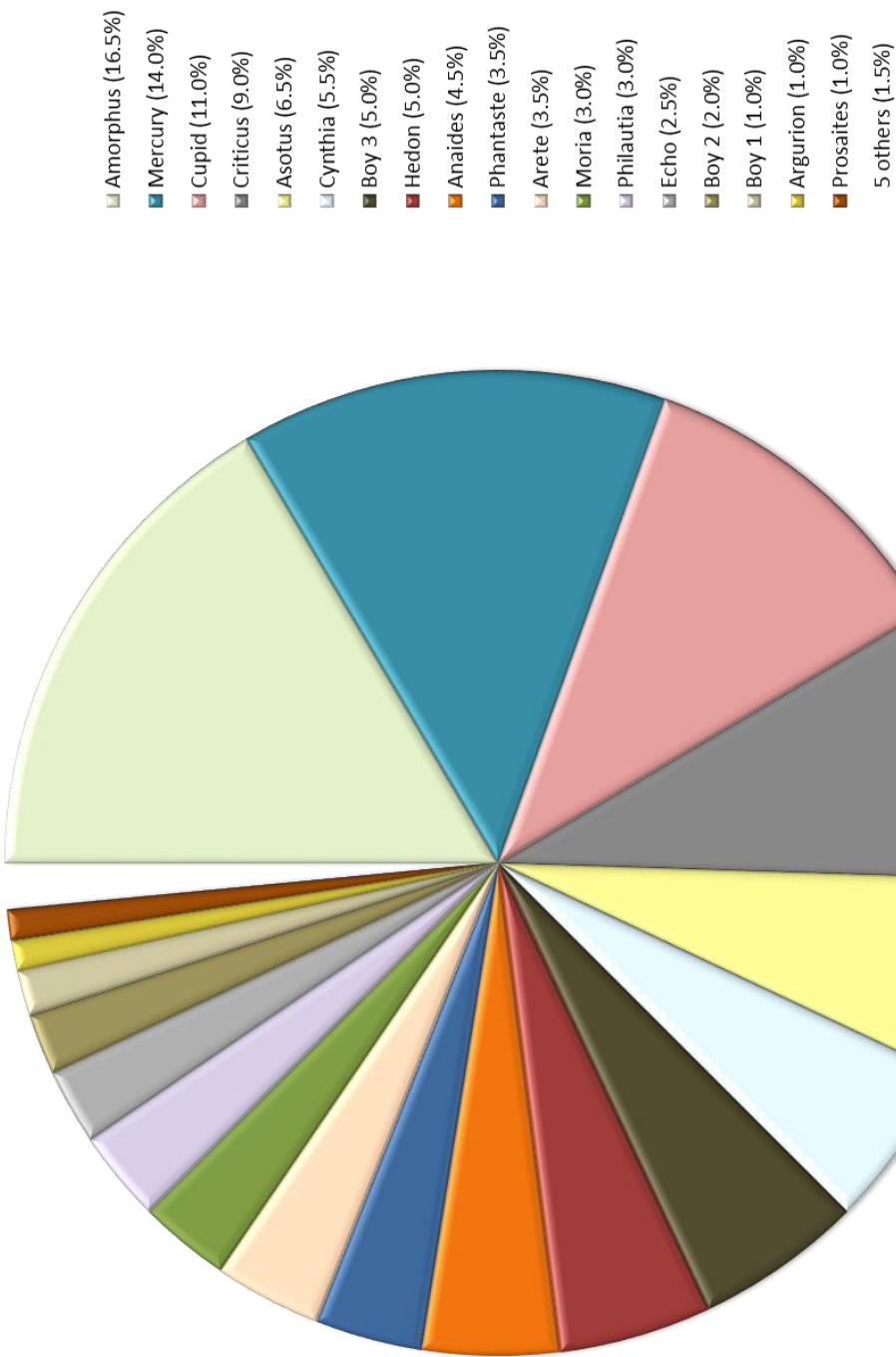


36 speaking parts

CYNTHIA'S REVELS (Q)

