## Play: The Alchemist

**Author:** Ben Jonson

**Text used:** Revels, Manchester U.P, ed. F. H Mares, 1967

**Library ref:**

### Key:

<table>
<thead>
<tr>
<th>enter from within</th>
<th>exit inwards</th>
<th>enter from without</th>
<th>Exit outwards</th>
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</thead>
</table>

### Act I

#### Scene I

**Face**

Entry mid-conversation from inwards.

**Doll**

Enters from outwards.

**Face**

One knocks without.

**Dapper**

Sends Doll inwards prior to Dapper’s arrival.

#### Scene II

**Face**

Entry from outwards.

**Dapper**

At the sound of knocking, Subtle orders Face to take Dapper inwards through the house and out the back way so that he may attend to Drugger at the front door.

**Face**

Face, having shown Dapper out the back way, now re-enters as if from outwards, accidentally meeting Drugger at Subtle’s house.

**Dapper**

Drugger exits outwards whence he came.

**Face**

Doll enters from outwards, arriving from Lambeth and prefacing the arrival of Mammon.

**Doll**

Subtle sends Face inside...

**Subtle**

...and then exits there himself with Doll. It is unclear whether this exit is staggered or whether Doll does exit with Subtle at the completion of his long speech. (or direct address in the first instance). Scene ends in a rhyming couplet, clearance of the stage.

## Commentary and notes

- Prologue provides spatio-temporal indicators for the ensuing action.
- Entry mid-conversation from inwards.
- Sends Doll inwards prior to Dapper’s arrival.
- At the sound of knocking, Subtle orders Face to take Dapper inwards through the house and out the back way so that he may attend to Drugger at the front door.
- Face, having shown Dapper out the back way, now re-enters as if from outwards, accidentally meeting Drugger at Subtle’s house.
- Drugger exits outwards whence he came.
- Doll enters from outwards, arriving from Lambeth and prefacing the arrival of Mammon.
- Subtle sends Face inside...
  ...and then exits there himself with Doll. It is unclear whether this exit is staggered or whether Doll does exit with Subtle at the completion of his long speech. (or direct address in the first instance). Scene ends in a rhyming couplet, clearance of the stage.
Face \( \downarrow \) SUB. Did you look O’ the bolt’s head yet? (35)

Face \( \uparrow \) SUB. Infuse vinegar...And let the water in Glass E be filter’d...Lute him well; And leave him clos’d in balneo. (37, 39-41)

Face \( \downarrow \) FACE. Sir, please you, Shall I not change the filter? (52)

Face \( \uparrow \) SUB. Marry, yes. And bring me the complexion of Glass B. (53-4)

Face \( \downarrow \) SUB. How now? What colour says it? (67)

Face \( \uparrow \) SUB. Did you look O’ the bolt’s head yet? (35)

Face \( \downarrow \) FACE. Sir, please you, Shall I not change the filter? (52)

Doll \( \uparrow \) Doll is seen.
MAM. Who is this?
SUB. God’s precious -- what do you mean?...

Doll \( \downarrow \) SUB. Go in, good lady, Let me entreat you. (210-12)

Face \( \uparrow \) SUB. Where’s this varlet?
FACE. Sir? (213)

Face \( \downarrow \) SUB. Go in, and see, you traitor. Go. (214)

Face \( \uparrow \) FACE returns.
FACE. ‘Twas not my fault, sir, she would speak with you...(219)

Subtle \( \uparrow \) SUB. Would she, sir? (219)

Face \( \downarrow \) FACE. Here’s one from Captain Face, sir, Desires you meet him i’ the Temple church, Some half hour hence. (289-90)

Surly \( \uparrow \) SUB. Sir Epicure, I shall leave you? MAM. I follow you, straight. (313-4)

Face \( \downarrow \) FACE. Good sir, go. (331)

Doll \( \uparrow \) FACE. Good sir, go. (331)

Doll \( \downarrow \) FACE. ‘Twas not my fault, sir, she would speak with you...(219)

Face \( \uparrow \) FACE. “Twas not my fault, sir, she would speak with you...(219)

Doll \( \downarrow \) FACE. Sir. (1-2)

Face \( \uparrow \) FACE. Sir. (1-2)

Surly \( \uparrow \) SUB. Sir Epicure, I shall leave you? MAM. I follow you, straight. (313-4)

Face \( \downarrow \) FACE. Good sir, go. (331)

Doll \( \uparrow \) FACE. Good sir, go. (331)

