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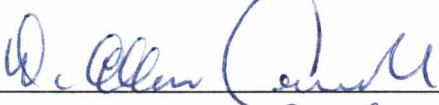
I am submitting herewith a dissertation written by *Judith Bailey Slagle* entitled "Thomas Shadwell's *The Lancashire-Witches, and Tegue o Dively the Irish-Priest: A Critical Old-Spelling Edition.*" I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in English.




Dr. J. M. Armistead, Major Professor


We have read this dissertation
and recommend its acceptance:







Accepted for the Council:



Associate Vice Chancellor
and Dean of The Graduate School

Thomas Shadwell's *The Lancashire-Witches, And Tegue o Dively*
The Irish-Priest: A Critical Old-Spelling Edition

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Judith Bailey Slagle
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To *Raven*, my familiar

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I am grateful to libraries which supplied me with copies of the quartos I needed for the editing task; I have cited them specifically in the introductory section on "Text." And I am especially grateful to Dr. J. C. Ross, Massey University, New Zealand, whose 1987 edition of *The Squire of Alsatia* and whose answers to my letters provided much-needed encouragement.

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J. B. Slagle
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Abstract

Though today Thomas Shadwell's popularity, or notoriety, is often due to Dryden's attacks, he was a successful Restoration playwright with a keen sense, as Etherege wrote, of "the follies in fashion." *The Lancashire-Witches, And Tegue o Divelly The Irish-Priest* (1681/1682) was immediately controversial. An anti-Catholic play riding on the heels of the Popish Plot, it introduced a despicable Irish Catholic priest but also presented Smerk, an Anglican curate lacking moral values and greatly fearing witches, an account of whom is taken from the actual Lancashire witch trials of 1612. When the play was first published, having had much of Smerk's dialogue censored for the stage, Shadwell returned those lines to the page and addressed the political censorship.

According to modern bibliographical standards, this new edition is based on Quarto 1 as the copy text, retaining the author's old spellings and rhetorical punctuation. Variations from Q1 through Q4 are listed at the end of the work, along with endnotes on word usage, political and literary allusions, etc. For the first time, Shadwell's own exhaustive notes on witchcraft are translated from the Latin and Greek, with exact sources cited. An introduction addresses the author's life, performance history of the play, the author's sources, a critical analysis, and provides an extensive section on the text itself.

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Abbreviations

- Alssid:** Michael W. Alssid, *Thomas Shadwell*
- Borgman:** Albert S. Borgman, *Thomas Shadwell, His Life and Comedies*
- Bowers:** Fredson Bowers, *Principles of Bibliographical Description*
- CE:** *The Catholic Encyclopedia*
- DNB:** *Dictionary of National Biography*
- Greg:** W. W. Greg, *A Bibliography of the English Printed Drama to the Restoration*
- Kittredge:** George Lyman Kittredge, *Witchcraft in Old and New England*
- OCD:** *Oxford Classical Dictionary*
- OED:** *Oxford English Dictionary*
- OLD:** *Oxford Latin Dictionary*
- Robbins:** Rossell Hope Robbins, *The Encyclopedia of Witchcraft and Demonology*
- Ross:** J. C. Ross, ed., Shadwell's *The Squire of Alsatia*
- S:** Montague Summers, *The Complete Works of Thomas Shadwell*
- S-HWD:** Montague Summers, *History of Witchcraft and Demonology*
- Thomas:** Keith Thomas, *Religion and the Decline of Magic*
- TLS:** *The London Stage, 1660-1800*, ed. William Van Lennep, et. al.
- Wing:** Donald G. Wing, *Short Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America and of English Books Printed in Other Countries*
- Wright:** Joseph Wright, *The English Dialect Dictionary*

See **Works Cited** for complete citations.

The Author

Shadwell scholars are indebted to Montague Summers's *The Complete Works of Thomas Shadwell* (1927), not only for commentary on the texts themselves, but for biographical information about the playwright, of whom only sketches had appeared before. In 1928 Albert S. Borgman took the biographical study much further in his *Thomas Shadwell: His Life and His Comedies*, reviewing both the author's life and his plays. When Michael W. Alssid published *Thomas Shadwell* in 1967, he provided less commentary on the playwright's life in particular but provided a much more complete analysis of Shadwell's critical merit. Alssid also updated and corrected the introductory material in Summers's work, certain biographical data in Borgman, and information compiled by D. M. Walmsley in his edition of *Epsom Wells and The Volunteers or The Stock-Jobbers* (1930), all three of whom had based their information on "Some Account of the Author and his Writings" in *The Dramatick Works of Thomas Shadwell, Esq.* (London, 1720).¹

More recent research on the playwright himself, however, is recorded in a biographical introduction by J. C. Ross to his new critical edition of *The Squire of Alsatia*. Ross establishes the date of Shadwell's birth, previously somewhat cloudy, as given by Gadsbury's *Ephemeris* (1698) to be March 24, 1640, which by our current calculation would mean March 24, 1641.² This date, Ross explains, would seem to agree with records of Shadwell's matriculation, which Summers took to be December 17, 1655.³ Shadwell's education consisted of a year at the King Edward VI Free School, Bury St. Edmunds, and a little over two years at Gonville and Caius College, Cambridge, before his

¹ Michael W. Alssid, *Thomas Shadwell* (New York: Twayne, 1967) 171.

² J. C. Ross, ed., *Thomas Shadwell's The Squire of Alsatia, A Critical Edition* (New York & London: Garland, 1987) 5.

³ Montague Summers, ed. *The Complete Works of Thomas Shadwell*, Vol. 1 (London: Fortune, 1927) xxiv.

admission to the Middle Temple in London in 1658. Some time between 1663 and 1667, he married actress Anne Gibbs of the Duke's Company, who survived him by at least 17 years and who "seems to have been an exemplary wife and mother."⁴ Records indicate they had, probably, five children.

Shadwell's first play, *The Sullen Lovers; or, The Impertinents. A Comedy*, opened successfully at the Duke's theatre in May 1668; and for many years after, he consistently provided the company with a variety of plays: *The Royal Shepherdess: A Tragi-Comedy* (1669)⁵; *The Hypocrit* (1669 - a lost play, never published); *The Humorists: A Comedy* (1670/1671); *The Miser: A Comedy* (1672); *Epsom-Wells: A Comedy* (1672/1673); *The Tempest; or, The Enchanted Island. A Comedy* (1674); *Psyche: A Tragedy* (1675); *The Libertine: A Tragedy* (1675/1676); *The Virtuoso: A Comedy* (1676); *The History of Timon of Athens, the Man-hater* (1678); *A True Widow. A Comedy* (1678/1679); *The Woman-Captain: A Comedy* (1679/1680); *The Lancashire-Witches, and Tegue o Divelly the Irish-Priest: A Comedy* (1681/1682); *The Squire of Alsatia: A Comedy* (1688); *Bury-Fair: A Comedy* (1689); *The Amorous Bigotte, with the Second Part of Tegue o Divelly: A Comedy* (1690); *The Scowrers: A Comedy* (1690/1691); and *The Volunteers; or, The Stock-Jobbers: A Comedy* (1692/1693). With his very first play, Shadwell began to establish both his dramatic theory, that a play must instruct as well as entertain, and his debt to Ben Jonson:

I have endeavour'd to represent variety of Humours (most of the persons of the Play differing in their Characters from one another) which was the practice of *Ben Johnson*, whom I think all Dramatick *Poets* ought to imitate, though none are like to come near. . . .⁶

⁴ John Harold Wilson, *All the King's Ladies* (Chicago: U of Chicago P, 1985) 187.

⁵ Dates given here are for first performance/publication unless both occur in the same year.

⁶ Summers, *Works*, Vol. 1, 10-11.

Records show that in June 1667 Shadwell was commissioned a lieutenant in the "regiments of foot," under Col. Sir Allen Apsley, along with Edmund Ashton, later gentleman of the bed-chamber to the Duke of York.⁷ Shadwell and Ashton became close friends. Ross believes that around the time of his writing *Witches* Shadwell was staying with Ashton at the family estate, Chadderton Hall, near Oldham in Lancashire, which could account for the author's interest in the dialect and witch tales from the area.⁸ (See Dryden's reference in *Mac Flecknoe* to Shadwell and Aston Hall, line 48.) An earlier letter from Shadwell to the Duchess of Newcastle indicates that he had visited the estate in 1671; and in Act V of *The Humorists*, published that same year, one of the characters exclaims, "I am the Son of a *Lancashire* Witch, if thou art not an arrant stinking Fellow then." Shadwell's will, "declared, signed, and sealed" in 1690 at his home in Chelsea, left to Ashton a "Ring of gold weighing twenty shillings."⁹

Besides the obvious influence of the Popish Plot and the Exclusion Crisis on Shadwell's writing of *Witches* (see "Performance History and Political Censorship"), he most certainly would have been aware of the heavy trade between Lancashire/Cheshire and Ireland, for Ireland was enjoying more tranquillity during the reign of Charles II than ever before, and trade was flourishing.¹⁰ But in late 1680 *The Calendar of State Papers* recorded continuing problems between Protestant and Catholic factions, problems about which Shadwell, who missed very little in contemporary events, would have also been aware:

⁷ *Calendar of State Papers, Domestic Series, Of The Reign of Charles II. 1667, Preserved In Her Majesty's Public Record Office*, ed. Mary Anne Everett Green, Vol. 20 (London: Longmans, Green, Reader, and Dyer, 1866) 179-181.

⁸ Ross, *Squire* 9.

⁹ Albert S. Borgman, *Thomas Shadwell, His Life And Comedies* (New York: New York UP, 1928) 89.

¹⁰ Thomas Baines and William Fairbairn, *Lancashire and Cheshire, Past and Present*, Vol. II (London: William Mackenzie, 1867) 22.

17 Sept. 1680: Col. Kirby, our old Parliament man, was with me just now to make out that there was a foul riot and a rescue of some Papists in Lancashire.¹¹

Records of antagonism toward Papists and Irish immigrants in the Lancashire district abound, so it is doubtful that Shadwell would have escaped the influence of the common prejudices against Catholics in general and Irish Catholics in particular. And it would not have been in his nature to ignore them.