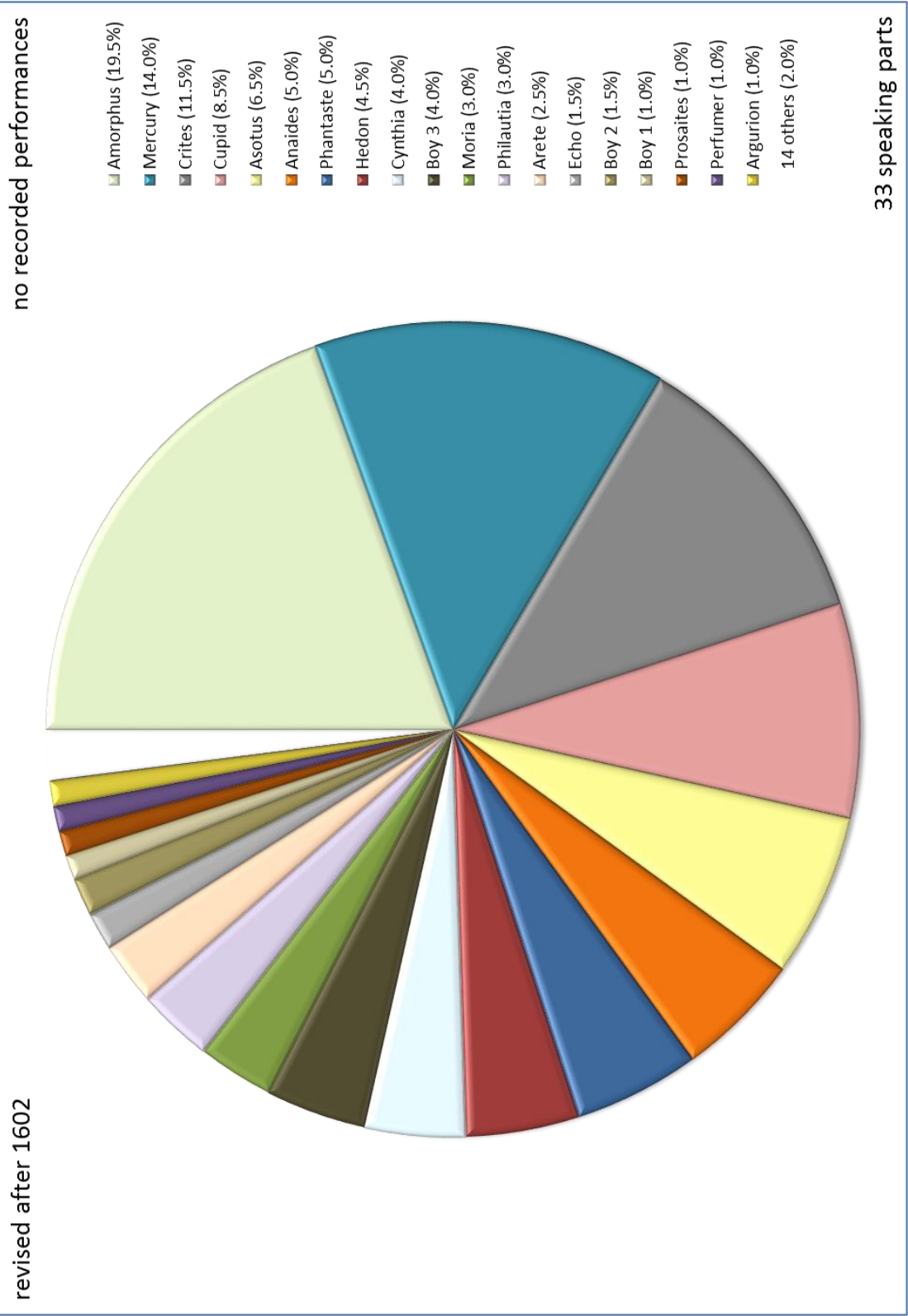
Blackfriars; 1600

Children of Her Majesty's Chapel

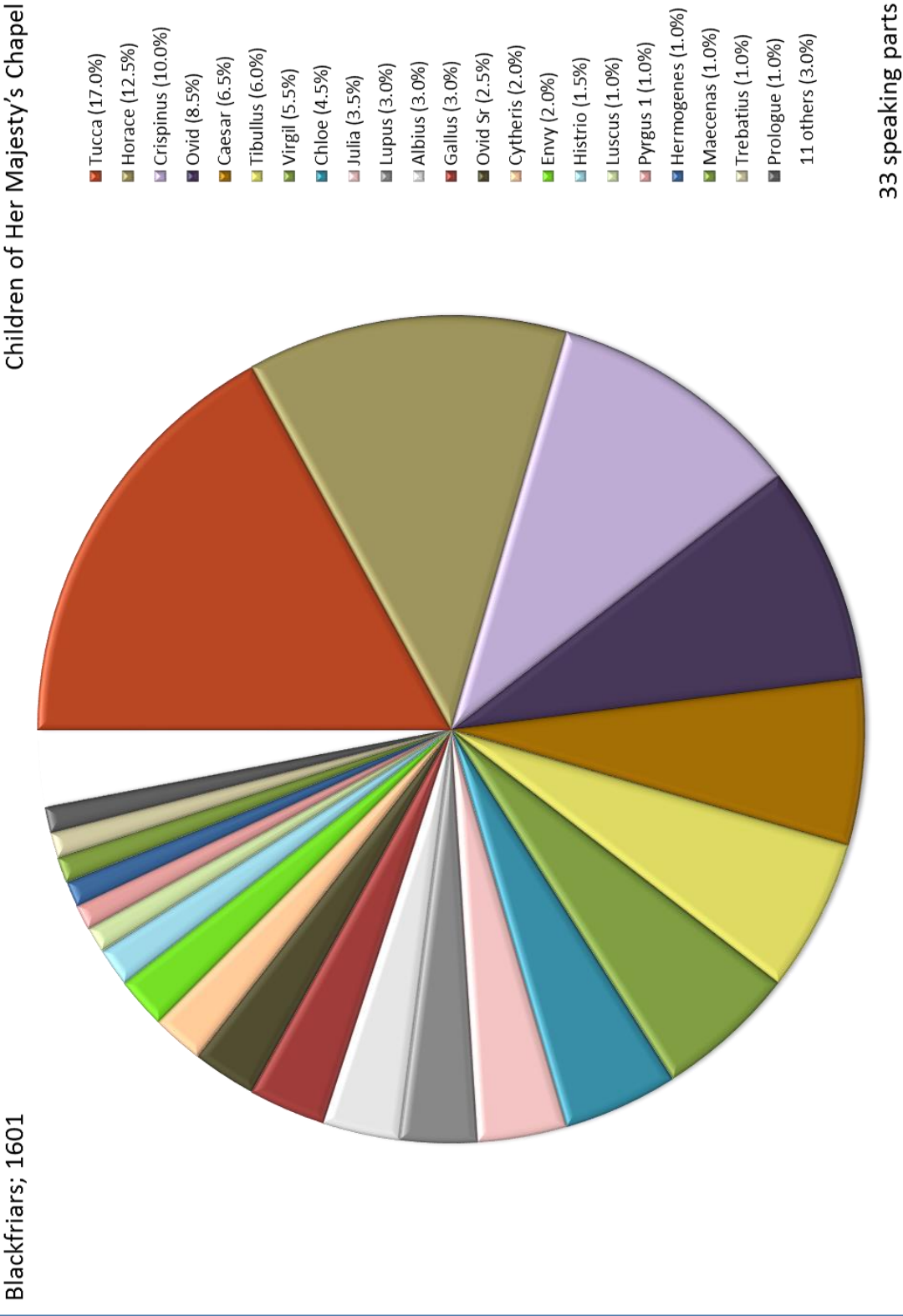


23 speaking parts

CYNTHIA'S REVELS (F)