Doll \( \downarrow \) FACE. “Twas not my fault, sir, she would speak with you...(219)

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Subtle \( \uparrow \) SUB. Would she, sir? (219)

Doll \( \downarrow \) SUB. Marry, yes. And bring me the complexion of Glass B. (53-4)

Face \( \uparrow \) SUB. Where’s this varlet?
FACE. Sir? (213)

Face \( \downarrow \) SUB. Go in, and see, you traitor. Go. (214)

Face \( \uparrow \) FACE returns.
FACE. “Twas not my fault, sir, she would speak with you...(219)

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Face \( \uparrow \) FACE. Here’s one from Captain Face, sir, Desires you meet him i’ the Temple church, Some half hour hence. (289-90)

Doll \( \uparrow \) SUB. Away Madam, to your withdrawing chamber. (25-6)

Face \( \downarrow \) SUB. Enough. (44)
<table>
<thead>
<tr>
<th>Scene</th>
<th>Character</th>
<th>Action</th>
<th>Notes</th>
</tr>
</thead>
</table>
| II.v  | Face      | SUB. Hence, away, Flee, Mischief. (73-4) | season begin. Flee, Mischief.  (73-4) |}
|       | Drugger   | FACE. He’s busy with his spirits, but we’ll upon him. (1) | Mid-conversation. Arriving at Subtle’s house from outdoors. |}
|       | Drugger   | FACE. Abel, about it. (Thou shalt know more anon. Away, be gone.) (79-80) | Sent outdoors. |}
|       | Face      | SUB. Away, you, to your Surly yonder, catch him. (94) | Sent off outdoors to find Surly. |}
| III.i | Tribulation | TRI. Let us call on him, then... | MINIMAL congestion at outdoors door, further minimised by staggered exit in previous scene. |}
|       | Ananias   | ANA. I will knock first: peace be within. (49-50) | Ananias returns with Tribulation, now arriving outside Subtle’s. |}
|       | Subtle    | SUB. O, are you come? ’Twas time. (1) | Subtle comes out of his house, subsequent references seem to indicate that he brings the inside of the house with him: next entrance involves Knock without. |}
|       |           | SUB. There’s some to speak with me. Go in, I pray you, And view the parcels. That’s the inventory. I’ll come to you straight. Who is it? Face! Appear. (160-63) | Sent further inwards within the house now... |}
| III.ii| Face      | SUB. How now? Good prize? (1) | ...at the same time Face enters through the outdoors door. Simultaneous mid-scene entrance/exit. |}
|       | Subtle    | SUB. I’ll send her to thee: And but dispatch my brace of little John Leydens, And come again myself. (24) | Exits inwards to fetch Doll and get rid of Trib and An. |}
|       | Doll      | DOLL. What? (32) | Doll enters from inwards, overhearing Face’s rambling soliloquy. |}
|       | Subtle    | SUB. Done. They are gone. The sum Is here in bank, my Face. (55-6) | Subtle has left Ananias and Tribulation at the back door. |}
|       | Doll      | FACE. Who’s that?... DOLL. Dapper, Your clerk. FACE. God’s will then, Queen of Fairy, On with your tire; and, Doctor, with your robes. (74, 76-7) | Doll is sent inwards to change into her disguise. |}
|       | Subtle    | FACE. Away. (85) | Subtle exits inwards, leaving Face on stage. |}
| III.iv| Dapper    | FACE. The Doctor is within, a-moving for you. (1) | Entry from outdoors. |}
|       | Drugger   | DRU. Yes, here’s the gentleman, Captain, master Kastril, I have brought to see the Doctor. FACE. Where’s the widow? DRU. Sir, as he likes, his sister (he says) shall come. (9-13) | Ditto, arriving at Subtle’s house. |}
|       | Kastril   | FACE. Sir, he is busy now: But, if you have a sister to fetch hither, Perhaps, your own pains may command her sooner; And he, by that time, will be free. (130-2) | Face sends Kastril outwards to find his sister. |}
|       | Drugger   | FACE. Drugger, she’s thine: the damask. (133) | Also sent outdoors. |}
| III.v | Subtle    | FACE. Hark, the Doctor. (149) Subtle disguised like a Priest of Fairy. | Subtle enters from within the house, disguised. |
DOLL. Is yet her Grace’s cousin come? (1)

Doll enters with a cittern: they pinch him.

FACE. Where is he? (52)

DOLL. Here, hard by. He’s at the door.

Doll goes outwards (passing over the stage?).