Whatever incited Shadwell to write *Witches*, the censored play and the author's resulting absence from the stage for the next seven years must have been financially and personally difficult for such a public figure having to choose between his politics and his art. Shadwell was not silent, however, for he is credited with several pamphlets during this time away from the stage; nevertheless, some of his contemporaries alluded to his difficulties:

Shadwell and Settle, who pretend to Reason,
Tho paid so well for scribbling Doggrel Treason,
Must now expect a very barren Season.¹²

Fortunately, Charles Sackville, the Earl of Dorset, who had been Shadwell's friend and drinking companion since the late 1660s, had also become his literary patron and was providing him with a quarterly pension as early as 1682 (see Shadwell's 24 Jan 1682 letter "For the Earle of Dorsett" printed in Summers' *The Complete Works*). Receipts in Shadwell's handwriting, preserved in the Sackville papers, acknowledge payment to him of a pension of 10 pounds/quarter, probably dating from 1682.¹³ And when Sackville became Lord Chamberlain in 1688, he provided Shadwell with something even more

¹¹ *Calendar*, Vol. 22, 23.

¹² Borgman 69.

¹³ J. C. Ross, "Addenda To Shadwell's 'Complete Works' A Checklist," *Notes & Queries* 22 (1975): 256-259.

substantial, promoting him as a successor to Dryden as Poet Laureate and encouraging his return to the London stage.

Much had changed on the London theatrical scene since the appearance of *Witches* in 1681. The two rival theatre companies had joined forces, and many of the favorite actors had retired or died. Otway was dead, Dryden had not produced a play for three years, and Lee and Settle had been silent for even longer. "Shadwell's return to the theatre," writes Borgman, "was a triumph; and, from 1688 to the time of his death, he stood at the head of the dramatists actively engaged in writing plays for the English stage."¹⁴ *The Squire of Alsatia* (1688) was a huge success, as were many of the plays that followed. But the dramatist was soon to be plagued with illness; and in his dedications to *Bury-Fair* and *The Amorous Bigotte*, he mentions his "painful sickness." Alssid explains that the period from 1691 to his death on November 19 or 20, 1692, was probably especially difficult, for he produced only two major works, *Votum Perenne* and *The Volunteers*. While Alssid believes that Shadwell died of an overdose of opium used to alleviate pain, Ross reports that it may have been from a blocked artery.

It is unfortunate that many scholars remember Thomas Shadwell only because of Dryden's ridicule of him (mostly of *The Virtuoso*) in *Mac Flecknoe*; the two authors, who continued writing through forty years, argued about everything from dramatic theory to politics and certainly studied each other's works to fuel their quarrels. Shadwell's continual literary battle with Dryden surfaced in prologues, epilogues, prefaces, and dedications written between 1668 and 1678 and stressed issues ranging from the genius of Ben Jonson to plagiarism.¹⁵ That Shadwell was a popular and successful playwright naturally made him contemptible to some, especially the Tory poets. In his epilogue to Sir

¹⁴ Borgman 78.

¹⁵ Richard L. Oden, *Dryden And Shadwell, The Literary Controversy and Mac Flecknoe (1668-1679)* (New York: Scholars' Facsimiles & Reprints, 1977) viii-ix.

Francis Fane's *Love in the Dark* (1675), Rochester, a scathing critic, had also ridiculed Shadwell; but shortly afterwards in "An Allusion to Horace" he revised his estimate:

Of All our *Modern Wits*, none seems to me,
 Once to have toucht upon true *Comedy*,
 But hasty *Shadwel* , and slow *Wicherley*
 Shadwells unfinished works do yet impart,
 Great proofs of force of *Nature*, none of *Art*:
 With just bold strokes he dashes here and there,
 Shewing great *Mastery*, with little *Care*,
 And scorns to varnish his good *Touches o're*,
 To make the *Fools*, and *Women*, praise 'em more.

And "this is better than 'grudging praise,'" writes David Vieth, "especially when bestowed by a severe critic like Rochester."¹⁶

So while Thomas Shadwell may not be revered today as a "great" playwright, he must certainly be considered a good one, for his popularity is evident in the performance records of the London playhouses. He introduced the character of the country gentleman in *Witches*, and some critics believe he was instrumental in reforming the stage and ushering in the middle-class sentimental comedy that would dominate the early part of the 18th century. And as for Dryden's animosity toward him, it seems the poet "doth protest too much."

¹⁶ David M. Vieth, *Attribution in Restoration Poetry, A Study of Rochester's Poems of 1680*. (New Haven: Yale UP, 1962) 303-4.

Performance History and Political Censorship

Although the date of the first performance of *The Lancashire Witches*, and *Tegue o Divelly the Irish-Priest* is not known, *The London Stage* places the opening in November, or no earlier than September, of 1681 by the Duke's Company at Dorset Garden; the play is registered in the *Term Catalogues* in November of that year.¹ In his *Roscius Anglicanus*, a record of the chief plays performed at Dorset Garden between 1671 and 1682, John Downes provides the following description of *Witches*:

The Lancashire Witches, Acted in 1681, made by Mr. Shadwell, being a kind of Opera, having several *Machines* of Flyings for the Witches, and other Diverting contrivances in't: All being well perform'd, it prov'd beyond Expectation; very Beneficial to the Poet and *Actors*.²

Not surprisingly, the play did not appear during the short reign of James II, though Dryden's *The Spanish Fryar*, also "heavy on the Popish religion," appears to have been the only play officially forbidden as a result of James's "Romish sympathies."³

It is possible the play returned to the stage in 1691 when the third quarto edition appeared, but it is clear that it was revived by the United Company (cast not given) either at Dorset Garden or Drury Lane in February 1694, with several new songs set by John Eccles and sung by Mrs. Hudson and Mrs. Burr, as recorded in the *Stationers' Register* for 29 September 1694. The play appeared at Drury Lane again in May 1697, performed by Rich's Company (cast not given), this run apparently ending its stage life for the 1600s.

¹ *The London Stage, 1660-1800, A Calendar of Plays, Entertainments & Afterpieces Together with Casts, Box-Receipts and Contemporary Comment*, ed. William Van Lennep, et al, Vol. 1 (Carbondale, Illinois: Southern Illinois UP, 1959) 301, 432 & 479.

² John Downes, *Roscius Anglicanus*, ed. Montague Summers (New York & London: Benjamin Blom, 1929) 38-39.

³ Frank Fowell and Frank Palmer, *Censorship in England* (New York & London: Benjamin Blom, 1913) 103.

Shadwell's *Witches*, about which the censors were so concerned in 1681, seems to have somehow come into vogue early in the 1700s, having been staged at Drury Lane and Queen's over 50 times between 1703 and 1729, the date of the last recorded performance. Singers and dancers are listed sporadically for the performances during this early part of the century. Casts finally begin to be identified for performances around 1707 and after.⁴

One of the most interesting aspects of *Witches* is its affect on political censors. Even before the Licensing Act of 1737 attempted to restrict performances to the two patent houses in London, political censorship was not uncommon. The list of plays suppressed around the time of *Witches*' first performance included Lee's *Lucius Junius Brutus*, Tate's adaptation of *Richard II*, and Crowne's adaptation of *Henry VI*, Part I; even Dryden and Lee's Tory play *The Duke of Guise* was delayed for several months. John Loftis explains that "except for attacks on Catholicism, the Whig point of view seems to have been permitted little expression" during the reigns of Charles II and James II.⁵ Nevertheless, Shadwell must have gone too far with his anti-Catholic, Popish Plot attack when he included Smerk, an Anglican clergyman with no tolerance for dissenters and little more integrity than the despicable Tegue. "More than once," write Fowell and Palmer, "our different Censors have seen no harm in a play until some fanatic, with an inflamed conscience, has made a protest."⁶ According to the playwright's own explanation in *To the Reader*, the Master of the Revels (Charles Killigrew at that time) passed the play with only a few alterations; but later, because others found additional references in the play offensive, he recalled it to censor most of Smerk's lines:

The Master of the Revels (who I must confess used me civilly enough)

Licenc'd it at first with little alteration: But there cume such an Alarm to

⁴ *TLS*, Vol. 2.

⁵ John Loftis, *The Politics of Drama in Augustan England* (Oxford: Clarendon, 1963) 21.

⁶ Fowell and Palmer 104.

*him, and a Report that it was full of dangerous reflections, that upon a Review, he expunged all that you see differently Printed, except about a dozen lines which he struck out at the first reading.*⁷

According to Shadwell, the audience was full of Tory "hissers," but his own friends "quash'd" attempts to stop the play, which lived in spite of opposition. He notes, too, that some believed he attacked the people of Lancashire personally and/or that the play was against the English government, but he defends the play against all these accusations. It is interesting, however, that this was not Shadwell's first encounter with censors; for as early as 1671 *The Humorists*, as the author explains in its preface, had also been attacked: "First, I was forced, after I had finish'd it, to blot out the main design of it; finding, that, contrary to my intention, it had given offence . . . and clamorous opposition of a numerous party, bandied against it." This play, also, includes in the cast a devious young parson, Sneake, who speaks "Fustian."

The censoring of *Witches* for presentation on the stage poses interesting questions: was the censorship based on political or on religious bias and can the two be dealt with separately? While Shadwell's attack on Presbyterians and on Jesuits and other Catholics accused of instigating the Popish Plot would have been accepted by the Tories, they would have certainly rejected an attack on their own Church of England. Shadwell, however, is not particularly complimentary of the court either, for it has sold a knighthood to such a foppish fool as Sir Timothy. And while the admirable Sir Edward's Whiggish and patriotic assertion in Act III (ll. 47-50) acknowledges the king's rights as long as they preserve the people's liberties, he denies, in a round-about way, the extreme Tory position on royal succession and divine right:

You are too kind, *I am a true English-man, I love the Princes Rights and*

⁷ Thomas Shadwell, *The Lancashire-Witches, And Tegue o Divelly The Irish-Priest: A Comedy Acted at the Duke's Theater* (London: Starkey, 1682) Q1, A2.