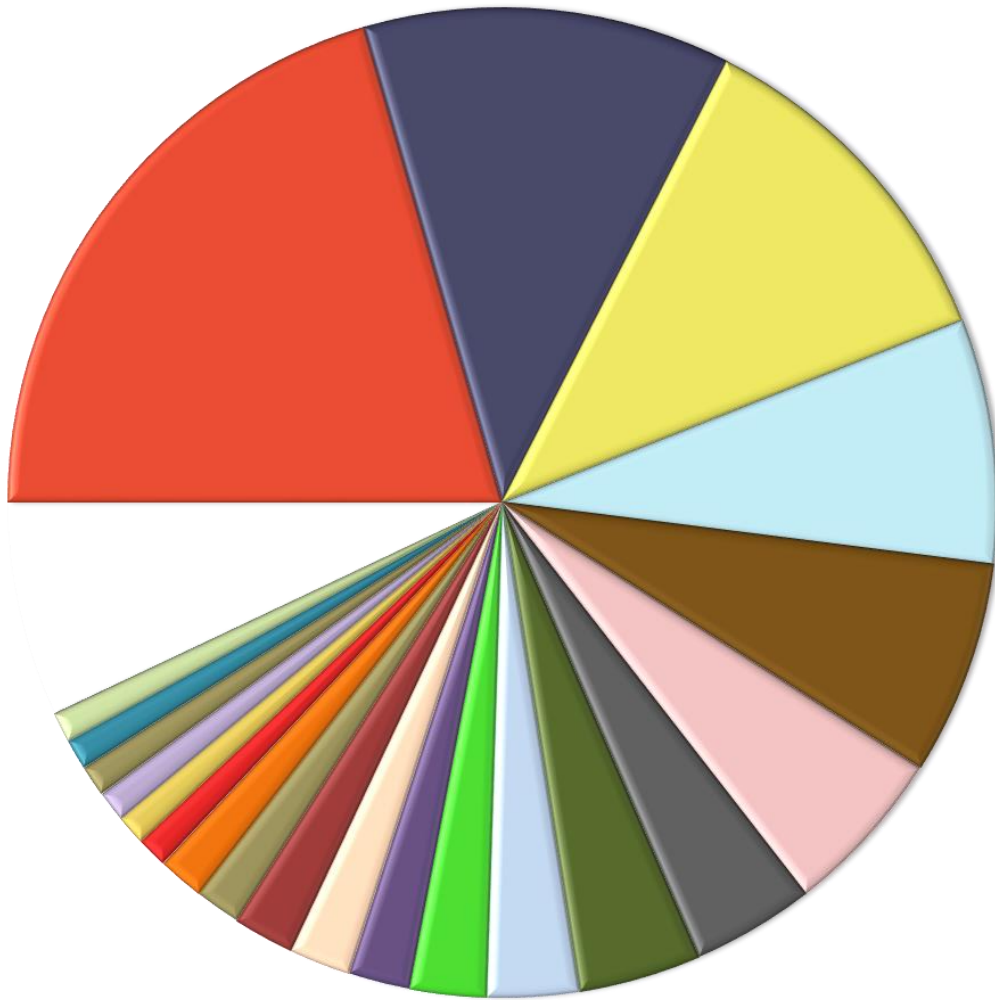
POETASTER



SEJANUS HIS FALL

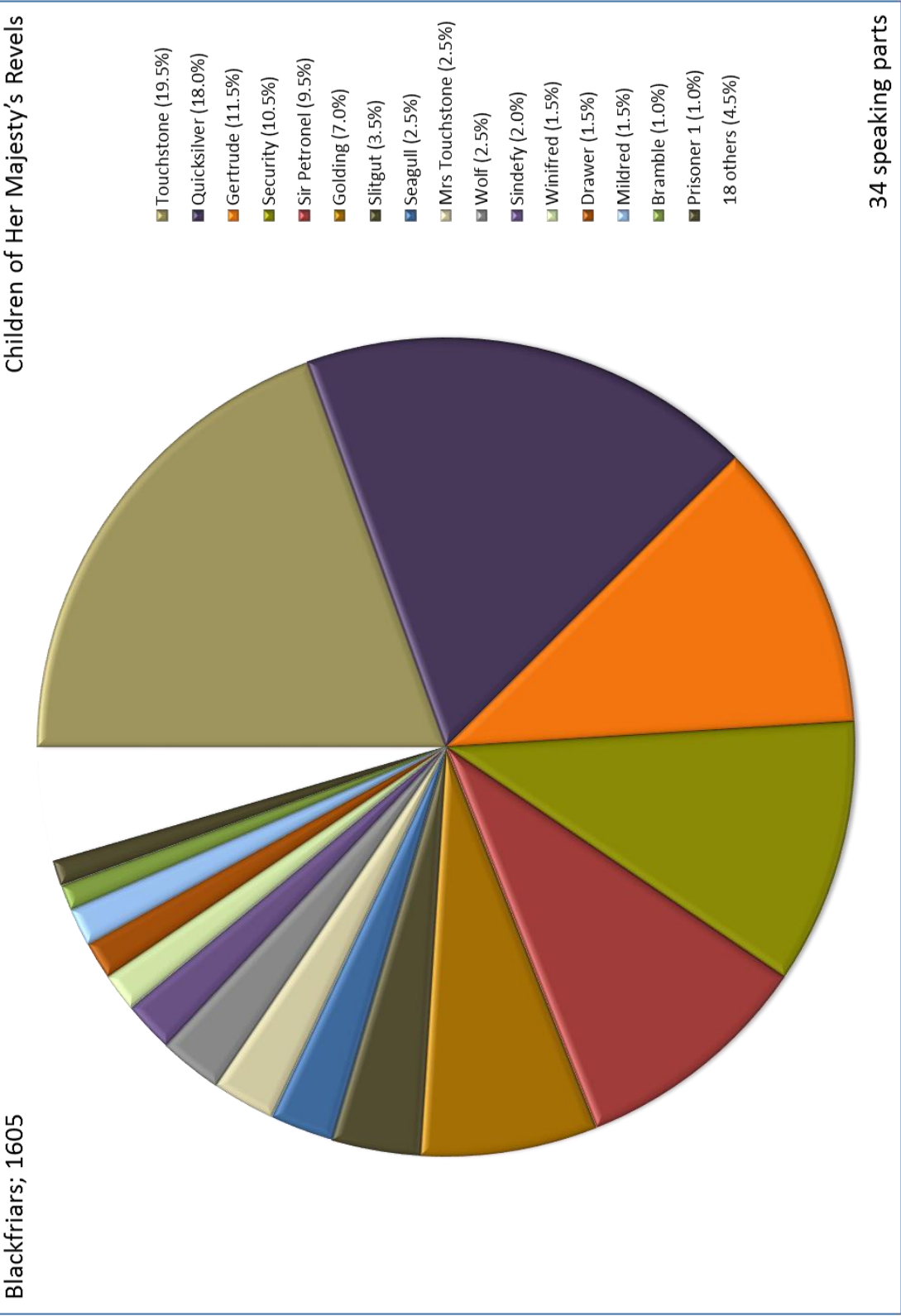
Globe; 1603