Enters from inwards.

Doll

Doll

DOLL. Here, hard by. He’s at the door.

Returns with news of arrival from outwards, though exit not strictly necessary (could just go to outwards door and return).

She returns with Face’s suit.

Doll faces Doll with a cittern: they pinch him.

Enter from inwards.

Doll

Doll

DOLL. Here, hard by. He’s at the door.

Inwards to get Face’s suit (as Lungs)

RETURN AFTER 100 LINE ABSENCE.

Doll

Doll

DOLL. Here, hard by. He’s at the door.

Subtle returns with Face’s suit.

Doll faces Doll with a cittern: they pinch him.

Enter from inwards.

Doll

Doll

DOLL. Here, hard by. He’s at the door.

They take Dapper inwards, leaving Face onstage.

Doll faces Doll with a cittern: they pinch him.

Enter from inwards.

Doll

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DOLL. Here, hard by. He’s at the door.

Subtle returns with Face’s suit.

Doll faces Doll with a cittern: they pinch him.

Enter from inwards.

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Enter from inwards.
5

↑ Subtle
Surly

IV.iv

↓ Face
Kastril
Dame Pliant
↓ Subtle
↓ Surly

SUR. Entremos. (80)

↑ Subtle
Kastril

IV.v

↓ Doll
Mammon
↓ Face
Subtle
↑ Doll
↑ Face

-session entrance and exits.

↓ Face

A great crack and noise within...

↓ Face

Mammon

FACE. My lord her brother is come...his coach is at the door. (66, 67)

FACE. Good sir, This way: for fear the lord should meet you. (93-4)

SUB. Off with your case, And greet her kindly, as a bridegroom should. (103-4)

FACE. Will you go fetch Don Diego off, the while?

SUB. Would Doll were in her place, to pick his pockets now.

FACE. Why you can do it as well. (106-9)

↓ Face

IV.vi

↑ Surly
Dame Pliant

FACE. Why, now’s the time...

KAS. Where is he? (1, 4)

KAS. Away, you talk like a foolish mauther. (23)

↑ Face

IV.vii

FACE. Why, now’s the time...

KAS. Where is he? (1, 4)

KAS. Away, you talk like a foolish mauther. (23)

↓ Face

Kastril
Dame Pliant

↑ Drugger

Dame Pliant.

This brief sojourn offstage may indicate use of upstage concealment space.

They return from inwards.

RETURNS AFTER 15 LINE ABSENCE.

RETURNS AFTER 50 LINE ABSENCE.

They go inwards to get to know each other.

He goes inwards to interpret the Count’s Spanish for the Widow, and to give Subtle’s message to Doll.

Main motivation for this outwards exit is subsequent re-entries of these two characters.

They enter from inwards.

Face, too, returns from inwards.

He returns from outwards...

...Doll flees inwards...

...and Face goes into the laboratory, leaving Mammon onstage. Note that Doll and Face ‘disperse’, suggesting use of UC resource.

Simultaneous mid-scene entrance and exits.

After operating sound effect, Face returns from outwards and Mammon is told to exit inwards.

Face exits outwards to change costume and re-appear subsequently as the captain.

There seems no reason for Subtle to leave the stage.

They return from inwards and after fifteen lines, Subtle joins the conversation.

Face now returns, disguised as Captain.

Face must exit again for next entrance.

Kastril returns whence he last exited.

At line 100, it transpires that the widow is within, being entertained by Doll.

Arriving from outwards.
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<tr>
<th>Scene</th>
<th>Character 1</th>
<th>Character 2</th>
<th>Action/Comment</th>
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</thead>
<tbody>
<tr>
<td>V. i</td>
<td>Lovewit</td>
<td>Neighbours</td>
<td>Arriving at the house from outwards (note that there’s already been one such brief location change at II.i.)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Neighbour exits outwards to fetch his tools.</td>
</tr>
<tr>
<td>V. ii</td>
<td>Face</td>
<td></td>
<td>Face enters from outwards, warning the others not to enter the house.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Once again, the necessary backstage cross reinforcing that there is a ‘back way’ out of the house.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Enters from outwards with his tools, enquiring after Jeremy/Face.</td>
</tr>
<tr>
<td>V. iii</td>
<td>Mammon/Surly</td>
<td></td>
<td>Face see Mammon and Surly approaching from outwards.</td>
</tr>
<tr>
<td></td>
<td>Face</td>
<td></td>
<td>They exit outwards to get the officers.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Enters from outwards.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Neighbours sent off outwards.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Exit inwards, Face reassuring Lovewit that it is safe to enter the house despite what he has previously said.</td>
</tr>
</tbody>
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### V. iv