*Peoples Liberties, and will defend 'em both with the last penny in my purse,
and the last drop in my veins, and dare defy the witless Plots of Papists.*

Thomas Stroup believes that Shadwell, in denying the supernatural through his rational characters, denies the divinity of kings, therefore advocates a constitutional government. These patriotic Englishmen are referred to by Smerk as Hobbists and atheists, and so "Hobbes becomes identified with Whigs and good staid Englishmen defending the state." ⁸

Regardless of the reason for the play's having been censored, *Witches* contributed to Shadwell's absence from the stage until his presentation of *The Squire of Alsatia* in May 1688, a play which became immediately popular with its gangsters and their cant. Robert Hume estimates that reaction to the Popish Plot and Exclusion Crisis naturally resulted in a series of political plays but that later even "Shadwell turned to safer and more romantic play-types in *The Woman Captain* (1679) and *The Lancashire Witches* (1681)." ⁹ *Witches* hardly turned out to be a safe play for Shadwell, however; in his dedication to the Earl of Dorset in *Bury Fair* (1689), he attributed his previous seven years of silence to his politics:

*I never could Recant in the worst of Times, when my Ruine was design'd,
and my Life was sought, and for near Ten year I was kept from the
exercise of that Profession which had afforded me a competent Subsistence,
and surely I shall not now do it, when there is a Liberty of speaking Common
Sense, which tho' not long since forbidden, is now grown Current.* ¹⁰

Loftis and Borgman believe that Shadwell simply got into trouble by ridiculing an Anglican clergyman in *Witches* and that the entire comedy was, in fact, Whig political

⁸ Thomas B. Stroup, "Shadwell's Use of Hobbes," *Studies in Philology* 25 (1938): 423-24.

⁹ Robert D. Hume, *The Rakish Stage, Studies in English Drama, 1660-1800* (Carbondale & Edwardsville: Southern Illinois UP, 1983) 58.

¹⁰ Summers, *Works*, Vol. IV, 294.

propaganda.¹¹ In 1681/82 Shadwell, who hated high-church principles and ridiculed them in the first scene of *Witches*, was attacked in various news sheets for his writings against the Church of England.¹² Borgman explains that an effective Tory play produced about the same time as *Witches*, Thomas D'Urfey's *Sir Barnaby Whigg*, targeted Shadwell and three other Whigs (Settle, Curtis and Care) and may have implied that Shadwell assisted Settle with his pamphlet *The Character of a Popish Successor*, written in favor of the Exclusion Bill. More personal attacks came in Dryden's *Mac Flecknoe* and *The Second Part of Absalom and Achitophel* and in Otway's *The Atheist*.¹³

Unjustly as Shadwell may have been criticized, indications are that the author had done more than just write *Witches* to get himself into trouble with the Tories. And it becomes impossible to separate the political issue from the religious one. Ironically, just as the Revolution allowed Shadwell to return to the stage a few years later, the political machine also forced Dryden (who, according to an anecdote published in *The Muse's Mercury* in January 1707, had a hand in Shadwell's exclusion from the stage) to turn dramatist again because he had lost his lucrative position with the court. Their roles were virtually reversed after the Revolution, when Shadwell replaced Dryden as Poet Laureate.¹⁴ Clearly, the fickle court and its program of censorship could promote or ruin a playwright's career almost overnight.

It is difficult to know whether or not Smerk's lines originally expunged by the censor remained so for stage performances following the play's opening in 1681. It is certainly possible that audiences influencing moral reform of the drama during the eighteenth century and managers like Garrick who attempted to remove "the moral

¹¹ John Loftis, et al, *The Revels History of Drama in English*, Vol. V (London: Methuen, 1976) 189-90.

¹² Borgman 55 & 113.

¹³ J. C. Ross, "An Attack on Thomas Shadwell in Otway's *The Atheist*," *Philological Quarterly* 52 (1973): 753-60.

¹⁴ Loftis, *Politics* 25.

blemishes of earlier times from the repertory of Drury Lane" contributed to *Witches'* virtual disappearance from the stage after 1729, when playwrights like Richard Cumberland found Shadwell's comedies "'little better than a brothel.'" ¹⁵ Some actresses even refused to speak what they considered indelicate lines of earlier plays; thus censorship moved from the hands of government to the hands of audience and performer.

Though both early advertisements and Shadwell's *Drammatis Personae* fail to list cast members for *Witches*, Mrs. Barry and Anthony Leigh are named in the *Epilogue*. *The London Stage*, however, lists members of the Duke's Company for the 1681-82 season from which it is possible to guess at those chosen for other roles. Restoration drama critics believe that Mrs. Barry probably acted the part of Isabella and that Anthony Leigh, ¹⁶ who had played Father Dominic in Dryden's *The Spanish Fryar* in November 1680, took the part of Tegue.

Since actors in these companies were often required to produce a new play on as little as two weeks' notice, they had to be versatile; and fundamentals of acting included singing and dancing, for which music masters and dancing masters were always kept on hand. Skill in speaking and bearing were important, for the manner of a lady or a gentleman differed greatly from that of a country citizen and was often exaggerated for the role. John Harold Wilson explains that since most actresses came from the lower classes, they had to be taught to be "stage ladies," though a few came by it naturally. One of those was Elizabeth Barry, allegedly the daughter of a barrister who had lost his estate fighting for Charles I. Living with Lady Davenant, Mrs. Barry, whom Wilson calls the greatest Restoration actress, learned to converse with well-bred gentlewomen and gentlemen and became perfect for such roles on the stage. It is pure speculation to say that her

¹⁵ L. W. Conolly, *The Censorship of English Drama 1737-1824* (San Marino: Huntington Library, 1976) 138-19.

¹⁶ Anthony and his wife Elinor, who also took comic roles in the Duke's Company, had a son Michael, who later appeared on stage as "Young Leigh" in Shadwell's *The Amorous Bigotte* (1690).

complement in *Witches*, Theodosia, was acted by Charlotte Butler, since there are no records to substantiate that; but it was certainly possible, since Mrs. Butler, too, was said to have come from a respected family and exhibited a "naturally genteel air and sensible pronunciation."¹⁷ The roles of Belfort and Doubty, young free-thinkers, would probably have been taken by young, handsome gentlemen of the stage. And Sir Edward would have been cast as an admirable English country gentlemen, at least somewhat open to new ideas and suspicious of Smerk and Tegue alike. One could, however, go down the entire list of names for the Duke's company and speculate on exactly who played which part in *Witches*, without being able to prove very much.

How the witches would have been cast is an even more interesting question. As with other Shakespeare plays, *Macbeth* was still appearing on the Restoration stage. But Davenant, particularly fond of spectacle and aiming for "thrill and variety," had personally altered the play to include "great elaboration," complete with singing, dancing and flying in the witch scenes.¹⁸ As late as 1707 *Macbeth's* witches were being cast as men by the Queen's Theatre (Heccate by Mr. Johnson, Witch 1 by Mr. Norris, Witch 2 by Mr. Bullock, and Witch 3 by Mr. Bowan).¹⁹ Yet these particular witches, as Banquo surmises, are androgynous; they should be women, yet their beards forbid that interpretation. *Macbeth's* witches are clearly not of this world, and there lies the difference between those witches and Shadwell's. Shadwell's hags fail to contribute a sinister, unearthly mood to his comedy; and since they were characters actually based on women tried for witchcraft in Lancashire in the earlier part of the century, it seems likely they would have been played by women.

¹⁷ Wilson 50 & 110-17.

¹⁸ George C. D. Odell, *Shakespeare - From Betterton to Irving*, Vol. 1 (New York: Benjamin Blom, 1920) 28-29.

¹⁹ Odell 199.

Costuming for the company was usually supplied by the management under its contract with the actors, with some personal effects (i.e., hats, gloves, feathers, etc., not actually required for the performance) usually provided by the actors themselves. Costumes and scenery were usually drawn from stock and used repeatedly. Whenever the expense of new costuming was incurred for a particular production, as in a new opera, a note usually appeared in the advertisement for the performance. For Davenant's production of *Love and Honour* (October 1661), for example, Downes noted that the drama was "Richly Cloath'd, the King giving Mr. Betterton his Coronation Suit . . . the Duke of York giving Mr. Harris his . . . and my Lord of Oxford gave Mr. Joseph Price his."²⁰ It is not certain how closely companies conformed to historical accuracy in their costuming, and Allardyce Nicoll notes that there was a tendency for the characters to wear periwigs regardless of how unrealistic they may have looked. Since there are no special references to new costumes in the advertisements for *Witches'* initial stage performance, costuming for the majority of the characters would have been stock, including habits for the clergy, gentlemen's and ladies' attire, and attire for various country residents.

It is the witches, or hags, in this play who would have required the more imaginative costuming. Though props are often noted in the stage directions for this play, only one costuming note appears, and that late in Act V as Theodosia enters in disguise: "Theodosia comes out in a *Witches habit and a Vizer*." As with casting, the key to determining costuming here lies in interpreting Shadwell's intent with the witches. Unlike their Elizabethan predecessors, the Restoration audience would not have taken the witches very seriously. Court records indicate that witchcraft trials were on the decline after James I's reign; and by 1677 John Webster's *The Displaying of Supposed Witchcraft* reiterated Scot's argument that witches might be able to work evil but that their evil was achieved

²⁰ Allardyce Nicoll, *The English Theatre, A Short History* (Westport, Connecticut: Greenwood Press, 1936) 91.

through natural means (such as poisons) and could be explained in rational terms.²¹ Shadwell's recurring references to Hobbes, together with Belfort's and Doubty's allusion to "natural causes," indicate that the author was playing to an audience who would have had similar points of reference. Because Shadwell willed a copy of Hobbes's works to his son John, we know he was familiar with the philosopher; therefore, the rational characters in the comedy prefer a reasonable interpretation of nature to the supernatural.²² It would have been appropriate, then, for these witches to have appeared in dark, tattered clothing, with some type of covering or mask (visor) for their faces, a stock costume of the day. There could have been a distinction between Theodosia's obvious witch costume, however, and the attire of the hags, so that the audience would understand that these women were not "real" witches at all but simply women playing at witchcraft. Since these witches' rituals and superstition distinctly parallel Tegue's rituals and superstition, it would have been particularly effective to costume the actresses in nun's habits; but that most likely would have evoked some type of written response (which we do not have) and would probably have been too inflammatory a move even for Shadwell!