King's Men

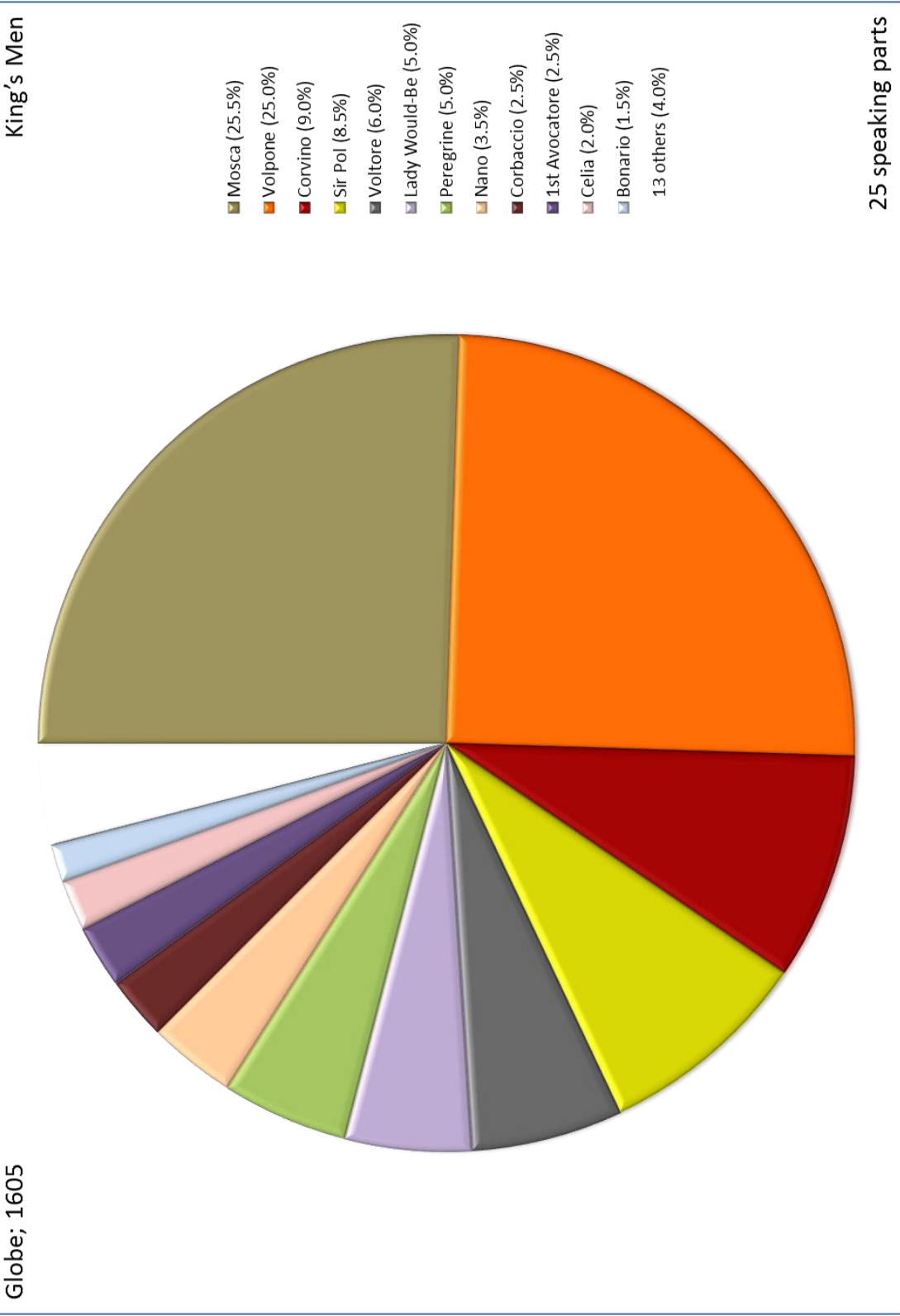


48 speaking parts

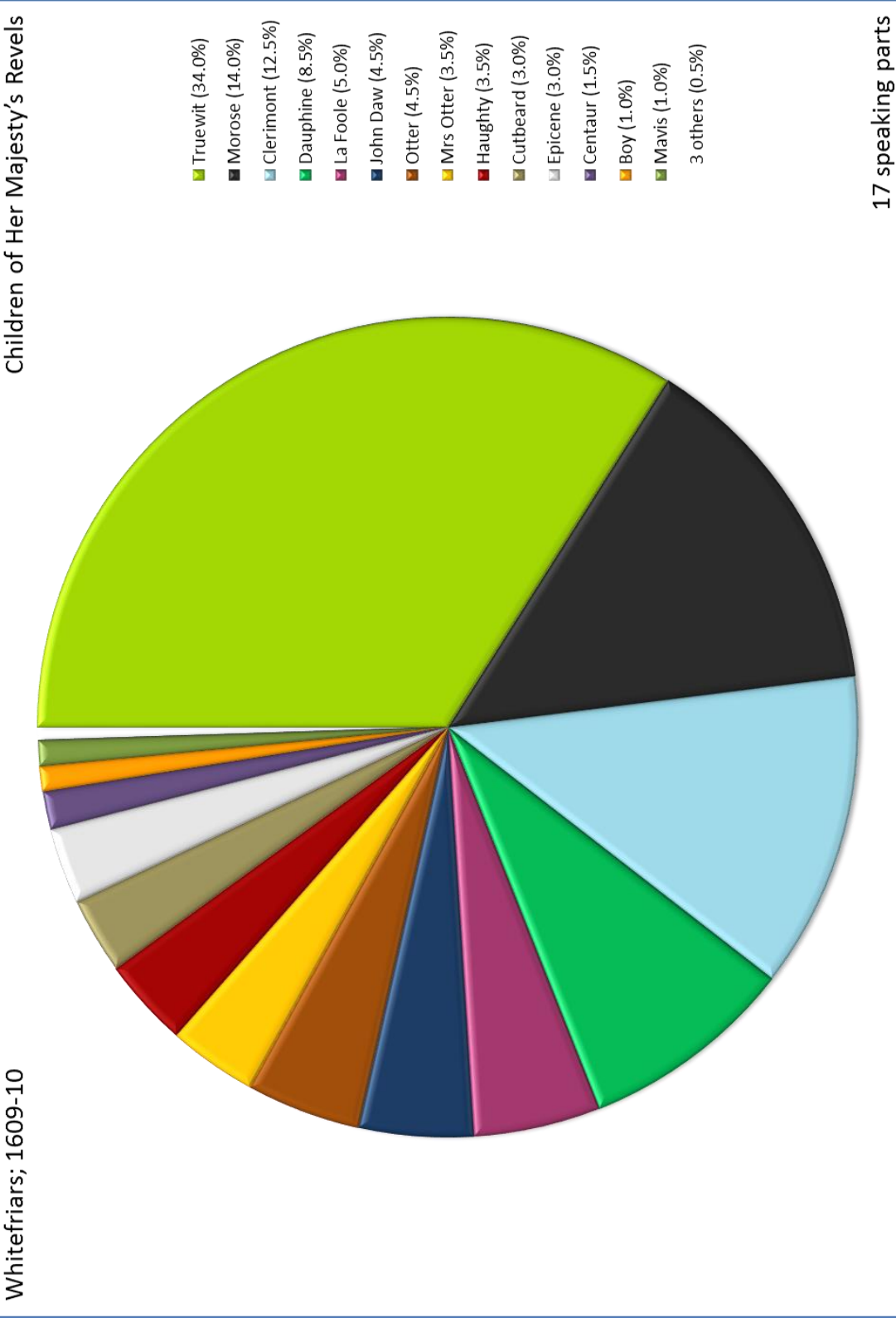
EASTWARD HO!