<table>
<thead>
<tr>
<th>Character</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subtle</td>
<td>SUB. How! Ha’ you eaten your gag? (1)</td>
</tr>
<tr>
<td>Dapper</td>
<td>PROBLEMATIC congestion. Possible time-lapse. Subtle and Dapper come out of the house. Face has brought Lovewit into the house and reports that he managed to confine Lovewit (‘churl’) with talk of spirits.</td>
</tr>
<tr>
<td>Face</td>
<td>FACE. I have been feign to say the house is haunted With spirits to keep churl back. SUB. And hast thou done it? FACE. Sure, for this night. (10-12)</td>
</tr>
<tr>
<td></td>
<td>He goes into the house to send Doll out.</td>
</tr>
<tr>
<td>Doll</td>
<td>Doll like the Queen of Fairy. DAP. I’ll go and fetch the writings. SUB. ’Tis well, away. (60-61)</td>
</tr>
<tr>
<td></td>
<td>She enters, right on cue. Returns outwards.</td>
</tr>
<tr>
<td></td>
<td>Simultaneous mid-scene exit/ entry at alternate doors. Returning from inwards. Once again, characters from inwards seem to have a view beyond the outwards door. Druagger has returned with the Spanish habit referred to at IV. viii, 68. Returning from outwards.</td>
</tr>
<tr>
<td>Subtle</td>
<td>FACE. Where’s Subtle?</td>
</tr>
<tr>
<td></td>
<td>Going in to give the cloak to Lovewit.</td>
</tr>
<tr>
<td>Face</td>
<td>FACE. Yes, I’ll come to you presently. (69)</td>
</tr>
<tr>
<td></td>
<td>Face now returns and sends Subtle out to bring the parson in and send Druagger back home. Once more, he has access to information about characters arriving from outwards. Subtle exits... ...and returns, successful.</td>
</tr>
<tr>
<td>Face</td>
<td>FACE. Come, my venturers, You ha’ pack’d up all? (105-6)</td>
</tr>
<tr>
<td></td>
<td>He exits to take the chaplain inside the house (backstage cross for unseen chaplain). He returns and they prepare to depart in secret. Once more the suggestion of an exit from the back of the house as the officers knock at the front door.</td>
</tr>
<tr>
<td>Subtle</td>
<td>SUB. Here’s your Hieronimo’s cloak, and hat. FACE. Give me ’em. SUB. And the rough too? (68-9)</td>
</tr>
<tr>
<td>Subtle</td>
<td>SUB. I will: and shave himself? (96)</td>
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<tr>
<td>Face</td>
<td>FACE. I’ll go bestow him. (99)</td>
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<tr>
<td></td>
<td>Subtle exits... ...and returns, successful.</td>
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</tbody>
</table>

### V. v

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<thead>
<tr>
<th>Character</th>
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<tbody>
<tr>
<td>Lovewit</td>
<td>LOV. What do you mean, my masters? MAM. Open your door, Cheaters, bawds, conjurers. (1-2)</td>
</tr>
<tr>
<td>Parson</td>
<td>PROBLEMATIC congestion minimised by offstage knocking. Parson and Lovewit, the latter dressed in Hieronimo’s gown, now come from inwards. Mammon and Surly are knocking on the outwards door, demanding entry into the house.</td>
</tr>
<tr>
<td>Face</td>
<td>FACE. Sir, ha’ you done? Is it a marriage? Perfect? (7)</td>
</tr>
<tr>
<td>Mammon</td>
<td>Enter from outwards.</td>
</tr>
<tr>
<td>Surly</td>
<td>From outwards.</td>
</tr>
<tr>
<td>Kastril</td>
<td>Ditto.</td>
</tr>
<tr>
<td>Ananias</td>
<td>LOV. Good gentlemen, hear me. Are you officers, And cannot stay this violence? (16)</td>
</tr>
<tr>
<td>Officers</td>
<td>Officers enter from outwards.</td>
</tr>
<tr>
<td>Tribulation</td>
<td>Ananias</td>
</tr>
<tr>
<td>-------------</td>
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</tr>
<tr>
<td>LOV. You may go in, and search, sir. (38)</td>
<td>KAS. Aye, that’s my suster. I’ll go thump her. Where is she? (45)</td>
</tr>
</tbody>
</table>

Druger