While the scenes for *Witches* did not need to be elaborate (e.g., a gentleman's country house and the wild country area around Lancashire), according to all accounts the music and special effects certainly were. The play's main selling point appears to have been its music, its rising and flying of witches, and other diversions; and Dorset Garden provided all the necessary machinery. In 1668 provisions were being made for a new theatre; and Dorset Garden, designed by Christopher Wren, opened in November 1671, complete with stage trap doors and machinery. Lighting was provided by hundreds of candles, but the theatre also possessed a number of windows along an upper story and a large cupola at the top to let in light. The movable scenery, side wings and shutters

²¹ Anthony Harris, *Night's Black Agents* (Manchester: Manchester UP, 1980) 173-74.

²² Stroup 407 & 425.

running in grooves, could be changed easily and in view of the audience. Special machinery, "presumably provided on the lines of that used by [Inigo] Jones and [John] Webb," allowed for "flying" objects and actors.²³ Shadwell's use of such a well-equipped stage is apparent throughout the play, as, for example in the stage directions of Act II: "*Their Brooms all march off and fetch Bottles,*" and "*They all sink and vanish.*"

Thus Dorset Garden became the usual site for operas and performance spectacles because of its sophisticated machinery, with which Drury Lane could not compete. The use of spectacle and machinery provided yet one more controversy for Dryden and Shadwell as they argued for their respective theatres and theories of drama. When in 1674 Dryden apologized for the King's "plain built house" but defended its emphasis on dramatic lines instead of spectacle, Shadwell answered in his prologue to the operatic *Tempest* by accusing the King's company of "niggardliness":²⁴

Had we not for yr. pleasure found new wayes
 You still had rusty Arras had, & thredbare playes;
 Nor scenes nor Woomen, had they had their will,
 But some with grizl'd Beards had acted Woomen still,
 Some restive horses, spight of Switch & spurre,
 Till others strain agst 'em, will not stirr.
 Envyng our Splendid house, & prosp'rous playes,
 They scoff at us, & Libell the high wayes.²⁵

Judith Milhous explains in "The Multimedia Spectacular on the Restoration Stage" that the attractiveness of these "staging tricks" used in operas was evident in the "machine farce boom of the 1680s" and that such plays as Shadwell's *Witches* and Behn's *The Emperor of*

²³ Richard Leacroft, *The Development of the English Playhouse* (London & New York: Methuen, 1973) 85-88.

²⁴ Nicoll 87.

²⁵ Summers, *Works*, Vol. 2, 196.

the Moon indulged in fantasy and the supernatural to make use of theatre equipment.²⁶ The Duke's company was always more experimental than the King's and evidently produced Shadwell's operatic adaptation of *The Tempest* in 1674, including some twenty-four violins and many singers borrowed from Charles II's Chapel Royal, with great success.²⁷ From all accounts the initial production of *Witches* was relatively lucrative as a result of its spectacle rather than because of its inflammatory content or political implications.

In view of historical information about Restoration performances and in view of production analyses and critical approaches applicable to particular plays, a student of drama must attempt to answer an important question: is the play producible today? "Only very recently," write Milhous and Hume, "have critics started to consider producibility a touchstone for the evaluation of interpretations of plays."²⁸ With the sophisticated theatre equipment available today, it is relatively easy to visualize performance and staging possibilities for Shadwell's *The Lancashire Witches, and Tegue o Dively the Irish-Priest*; but it is less easy to determine how the comedy could be produced so as not to both insult and appall directors, actors, critics, and audiences. It is not the witches' scenes which would be unacceptable, awkward as they sometimes are, for modern audiences "suspend disbelief" with relative ease. With most of Smerk's lines removed as in the 1681 performance, the play would be unacceptable to actors and audiences alike for its sheer bigotry and intolerance. With Smerk's lines included, however, *Witches* might gain some acceptance as literally an anti-religious play and, for those well acquainted with historical accounts of the Popish Plot, as a very topical political play. Whatever the play might lack

²⁶ Judith Milhous, "The Multimedia Spectacular on the Restoration Stage," *British Theatre and the Other Arts, 1660-1800*, ed. Shirley Strum Kenny (Washington: Folger, 1980) 43.

²⁷ Milhous 46.

²⁸ Judith Milhous and Robert D. Hume, *Producible Interpretation, Eight English Plays, 1675-1707* (Carbondale & Edwardsville: Southern Illinois UP, 1985) 11.

in producibility, therefore, it makes up for in providing a sense of the political and religious climate surrounding its initial performance.

Sources and Contexts

In many of his notes on the text of *Witches*, Shadwell provides detailed information on his sources. He makes clear references to Shakespeare, to many ancient writers on witchcraft, and to Ben Jonson; and he alludes to the Lancashire witch scare of 1612. Clearly, Shadwell's audience would have been aware of Lancashire's history and able to place the comedy's witch plot in its proper context.

It is inevitable that Thomas Shadwell's plays would have been influenced in certain ways by Shakespeare, for certainly any popular playwright after Shakespeare choosing to include witches in the cast of a play could not ignore *Macbeth* and its malevolent sisters. There are several allusions to *Macbeth* throughout *Witches*, though Shadwell's witches appear certainly much less threatening. He was clearly acquainted with both the historical witch trials in Lancashire (~1612) and with the Heywood and Brome version in *The Late Lancashire Witches* (1634), for he borrows names and phrasing from those sources. And he surely would have been familiar with Thomas Potts's court records in *The Wonderfull Discoverie of Witches in the Countie of Lancaster*. The witch trials revolved around Mother Demdyke, who believed she had made a pact with the devil and seems to have encouraged others to do so too. Acting on complaints from frightened townspeople who believed these hags had bewitched to death Richard Ashton, the justice of the peace imprisoned Mother Demdyke, Alizon Device, Mother Chattox and Anne Redferne at Lancaster Castle. Others were later convicted, and Mother Demdyke died in prison, while three others were sentenced to death.¹ There is little comedy here and none in the late medieval works on witchcraft (e.g., Nider's *Formicarius*, Sprenger & Kramer's *Malleus Maleficarum*, Remy's *Demonolatreiae*) on which superstitions were based and with which

¹ Thomas Heywood & Richard Brome, *The Late Lancashire Witches*, ed. Laird H. Barber (New York: & London: Garland, 1979) 1-19.

Shadwell was clearly familiar. If Shadwell did not find the actual events a source of humour, he did find them a source of absurd superstition and religious oppression.

Shadwell's popularity, or notoriety as most would agree, was partly owing to John Dryden's attacks on this dramatist who succeeded him as poet laureate in 1689. And though controversy between the two was often based on political or religious grounds, it also centered on both writers' estimation of the late Ben Jonson and Shadwell's reliance on him as a source. In his *Essay of Dramatic Poesy* (1668), Dryden discussed the merits of earlier dramatists, referring to Jonson as a careful observer of dramatic laws but as wanting the wit of Shakespeare, Beaumont and Fletcher. Shadwell, however, called those writers "Insolent" who believed that Jonson "wrote his best Plays without Wit."² So while Dryden admired Jonson, Shadwell believed Jonson deserved even more credit and based much of the activity in *The Lancashire-Witches* not simply on the obvious Heywood and Brome *The Late Lancashire Witches* (1634) and the actual Lancashire witch trials of 1634, but also on two particular works by Ben Jonson: *The Masque of Queenes* (1609) and *The Sad Shepherd* (1641). (Also see John Harold Wilson's *The Influence of Beaumont and Fletcher on Restoration Drama* in which he asserts that *Witches* borrows a scene from *Wit at Several Weapons*.)

Shadwell's *Lancashire Witches* was from the beginning steeped in controversy. When the play was first published, after having had much of Smerk's dialogue censored for the stage in 1681, Shadwell restored Smerk's censored lines to the page in italics and wrote an introductory account of the censorship. Here, in his "To The Reader," the playwright also addresses his sources for the witches and their magic:

² Borgman 38. (Also see pages 193-98 for notes on Shadwell's borrowings from Jonson.)

For the Magical part, I had no hopes of equalling Shakespear in fancy, who created his Witchcraft for the most part out of his own imagination (in which faculty no man ever excell'd him) and therefore I resolved to take mine from Authority. And to that end, there is not one action in the Play, nay scarce a word concerning it, but is borrowed from some antient, or Modern Witchmonger. Which you will find in the notes, wherein I have presented you a great part of the Doctrine of Witchcraft, believe it who will. ³

Ben Jonson begins his *Masque of Queenes* with much of the same: ". . . I praescribed them they^r *properties*, of vipers, snakes, bones, herbes, rootes, and other ensignes of they^r *Magick*, out of the authority of antient, & late *Writers*." ⁴

Though Shadwell praises Shakespeare in this introduction, he actually relies on Jonson not only for examples of witches' rites, but also for allusions to ancient and modern "witchmongers" and even for formatting the citations. Toward the close of Acts I-III, Shadwell's witches begin their activities, and he documents each ritual in his "Notes on the Magick" which follow those three acts. In Act I, for example, Mother Demdike appears as Dame:

Demd. Why are you all so tardy grown?

Must I the work perform alone?

Dicken. ^h Be patient Dame, wee'l all obey.

Demd. Come then to work, anon wee'l play. ⁵

Shadwell explains this section in his "Notes": "^h All Witches, ancient and modern, are said to have one presiding at their conventions which they honour with a title. *Apuleius* mentions the *Regina fagarum & Delrio, Disqu. Mag. lib. 2. quest. 9.* and this is found in

³ Shadwell *Q1*, A3.