VOLPONE



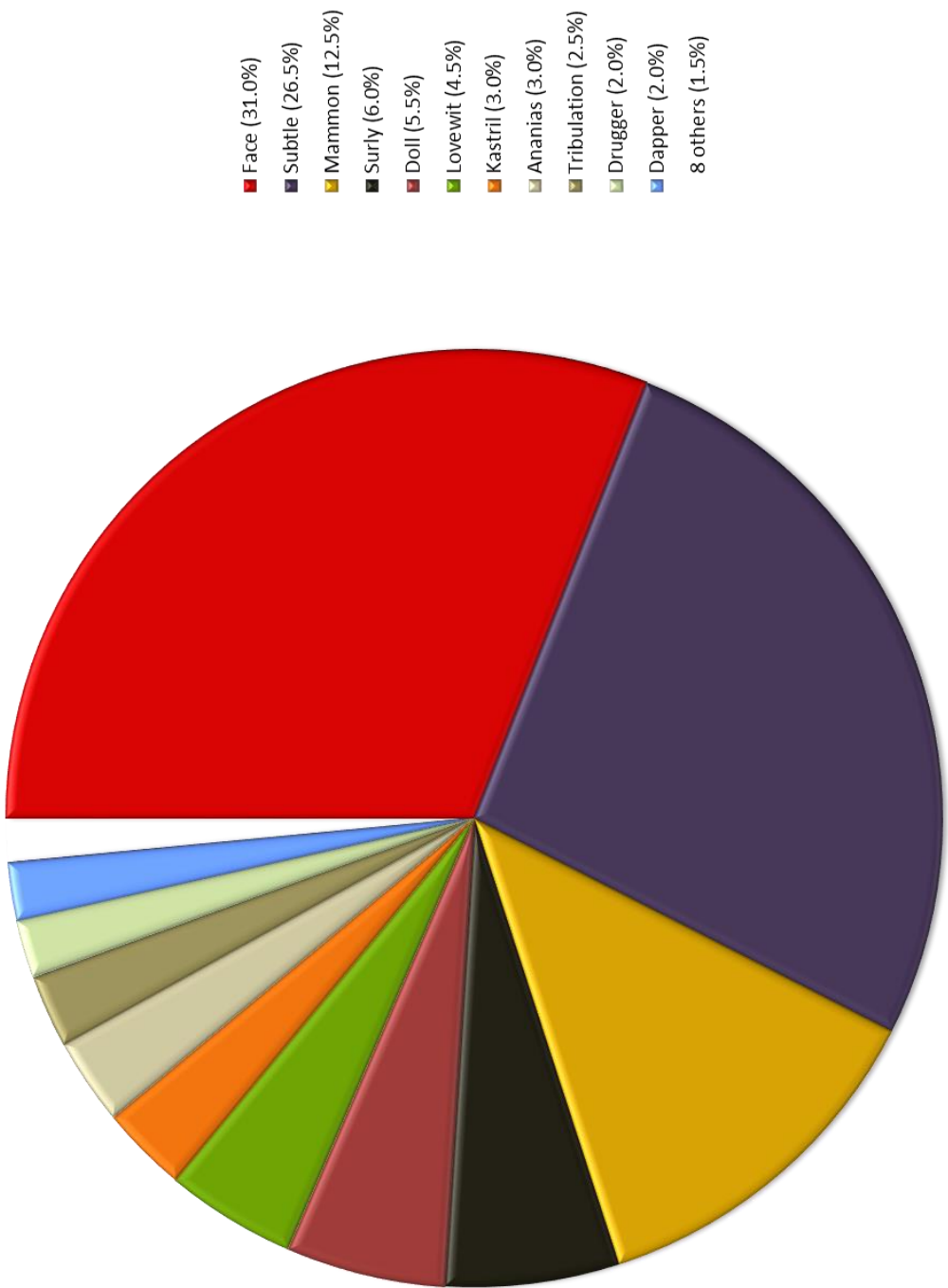
EPICENE



THE ALCHEMIST

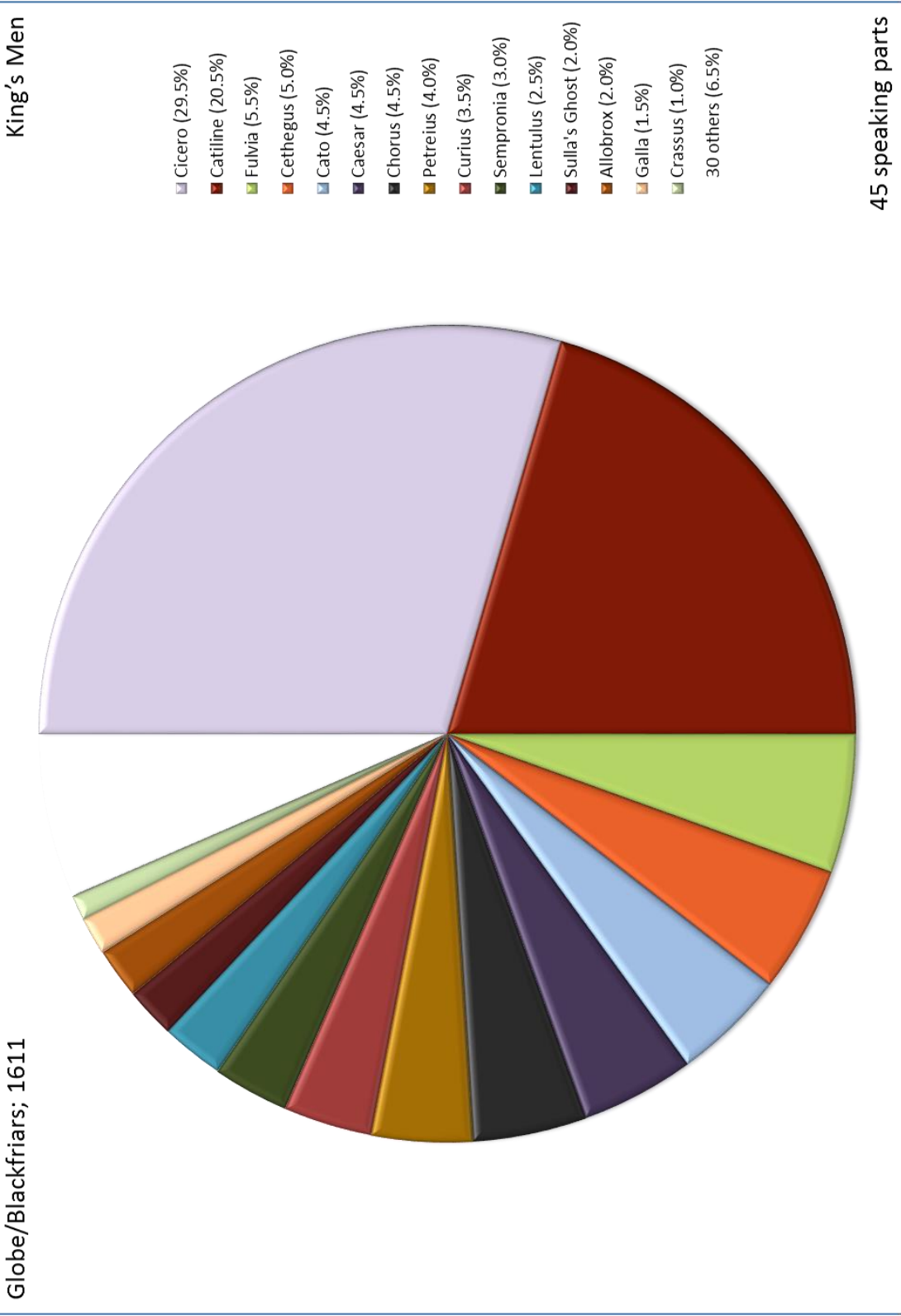
Globe/Blackfriars; 1610

King's Men



19 speaking parts

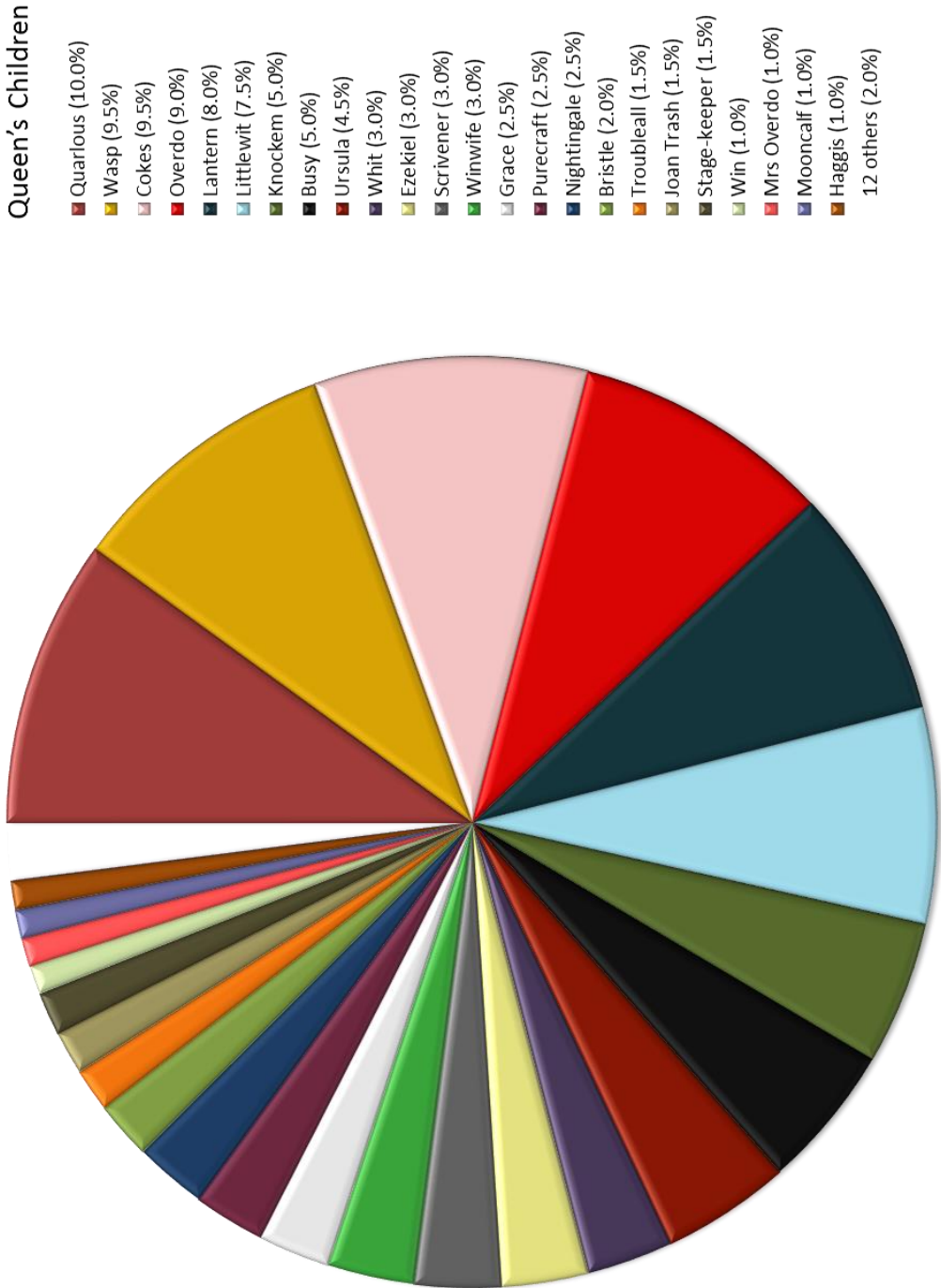