⁴ Ben Jonson, *The Masque of Queenes*, ed. C. H. Herford and Percy & Evelyn Simpson, Vol. VII. (Oxford: Clarendon, 1941) 283.

⁵ Shadwell *Q1*, C2.

all late examinations of Witches." Providing examples from both an ancient and a modern, Shadwell refers to witches' rites in Apuleius's *Metamorphoses* (*The Golden Ass*) and to others in Martin Antoine Del Rio's *Disquisitionum Magicarum Libri Sex*. Jonson has included a similar situation and format in his *Masque of Queenes*:

Sisters, stay; we want o^r ^c. Dame.

Call upon her, by her name,

And the charme we use to say,

That she quickly ^e. anoynt, and come away:

The following explanation appears in Jonson's notes: "^c. Amongst o^r vulgar witches, the honor of *Dame* (for so I translate it) is given, w^h a kind of pre-eminence, to some speciall one, at they^r Meetings. W^{ch} *Delrio* insinuates. *Disquis. mag.*" ⁶

In Act II of *The Lancashire Witches* the Devil himself enters to collect his workers' bounty: "*Devil.* ^e What have ye done for my delight?/ Relate the service of the night." ⁷

Shadwell's note explains that "^e They are always at their meetings examin'd by the Devil, or the Dame, what service they have done. *Remigius Daemonolat. lib. I. cap. 22.*"

According to Shadwell and to Book I of Nicholas Remy's *Demonolatreiae* (1595), "Witches must always have to report some Fresh Injury worked upon a Fellow-creature since their last Meeting; and they do not escape Punishment if they come to the next Meeting guiltless of some Crime of Witchcraft." ⁸ The hags in Jonson's masque bring similar reports to their Dame:

HAG. What o^r Dame bids us doe

We are ready for. DAM. Then, fall too.

^r. But first relate mee, what you have sought

⁶ Jonson, *Masque* 283.

⁷ Shadwell *Q1*, El.

⁸ Nicolas Remy, *Demonolaty*, ed. E. A. Ashwin & trans. Montague Summers (London: Rodker, 1970) 68.

Where you have bene, and what you have brought.

Jonson also cites, along with other ancients, *Remigius*, for "r. This is also solemne in ye^{ir} witchcraft, to be examin'd, eyther by the Devill, or they^r Dame, at they^r meetings, of what Mischeife they have done; and what they can confer to a future hurt." ⁹ Almost identical, too, are the offerings of Shadwell's and Jonson's witches, which include everything from body parts from charnel houses to smothered babies, mad-dogs' foam, and wolves' hairs. Other similarities abound. (See Borgman for further examples.)

While Shadwell fails to cite Jonson's *Masque of Queenes* as a source for his *Lancashire Witches*, he does give credit to *The Sad Shepherd* in his "Notes upon the Third Act." Jonson's Act II.viii. is dedicated to hunting the "hag," who dwells in the "drowned Lands of *Lincolnshire*" and whose mischief is practically duplicated by Shadwell in his Act III. Jonson's witch gathers

The venom'd Plants

Wherewith shee kill's! where the sad Mandrake growes,
Whose grones are deathfull! the dead-numming Night-
shade,

The stupifying Hemlock! Adders tongue!

And Martagan! ¹⁰

Shadwell's witches also dig Mandrake, along with

The poysnous Plants, there Adders Tongue,

With Aconite and Martagon,

Henbane, Hemlock, Moon-wort too. ¹¹

⁹ Jonson, *Masque* 289.

¹⁰ Ben Jonson, *The sad Shepherd*, ed. C. H. Herford and Percy & Evelyn Simpson, Vol. VII. (Oxford: Clarendon, 1941) 41.

¹¹ Shadwell *Q1*, G1.

On the other hand, while Jonson does not provide explanatory notes for exactly what the witch is doing with these items in this scene of *Shepherd*, Shadwell does give a detailed account of how and why, according to classical literature, these particular herbs were important for spells and witchcraft. Other apparent borrowings from Jonson include names (Maudlin and Puck-hairy), natural disasters allegedly caused by the witches, and reference to hares and familiars.

Since it was not uncommon for writers in this period and earlier to "borrow" from other writers, Shadwell's reliance on Jonson seems more a compliment than a theft. Borgman's conclusion that Shadwell's material on the magic came primarily from classical sources rather than from Jonson disagrees with Montague Summers's estimation that Shadwell probably had not "ransacked the demonologists as thoroughly as he would have us believe."¹² Because Shadwell provided his readers with over 100 examples of witchcraft from both ancient and modern sources, however, it is clear he did his homework more carefully than Summers admits. But the key to those sources seems to have been Jonson, to whom Shadwell himself believed he owed a great debt. (Also see Anthony Harris, *Night's Black Agents* [Manchester: Manchester UP, 1980] 189-93.)

The endnotes to this edition more thoroughly explain and illustrate Shadwell's allusions to his literary and historical sources and, for the first time, also translate the Latin and Greek texts from which many of his examples are taken.

¹² Summers, *Works*, Vol. IV, 89.

Critical Approaches

There are various methods of critical analysis which could be applied to *The Lancashire-Witches*. And while Shadwell's plays have largely escaped analysis from critical theorists, many, especially *Witches*, deserve attention for their important social context. Following the 1711 *Spectator* review (no. 141), writes J. M. Armistead, *Witches* received mostly cursory, unflattering examination; but following Henry Morley's *First Sketch of English Literature* in 1873, there was some interest in the presentation of Tegue as an early example of the stock Irishman. With the Summers 1927 edition, focus turned to the spectacle in the play; and since then there have been a few attempts to see the witches as an important part of the religious/political aspects of the plot.¹

Witches presents two distinct plots. First, the love plot, rather typical of Restoration comedy, involves two independent young women, Isabella and her cousin Theodosia, about to be forced by their parents/guardians into marriages for property. On their own, however, the women have met at the spa and fallen in love with two young free-thinkers, Belfort and Doubty, who determine to change the course of the arranged marriages. The women declare they are against marriage altogether, though, unlike heroines of earlier Restoration comedies, they are simply resisting the arranged marriages they face. Realizing they are in love with Belfort and Doubty, Isabella and Theodosia become serious and sincere in their intentions. John Harrington Smith believes that Shadwell, influenced by the many "women of quality" attending plays at the time, had a hand in the major shift from the cynical, completely "antimatrimonial heroine" and the rakish, intriguing spark of the earlier Restoration comedies to independent, sincere women characters and "men of sense."² The play ends happily for the two women who, in

¹ J. M. Armistead, *Four Restoration Playwrights* (Boston: G. K. Hall, 1984) xvii.

² John Harrington Smith, "Shadwell, The Ladies, And The Change in Comedy," *Restoration Drama, Modern Essays in Criticism*, ed. John Loftis (New York: Oxford UP, 1966) 238.

denying the wishes of their elders, marry the men they love and actually acquire more property in the bargain. The country gentleman, Sir Edward, Isabella's father, finally "comes around" and gives his blessing to both couples.

Meanwhile, another story unfolds, actually the more pertinent one. Sir Edward opens the comedy by castigating his overbearing, pretentious Anglican curate, Smerk, and laying the ground rules for Smerk's employment. The curate later becomes associated with Tegue o Dively, an Irish priest from a neighboring estate; and both religious men, because of their superstition and absurdity, form a parallel to the Lancashire witches. The satire here is aimed at diverse targets: those involved in the Popish Plot, the Tories and, without Smerk's lines removed, religion in general, allying it closely with witchcraft. In a 1976 dissertation, Steven Joseph Pyrek writes that the two plots are distinct, one natural and the other supernatural, with the witch-hunting plot dovetailing neatly into the love story.³

The political/religious action (including the witches' doings) seems to be linked more clearly to the lovers' plot if seen through a Marxist perspective. *Witches* presents the audience with two very obvious social classes: the country gentry, i.e., Sir Edward, Isabella, Theodosia, Belfort, and Doubty; and the country working class, i.e., Susan, Smerk, Tegue, the townspeople who go on the witch hunt (even the Shackleheads, who have *purchased* their nobility), and the witches themselves. These two distinct classes are associated with two distinct ideas about the supernatural. The gentry are intelligent free thinkers, Hobbesists and patriots who shun the supernatural, thus the Tory notion of divine right. Young Hartford, Sir Edward's son, is more difficult to classify. Though he is born into the gentry, his association with the country people and their superstition and his use of the Lancashire dialect place him in their social class, at least insofar as his attitudes and perspectives are concerned. Real power lies with the gentry and their ability to rise above

³ Steven Joseph Pyrek, "Thomas Shadwell's Comedies: The Evolution of Conscious Artistry," diss., U of Tennessee, 1976, 116.

all forms of superstition. The working-class citizens, through ignorance, fear, and superstition, whether Christian or Satanic, actually transfer their power to the witches and priests, who give the appearance of domination. Knowledge is power in this play, and knowledge clearly belongs to the English gentry, neither Catholic nor Irish.

Russell Hope Robbins, *The Encyclopedia of Witchcraft and Demonology*, believes that witchcraft was "never of the people" but imposed, instead, from above by the late medieval papacy; and whenever missionaries of one church are recovering a society from their rivals, writes Christina Lerner, "witchcraft" is discovered beneath the thin surface of "heresy."⁴ Indeed, in its uncensored form, the *Lancashire-Witches* can be read partly as a critique of both superstition and ritualized religion, each condemned by association with the other, both an anathema of the distinguished gentry. The witches, therefore, serve to make the religious beliefs of Smerk and Tegue appear more intolerant and frightening, and the seduction scene between Mother Dickenson and Tegue makes Shadwell's point clear--perhaps too clear to the censors. It is difficult to believe the audience would not have understood completely what Shadwell was trying to do; and to believe he did it "clumsily" or that the play is a "hodge-podge," as some critics have said, indicates they have failed to see how far Shadwell was going to link superstition and religion. When tampered with, however, as Don Kunz explains, "*The Lancashire Witches* degenerated from carefully planned Whig propaganda into operatic buffoonery and an unintentional critique of the exemplary figures' belief in natural causes."⁵ The love plot, therefore, becomes secondary

⁴ Christina Lerner, *Witchcraft and Religion, The Politics of Popular Belief* (Oxford: Basil Blackwell, 1984) 23.