CATILINE



BARTHOLOMEW FAIR

Hope; 1614

Lady Elizabeth's Servants +
Queen's Children

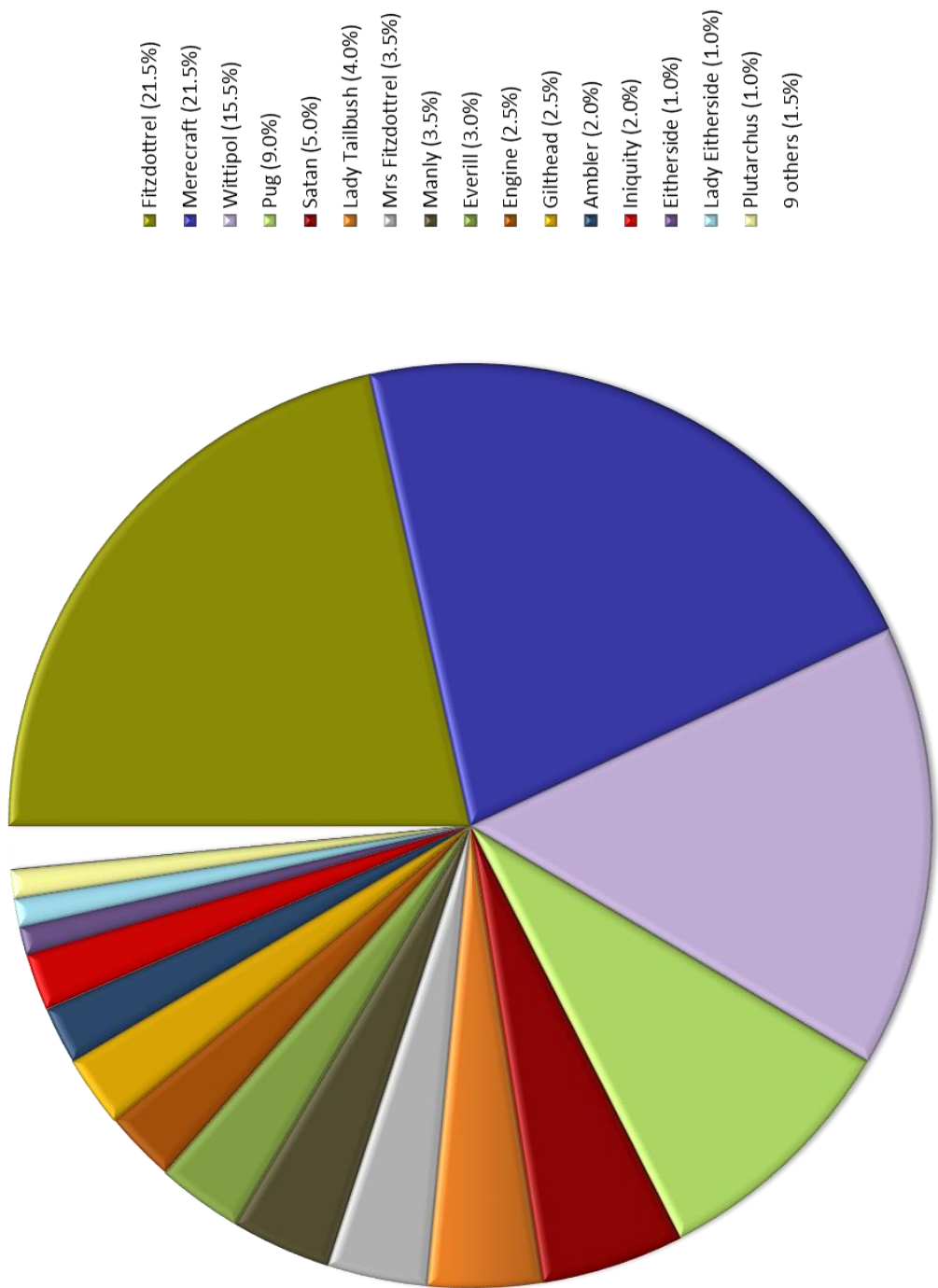


36 speaking parts

THE DEVIL IS AN ASS

Globe/Blackfriars; 1616

King's Men