⁵ Don R. Kunz, *The Drama of Thomas Shadwell* (Salzburg, Austria: Institut for Englische Sprache und Literatur, 1972) 266.

to the political plot but aligns neatly with it through the representation of two social classes.⁶

Witches presents gender problems in addition to those of social class. It is easy to condemn works today as anti-feminist when they may have actually been fairly progressive for their time; and while Shadwell could hardly be termed a feminist, he seems to have been sensitive to the attitudes of women in the audience who were turning away from cynical and/or nonvirtuous women characters. Certainly, it is true that two of the most admirable characters in the play are Isabella and Theodosia, who refuse to marry men they do not love and, in this sense, break away from the patriarch. They do, however, agree to marry Belfort and Doubty after it becomes clear the two men will provide financial security as well as love. Thus the women move from one contractual agreement, designed by their elders, to a new one designed by their lovers; all in all, they still end with a patriarchal constriction. Nevertheless, as the women in the audience would have understood, Isabella and Theodosia exercise one of the only rights they have, "freedom of choice," and risk their loss of liberty in doing so. The fact is, without inheritance or a wealthy husband, they will be left with nothing. The servant Susan also enters into a marriage, with Smerk, but even Sir Edward, who does provide her with a means of financial security, recognizes that this union will probably not be a happy one. The witches are not so admirable from a current feminist perspective either, though they might be if they exhibited undeniable power. Instead, their power is imagined, and they are simply foolish pawns of this "devil." Finally, as J. M. Armistead explains in "Occultism in Restoration Drama: Motives for Revaluation," though Shadwell was interested enough in witchcraft to read through

⁶ For an example of literary analysis based on "historicizing" a work, see Michael McKeon, "Historicizing *Absalom and Achitophel*," *The New 18th Century*, ed. Felicity Nussbaum & Laura Brown (New York & London: Methuen, 1987).

many sources on the subject, "he seems to have found the occult less relevant to successful living than was the resourcefulness and pluck of an individual like Isabella." ⁷

Nevertheless, Shadwell's plays in general, and *Witches* in particular, seem to deserve more scholarly attention than they have been afforded, for the playwright's capacity for understanding and criticizing a wide spectrum of classes, religious stances, and political views is both disarming and provocative.

⁷ J. M. Armistead, "Occultism in Restoration Drama: Motives for Revaluation," *Modern Language Studies* 3 (1979): 60-67.

The Text

After *The Lancashire Witches, and Tegue o Dively the Irish-Priest* appeared on stage in 1681, a first edition in quarto was released from John Starkey's press in 1682, with Shadwell's introductory comments on the play's having been censored for the stage.¹ London stationer John Starkey was not a regular publisher for Shadwell, and it is interesting that in March 1678 he and his bookseller John Barksdale had been apprehended for printing an allegedly seditious work entitled *Continuation of an Historical Discourse of the Government of England*.² So they, too, had been under the watchful eyes of the political censors.

As we have no manuscript of *Witches* in Shadwell's hand, it is impossible to determine whether the first quarto's inconsistencies in spelling and punctuation (often in the form of colons) can be attributed to the author or to the compositors, who probably received a fair copy either in Shadwell's hand or a scribe's. While spelling was not actually "standardized" until the early 18th century, "the range of variation that was generally acceptable was limited"; and in 1683 Joseph Moxon's *Mechanick exercises* stated, "it is necessary that a Compositor be a good English Schollar at least; and that he know the present traditional Spelling of all English Words, and that he have so much Sence and Reason as to Point his Sentences properly."³ There were at least two compositors for the first edition of *Witches*, one who preferred "Couzen" and one "Cousin," for example. Since proofing is not consistent in the text, it probably took place while the type pages were fixed in the skeleton forme, because some formes have been corrected, while others have not. J. C. Ross believes that Shadwell may have normally acted as his own press corrector; but if he did, corrections were hurried and inconsistent. Prompt books or actors'

¹ *TLS*, Vol. 1, 301.

² Leona Rostenberg, *Literary, Political, Scientific, Religious & Legal Publishing, Printing & Bookselling in England, 1551-1700: Twelve Studies* (N. Y.: Franklin, 1965) 355.

³ Philip Gaskell, *A New Introduction to Bibliography* (New York & Oxford: Oxford UP, 1972) 344-45.

copies of the play seem not to have been involved in the printing process, because stage directions, if they exist at all, are scant. Scene numbers do not exist in any of the original quartos, nor have they been added to this edition.

Later in 1682 Starkey published a second quarto edition of *Witches*, with type completely reset and with spelling and punctuation revised; and there are many changes in Shadwell's Latin notes where misspellings originally occurred. A dialogue in Act IV between Tegue and Smerk was changed from plain type to italic (noted within this text), indicating that the section was one of those censored for the stage performance. The appearance of two editions in the same year by the same publisher creates a problem for both textual editors and librarians. The *British Library Catalogue* does indicate two separate editions in the same year each for *The Virtuoso* (1676), *Witches* (1682), and *The Squire of Alsatia* (1688); but the *National Union Catalogue* does not make the relationship between such editions clear. Many U.S. libraries listed there as holding copies of the Q1 *Witches* prove to hold Q2 copies from that same year instead.

A third quarto edition was published by Clavell, Robinson, Churchill, and Knapton in 1691 when performance of the play was apparently revived, possibly a result of Shadwell's appointment as poet laureate in 1688/89. This third edition appears to have been based on Starkey's second edition but contains even more modernized spellings and punctuation than Q2, and little alteration has been made to the Latin text of Q2. Generally, more capitalization appears in Q3 than in Q2, apostrophes are added for possessives, "d" is usually changed to "ed," "doe" to "do," and "Ile" is always changed to "I'll." Proper name spellings are more consistent, but new errors are sometimes introduced in this quarto which are not found in Q1-2. Only a few substantive changes appear which actually alter meaning. One such revision comes toward the end of Act I (526), when Bellfort and

Doubty find themselves lost in a storm: "*Doubt*. Now Philosophy help us to a little patience" (Q1-2) becomes, "*Doubt*. New Philosophy helps us to a little Patience" (Q3-4).

In 1693 the play appeared as a reprint from the 1691 quarto (keeping even its title page dated from that edition) in a collection of seventeen Shadwell play-quartos. Since Shadwell died in November 1692, he could have had no hand in this collected edition. J. C. Ross points out that since Shadwell had long periods of illness during 1692, he probably had very little to do with any edition appearing close to that time.⁴

Collation for Q1 and Q2 is 4^o: A-K⁴L² and for Q3-4 is 4^o: A-K⁴. There are no running titles in Q1, and only first and second recto pages of each gathering are signed. Transcriptions of the title pages and head titles, description of the contents, and abbreviated list of catchwords are as follows:

1682 Q1

THE / Lancashire - Witches, / AND / *Tegue o Divelly* / THE / Irish - (a)
 PRIEST: / A / COMEDY / Acted at the / DUKE's Theater. / [rule] / 1682
 Written by *THO. SHADWELL* / [rule] / ---*Nihilo quae sunt metuenda*
magis quam / Quae pueri in tenebris pavitant, finguntq; futura. /
 [rule] / LONDON: / Printed for *John Starkey* at the *Miter* in
Fleetstreet near / *Temple-Barr*. MDCLXXXII.

HT] [double rule] / THE / Lancashire Witches / AND / *TEGUE O DIVELLY* /
 THE / Irish PRIEST. / [rule].

Contents: 8 blank pages. A1: Title (verso blank). A2: To The Reader.
 A3^v: Books by Starkey. A4: Prologue. A4^v: Drammatis Personae. B1: HT
 with Act I text. C4: Notes upon the Magick. C4^v: Act II text. E2: Notes upon
 the Second Act. E3: Act III text. G2^v: Notes upon the Third Act. G3^v: Act IV
 text. I2^v: Act V text. K3^v-K4: Shadwell's footnotes on Latin in Act V.
 L2: Finis. L2^v: Epilogue. 8 blank pages follow.

CW] A2 *this* A3 BOOKS B4^v Enter C3^v *a This* [Notes] C4^v Smirk.
 [Smirk.] D1^v Enter [Enter] D4^v The E4^v *Bell*. F4^v And G2^v cups, [Cups,]
 G4^v I was H4^v The [The] I4^v Enter [Enter] K2^v go K4^v *you?* [*you Hoh?*]
 L1^v Enter. L2 EPI (on some Q1 copies).

⁴ Ross, *Squire* 14.

1682 Q2

THE / Lancashire Witches / AND / *Tegue o Divelly* / THE / Irish (b)
 PRIEST. / A / COMEDY / Acted at the / DUKE's Theater. / [rule] / 1682
 Written by *THO. SHADWELL*. / [rule] / —*Nihilo quae sunt metuenda*
magis quam / Quae pueri in tenebris pavitant, finguntq; futura. / [rule] /
 LONDON: / Printed for *John Starkey* at the Miter in *Fleetstreet* near /
Temple=Barr. MDCLXXXII.

HT] Same as Q1.

Contents: A1: Title (verso blank). A2: To The Reader (running title this section only). A3^V: Books by Starkey. A4: Prologue. A4^V: Dramatis Personae. B1: HT with Act I text. C4: Notes upon the Magick. C4^V: Act II text. E2: Notes upon the Second Act. E3: Act III text. G2^V: Notes upon the Third Act. G3^V: Act IV text. I2^V: Act V text. K3^V-K4: Shadwell's footnotes on Latin in Act V. L2: Finis. L2^V: Epilogue.

CW] A2 *lity* A3 BOOKS B4^V Enter C3^V ^a This [Notes] C4^V Smerk D4^V The E4^V *Bell*. F4^V And G2^V cups, [Cups,] G4^V I was H4^V The [*The*] I2 *Sir* [Sir] I4^V *Enter* [Enter] K2^V Fool, K4^V *you* L1^V *Enter*.

1691 & 1693 Q3-4

THE / Lancashire VVitches, / AND / *Tegue o Divelly* / THE / Irish (c)
 PRIEST. / A / COMEDY / Part the First. / THE / Amorous Bigot, / 1691 &
 with the Second Part of / *Tegue o Divelly* / A / COMEDY. / Both Acted 1693
 by their Majesties Servants. / [rule] / Written by *Thomas Shadwell* Poet
 Laureat, and Historiographer Royal to / their Majesties. / [rule] / *London*,
 Printed for *R. Clavell, J. Robinson, A. and J. Churchill, and J. Knap-*
ton, and are to be Sold at the *Crown* in *St. Pauls Church-yard*, 1691.

HT] Same as Q1-2 of 1682.

Contents: A1: Title Page (verso blank). A2: To The Reader (running title this section only). A4: Prologue. A4^V: Dramatis Personae. B1: HT with Act I text. C3^V: Notes upon the Magick. C4: Act II text. E1: Notes upon the Second Act. E2: Act III text. G1^V: Notes upon the Third Act. G2^V: Act IV text. I1: Act V text. K2: Shadwell's footnotes on Latin in Act V. K4: Finis. K4^V: Epilogue.

CW] A2 *you* B4^V *Sir* C4^V Smerk D4^V I sent E4^V *Enter* F4^V *Chor*. G4^V *and* H4^V *La*. I4^V *have* K2^V *Priest*. K3^V *serv'd*.

This old-spelling critical edition of *The Lancashire Witches* has as its control text the Wing microfilm copy of Q1 from the British Library, collated with 11 additional Q1

copies and with Q2 copies from the Chapin Library, the Folger Shakespeare Library, the University of Michigan Library, the Newberry Library, and the Northwestern University Library. The William R. Perkins Library, Duke University, also holds a Q2 copy, which they explain is very fragile and has been trimmed closely on several pages. The Wing Q3 copy from the Huntington Library and the Wing Q4 copy provide other sources of variations. Fredson Bowers, W. W. Greg, and Philip Gaskell have concluded that the Q1 text possesses the greatest authority; and unless Q2 contains variants that can be taken as obvious authorial corrections/revisions, Q1 should stand. In a more recent article, Bowers addresses what he calls semi-substantive variants, that is, "problems posed by ambiguity or error in textual accidentals" which may be encountered in editing early dramatic texts.⁵ This edition, therefore, makes changes in accidentals rarely and only in the interest of clarity (footnoted within the text); the long "s" has been emended throughout. Proper names, spelled and abbreviated in various ways in all the quartos, are standardized in this edition according to their first appearance in Q1. Plain type and italic are as they appeared in Q1, with the exception of a dialogue noted in Act IV. The Wing Q1 (British Library) provides a note on *Errata* at the end of the author's introductory discussion of the censorship. The errata statement, however, is not present in all copies and does not appear in the same location in every copy. One of the main problems with all copies of the play has been in determining whether or not dozens of apostrophes have actually been left out by the compositor, simply not inked sufficiently, or result from a faulty letter. The latter is most likely, since one apostrophe on a page may be illegible, while others on the same page appear quite clearly. Most often spaces do occur where apostrophes should be, and a magnifying glass shows that there are usually ink spots in the spaces. It is almost impossible, however, to be sure even with an original quarto.

⁵ Fredson Bowers, "The Problem of Semi-Substantive Variants: An Example From The Shakespeare-Fletcher *Henry VIII*," *Studies in Bibliography* 43 (1990): 80-95.

In a recent publication William Proctor Williams and Craig S. Abbott suggest that at least twelve copies of an edition published after 1660 should be studied in order to establish press corrections.⁶ Unfortunately, since several additional copies listed by the *National Union Catalogue* as first editions prove to be second editions, this collation has been necessarily limited to twelve copies of Q1. Eleven copies come from nine major U. S. libraries and one from the British Library to show 18 press corrections over 7 of 22 formes (sheets A, D, F and L), mostly involving spelling changes, position of errata statement, and punctuation. Copies of Q1 from the following libraries are abbreviated throughout the edition as follows:

- B** British Library (*Wing*, Control Copy)
- BRB** Beinecke Rare Book & Manuscript Library, Yale University
- C** Clark Memorial Library, University of California Los Angeles
- F¹** Folger Shakespeare Library, Copy 1
- F²** Folger Shakespeare Library, Copy 2
- F³** Folger Shakespeare Library, Copy 3
- H** Houghton Library, Harvard University
- HRH** Harry Ransom Humanities Research Center, University of Texas
- Hu** Huntington Library
- NYP** New York Public Library
- UC** University of Chicago Library
- VP** Van Pelt Library, University of Pennsylvania

⁶ William Proctor Williams and Craig S. Abbott, *An Introduction to Bibliographical and Textual Studies*, 2nd ed. (New York: Modern Language Assoc. of America, 1989) 62.

Late editions of the play appear after the 1693 collection but are negligible as copy texts. They include the following:

1718, Knapton (London)

1720, Knapton (London), in *The Dramatic Works*

1736, J. J. and P. Knapton (London)

1853, E. Tucker (Brixton Hill), included in a collection by Halliwell-Phillips entitled *The Poetry of Witchcraft*

1927, Fortune (London), Summers's *Complete Works*

The 1718 duodecimo edition in the Harvard University Library states on its title page that it is taken from the second edition, though the title page itself contains a mixture of information from both Q2 and Q3. It follows the spelling, punctuation and capitalization of Q2 more closely than that of Q1; but while it is not identical to Q2, neither is it identical to Q3. *To the Reader* follows the blank sheet after the title page, immediately followed by the *Prologue, Epilogue, and Dramatis Personae*. Conspicuously missing from this edition are all of the author's detailed "Notes on the Magic," even those footnotes from Act V.

The 1720 collection (edited by Shadwell's son John), *The Dramatick Works of Thomas Shadwell, Esq; In Four Volumes* (London: J. Knapton), owned by The University of Tennessee Special Collections Library, shows further changes in spelling, punctuation, and capitalization in *Witches*; but inconsistent name spellings persist, e.g., O Dively/O Devilly, and scene numbers have been added. All "Notes upon the Magick" are located after *Epilogue* in this collection. The *To the Reader* section does not appear in italic type, but the Act IV dialogue between Tegue and Smerk, not italicized in Q1 but changed in editions following, appears in italic type here also.

Except for the title page, the 1736 duodecimo edition of *Witches*, located in the Folger Library, appears to be a reprint of the earlier 1718 Knapton edition.

The 1853 copy of *Witches* appears in *The Poetry of Witchcraft*, a collection edited by Halliwell-Phillips. A copy from the Olin Library of Cornell University proves that the play does not match any of the early quartos. Quite possibly, Halliwell-Phillips has introduced editorial changes himself.

Finally, Montague Summers states in his introductory section on text for *The Complete Works of Thomas Shadwell* (1927) that his version of the plays has been taken from original quartos, yet it is not clear what he used as copy text for *Witches*. His text is far more modernized than Q1, and he has made editorial changes from those in Q2-4.

The editorial policy for this edition of *The Lancashire-Witches, and Tegue o Divelly the Irish-Priest*, then, is to adopt Q1 as the copy text, retaining the author's often obsolete and inconsistent spellings, misspellings, and rhetorical punctuation. Only when there is very confusing punctuation or spelling is the Q2 or Q3-4 reading taken. In that case the change is footnoted *within* the text. General textual variations among the editions (approximately 2,500 substantives, semi-substantives and accidentals) are listed at the end of this text. Q1 page format, type style, etc., have been duplicated as closely as possible. A notation is also made in this edition (for example, A3^V) for each Q1 page ending.

THE
 Lancashire - Witches,
 AND
 Tegue o Dibelly
 THE
 Irish - P R I E S T :
 A
 C O M E D Y
 Acted at the
 D U K E ' s Theater.

Written by *T H O . S H A D W E L L .*

*— Nihilò quæ sunt metuenda magis quam
 Quæ pauci in tenebris pavitant, singulis fœdant.*

L O N D O N .

Printed for *John Starkey* at the Miter in *Fleetstreet* near
Temple-Barre. *MDCLXXXII.*

THE
Lancashire - Witches,
AND
Tegue o Divelly
THE
Irish - PRIEST:
A
COMEDY

Acted at the

DUKE 's Theater.

Written by *THO. SHADWELL.*

*--Nihilo quae sunt metuenda magis quam
Quae pueri in tenebris pavitant, finguntq; futura.*

L O N D O N :

Printed for *John Starkey* at the *Miter* in *Fleetstreet* near
Temple-Barr. MDCLXXXII.

TO THE
R E A D E R.

*F*Ops and *Kn*aves are the fittest Characters for Comædy, and this Town was wont to abound with variety of Vanities and *Kn*averies till this unhappy division. But all run now into Politicks, and you must needs, if you touch upon any humour of this time, offend one of the Parties. The Bounds being then so narrow, I saw there was 5
no scope for the writing of an intire Comædy, (wherein the Poet must have a relish of the present time) and therefore I resolved to make as good an entertainment as I could, without tying my self up to the strict rules of a Comædy; which was the reason of my introducing of *Witches*. Yet I will be bold to affirm, that *Young Hartford, Sir Timothy, Smerk, and Tegue O Dively* are true Comical Characters, and have something new in 'em. And how any of these (the Scene being laid in Lancashire) could offend any Party here; but that of *Papists*, I could not imagine, till I heard that great opposition was design'd against the Play (a month before it was acted) by a Party 10
who (being ashamed to say it was for the sake of the *Irish Priest*) pretended that I had written a *Satyr* upon the Church of England, and several profest *Papists* railed at it violently, before they had seen it, alledging that for a reason, such dear Friends they are to our Church. And (notwithstanding all was put out that could any way be 20
wrested to an offence against the Church) yet they came with the greatest malice in the world to hiss it, and many that call'd themselves

Protestants, joyn'd with them in that noble enterprise.