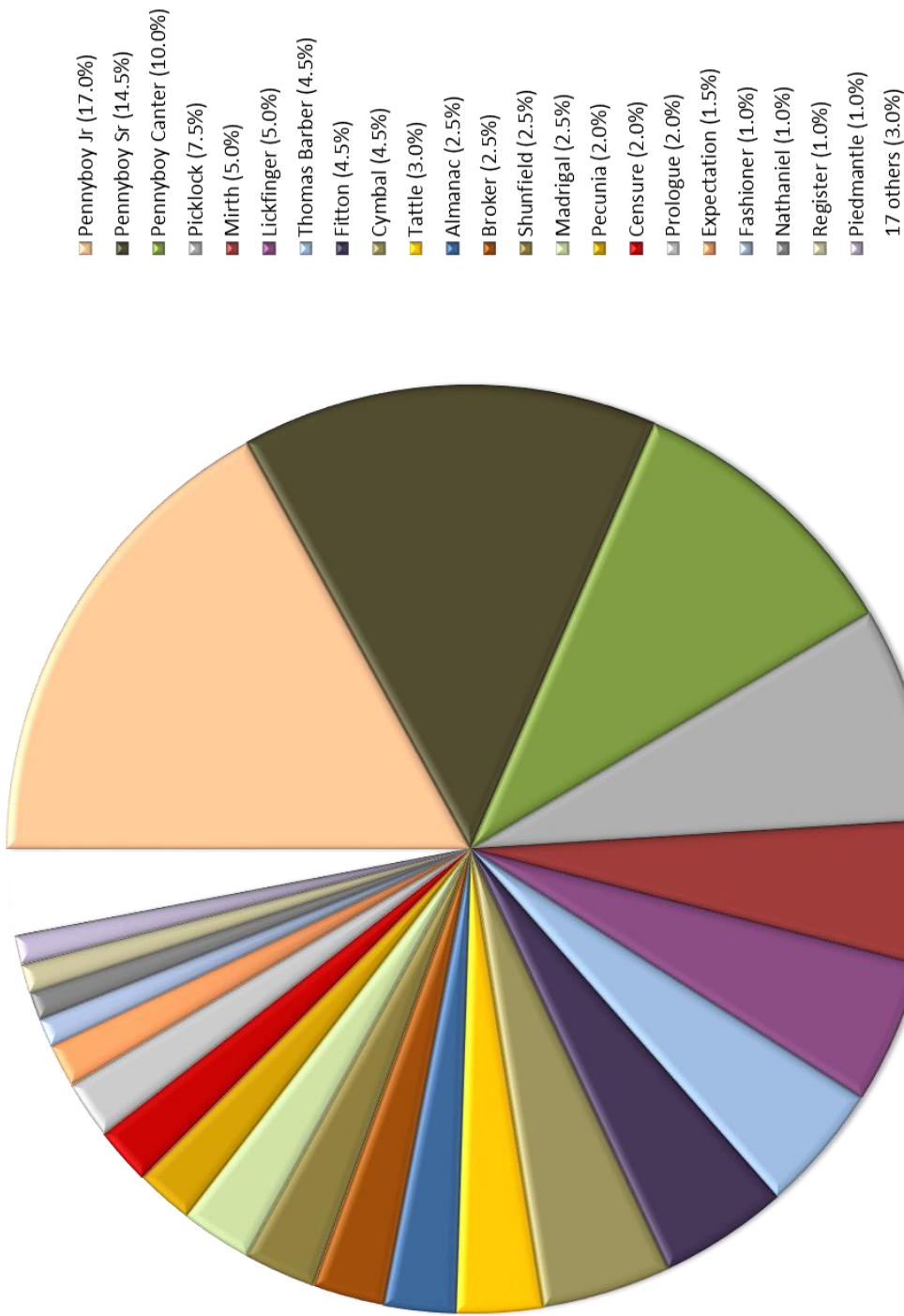


25 speaking parts

THE STAPLE OF NEWS

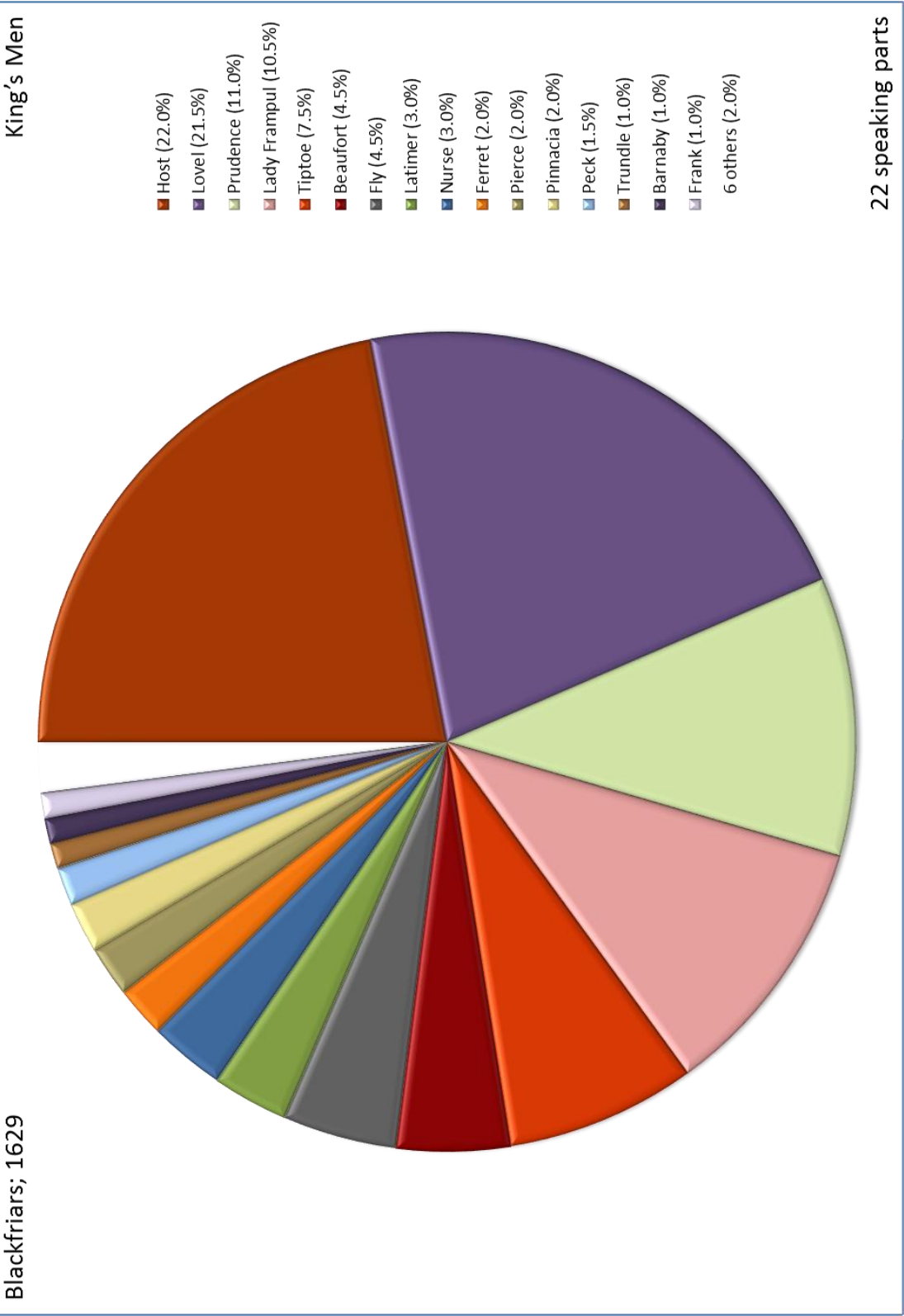
Globe/Blackfriars; 1625

King's Men



38 speaking parts

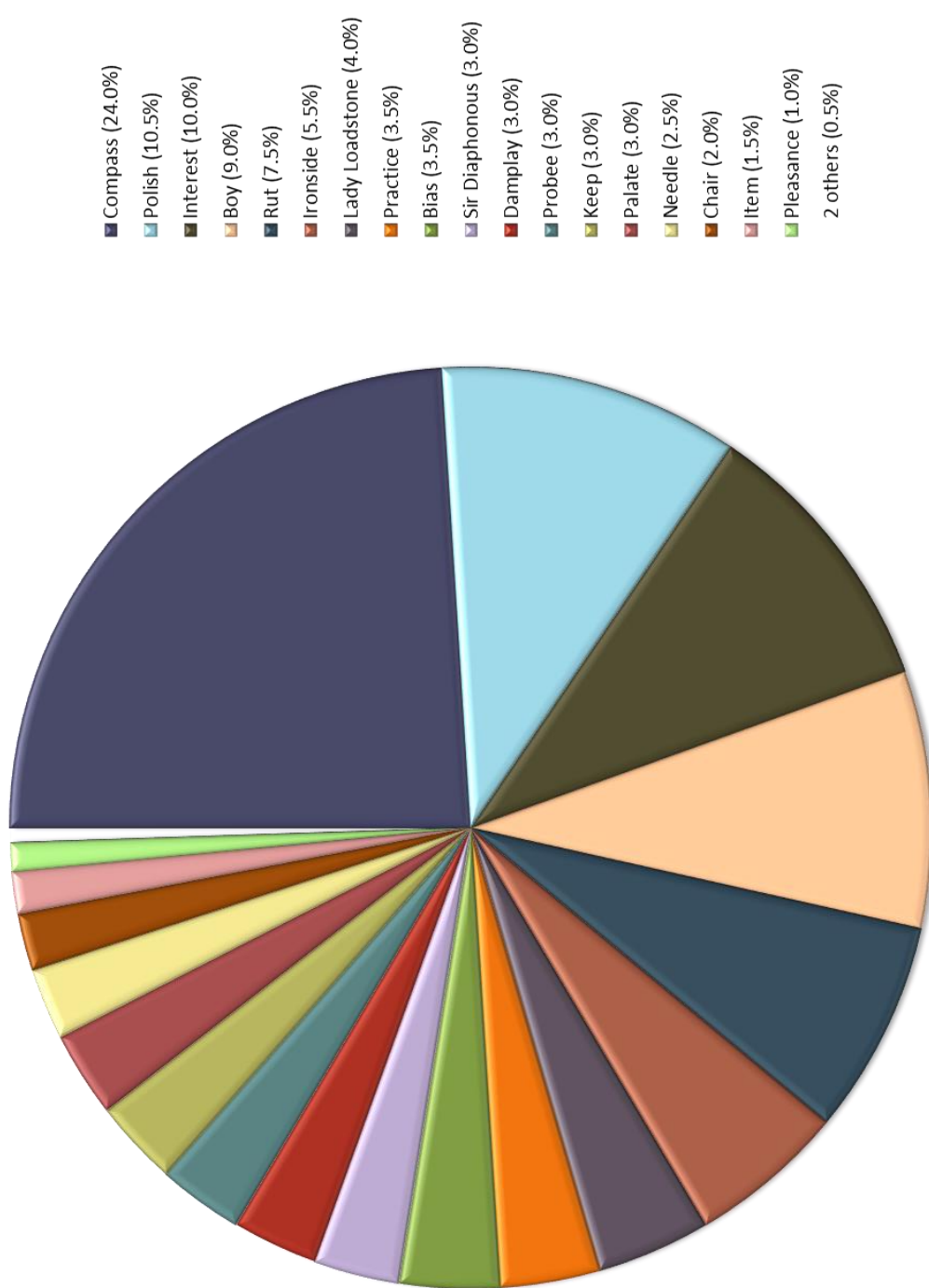
THE NEW INN



THE MAGNETIC LADY

Globe/Blackfriars; 1632

King's Men

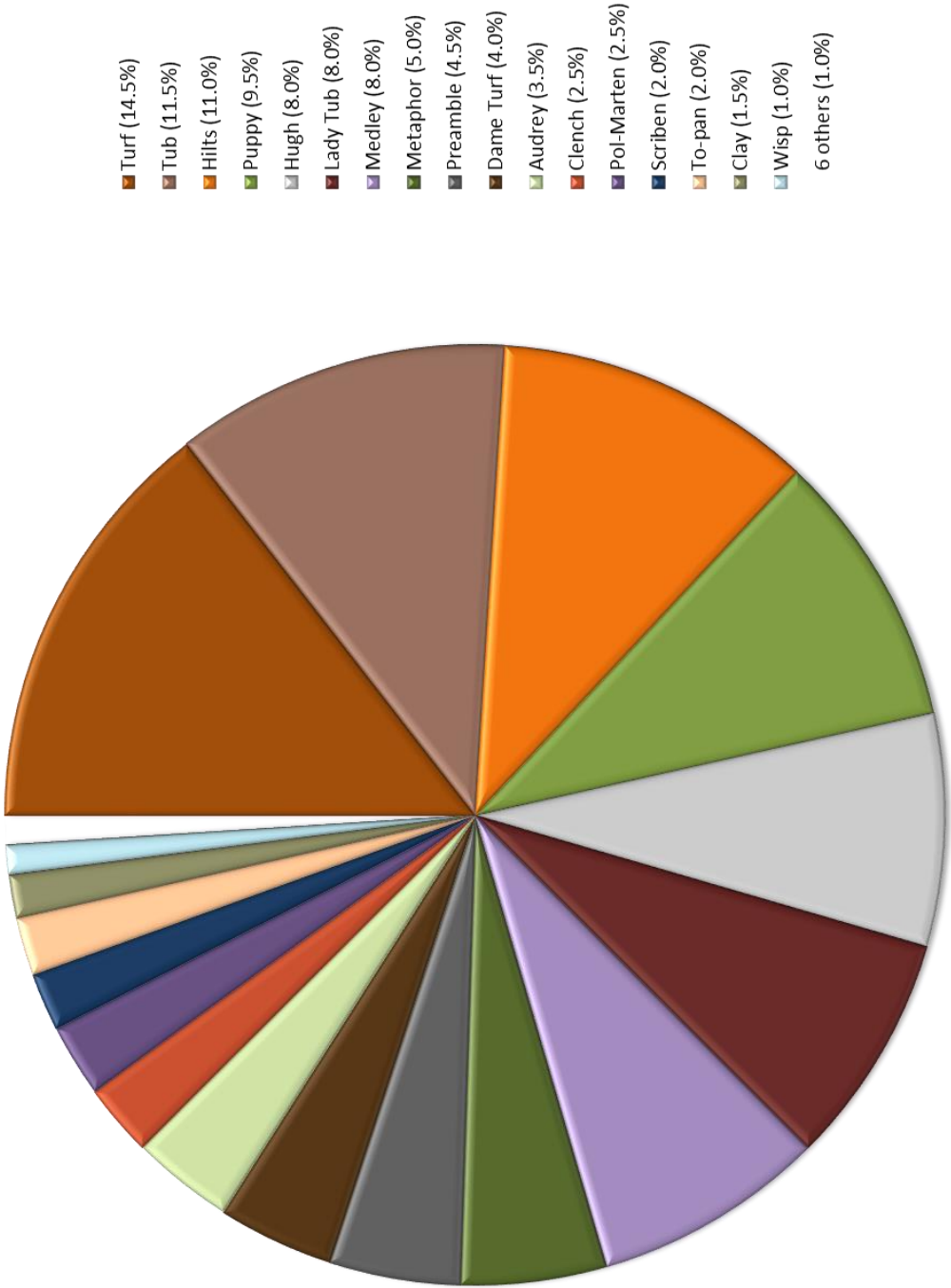


20 speaking parts

A TALE OF A TUB

Cockpit; 1633

Queen Henrietta's Company



23 speaking parts