How strict a scrutiny was made upon the Play you may easily see, for I have in my own vindication Printed it just as I first writ it; and all that was expunged is Printed in the Italick Letter. All the difference is, that I have now ordained Smerk, who before was a young Student in Divinity, expecting Orders and to be Chaplain to Sir Edward. The Master of the Revels (who I must confess used me civilly enough) Licenc'd it at first with little alteration: But there came such an Alarm to him, and a Report that it was full of dangerous reflections, that upon a Review, he expunged all that you see differently Printed, except about a dozen lines which he struck out at the first reading.

But, for all this, they came resolved to hiss at it right or wrong, and had gotten mercenary Fellows, who were such Fools they did not know when to hiss, and/ this was evident to all the Audience. It was wonderful to see men of great Quality and Gentlemen in so mean a Combination. But to my great satisfaction they came off as meanly as I could wish. I had, so numerous an assembly of the best sort of men, who stood so generously in my defence, for the three first days, that they quash'd all the vain attempts of my Enemies, the inconsiderable Party of Hissers yielded, and the Play lived in spite of them.

Had it been never so bad, I had valued the honour of having so many, and such Friends, as eminently appeared for me; above that of excelling the most admirable Johnson, if it were possible to be done by me.

Now, for reflecting upon the Church of England, you will find, by many expressions in the Play, that I intended the contrary. And I am well assured that no Learned, or Wise Divine of the Church, will believe me guilty of it. I profess to have a true value and respect for them. 50

But they who say that the representation of such a Fool and Knave as Smerk (who is declared to be an infamous Fellow, not of the Church, but crept into it for a Lively-hood, exposed for his Folly and Knavery, and expell'd the Family) should concern, or reflect upon the Church of England, doe sufficiently abuse it. A foolish Lord, or Knight is daily represented: nor are there any so silly to believe it an abuse to their Order. Should Thompson, or Mason, or any Impudent Hot-headed Tantivy Fool be exposed; I am confident that the Sober and the Wise Divines of the Church will be so far from thinking themselves concern'd in it, that they detest them as much as I do. 55 60

Nor should any of the Irish Nation think themselves concern'd, but Kelly (one of the Murderers of Sir Edmond-Bury Godfrey) which I make to be his feign'd Name, and Tegue O Divelyly his true one. For Whores and Priests have several names still.

Some of the worsted Party of the Hissers were so malicious to make People believe (because I had laid the Scene in Lancashire) that I had reflected personally on some in that, and in an adjoining County. Which no man, that will give himself leave to think can believe. 65

And I do here solemnly declare the contrary, and that it was never once in my thoughts to do so. 70

But the Clamours of a Party (who can support themselves by nothing but falshood) rose so high, as to report that I had written Sedition and Treason, had reflected upon His Majesty, and that the Scope of the Play was against the Government of England. Which are Villanies I abhor, and some of the Reporters I believe would not stick at. But I am well assured they did not believe themselves, only (out of malice to me) thought if they could bring the report to Windsor (which they did) by that means to cause the silencing the Play, without farther examination: But they who had the Power, were too just for that, and let it live. 75 A2^v

For these reasons I am forced, in my own vindication, to Print the whole Play just as I writ it (without adding, or deminishing) as all the Actors who rehers'd it so a fortnight together, before it was reviewed, may testifie.

For the Magical part, I had no hopes of equalling Shakespear in fancy, who created his Witchcraft for the most part out of his own imagination (in which faculty no man ever excell'd him) and therefore I resolved to take mine from Authority. And to that end, there is not one action in the Play, nay scarce a word concerning it, but is borrowed from some antient, or Modern Witchmonger. Which you will find in the notes, wherein I have presented you a great part of the Doctrine of Witchcraft, beleive it who will. For my part, I am (as it is said of Surly 85 90

in the Alchymist) somewhat costive of beleif. The evidences I have represented are natural, viz slight, and frivolous, such as poor old Women were wont to be hang'd upon. 95

For the actions, if I had not represented them as those of real Witches, but had show'd the ignorance, fear, melancholy, malice, confederacy, and imposture that contribute to the beleif of Witchcraft, the people had wanted diversion, and there had been another clamor against it, it would have been call'd Atheistical, By a prevailing party who take it ill that the power of the Devil should be lessen'd, and attribute more miracles to a silly old Woman, then ever they did to the greatest of Prophets, and by this means the Play might have been Silenced. 100 105

I have but one thing more to observe, which is, that Witchcraft, being a Religion to the Devil, (for so it is, the Witches being the Devils Clergy, their charms upon several occasions being so many offices of the Witches Liturgy to him,) and attended with as many ceremonies as even the Popish Religion is, 'tis remarkable that the Church of the Devil (if I may catachrestically call it so) ha's continued almost the same, from their first writers on this subject 110

94. Alchymist)] Q2-4; ~, Q1.

100. *there*] Q2-4; *their* Q1.

107-109. (*for so it is, the Witches . . . to him.*)] Q2; (*for so it is, the Witches being the Devil's Clergy, their Charms upon several occasions being so many Offices . . . to him.*) Q3-4; (*for so it is*) *their charms upon several occasions being so many offices of the Witches Liturgy to him.*) Q1.

to the last. From Theocritus his Pharmaceutria, to Sadducismus Triumphatus: and to the shame of Divines, the Church of Christ has been in perpetual alteration. But had there been as little 115 to be gotten in one as in the other, 'tis probable there would have been as few changes.

I have troubled you too long, speak of the Play as you find it.

E R R A T A.

*IN the Notes upon the 1st Act, for *fabricatorum* r. *fabricatorum*. In the Notes upon the 2d Act, r. *solent ad conventum*, after *Daemonem* expunge the Colon, after *hircum horridum*, r. &c. for *Ecrates* r. *Eucrates*. for *Matu praeceptus*, *Matri praereptus*. for *furgentio* r. *turgentia*, instead of *veto quod nomine*, r. *vero*. for *devocat*, r. *devorat*. for *cansat*, *cantat* line penult. *alta hic salta illic*. The rest of the faults in the Printing, the connexion and the sence will make you mend./*

A3^r

BOOKS of *Poetry* and *Plays* Printed for *John Starkey*.

THE Works of Sir *William Davenant* Kt. containing,

I. *Gondibert*. 2. *Madagascar*. 3. *Siege of Rhodes both parts*.
 4. *Playhouse to be lett*. 5. *Unfortunate Lovers*. 6. *The*
Witts. 7. *Love and Honour*. 8. *Law against Lovers*. 9. *Man's*
the Master. 10. *Platonick Lovers*. II. *Albovine King of* 5
Lumbardy. 12. *Just Italian*. 13. *Cruel Brother*. 14. *News*
from Plymouth. 15. *Distresses*. 16. *Siege*. 17. *Fair Favourite*. With
 several other Poems never before Printed; all published out of the
 Authors Original Copies, and Printed together in *Folio*.

Andronicus Comnenius, a Tragedy, by *John Wilson*, in 4to. 10

Heraclius Emperor of the East, a Tragedy, by *Lodowick*
Carlel Esq; in 4to.

The Shepherds Paradise, a Pastoral, by *Water Montague*,
 Esq; in 8vo.

Aminta, the Famous *Italian Pastoral*, Translated into 15
 English, in 8vo.

Paradise Regain'd, a Poem in four Books, to which is added
Sampson Agonistes, the Author *John Milton*, in 8vo. / A3^v

P R O L O G U E.

OUR Poet once resolv'd to quit the stage,
 But seeing what slight Plays still please th' Age,
 He is drawn in: And thinks to pass with ease,
 He cannot write so ill as some that please.
 Our Author says he has no need to fear, 5
 All faults but of good Writing you can bear.
 The common Eyes all paintings please alike,
 Signs are as good to them as pieces of Vandike,
 Our Author honours th' understanding Few;
 And from the many he appeals to you: 10
 For (tho' in Interest most should judge!) 'Tis fit
 There should an Oligarchy be in Wit:
 False Wit is now the most pernicious Weed,
 Rank and or'e grown---and all run up to Seed.
 In knavish Politicks much of its employ'd, 15
 With nasty spurious stuff the Town is Cloy'd;
 Which dayly from the Teeming press y' have found,
 But true Wit seems in Magick-Fetters bound,
 Like sprights which Conjurers Circles do surround. }
 The Ages soars must rankle farther, when 20

It cannot bear the Cauterizing pen:
When Satyr the true medicine is declin'd,
What hope of Cure can our Corruptions find?
If the Poets end only to please must be,
Juglers, Ropedancers, are as good as He. 25
Instruction is an honest Poets aim,
And not a large or wide, but a good Fame.
But he has found long since this would not do,
And therefore thought to have deserted you:
But Poets and Young Girls by no mishaps 30
Are warn'd, those damming fright not, nor these Claps.
Their former Itch will spite of all perswade,
And both will fall again to their old trade:
Our Poet says that some resolve in spite
To damn, tho' good, what ever he shall write. 35
He fears not such as right or wrong oppose,
He swears, in sence, his friends out weigh such foes.
He cares not much whether he sink or swim,
He will not suffer, but we shall for him.
We then are your petitioners to Day, } 40
Your charity for this Crippled peice we pray }
We are only losers if you damn the play! } A4^r

32. *Itch*] Q2-4; *I'tch* Q1.

D R A M M A T I S P E R S O N A E.

<i>Sir Edward Hartfort.</i>	{	A worthy Hospitable true English Gentleman, of good understanding, and honest Principles.	
<i>Young Hartfort his Son.</i>	{	A Clownish, sordid, Country Fool, that loves nothing but drinking Ale, and Country Sports.	5
<i>Sir Jeffery Shacklehead.</i>	{	A simple Justice, pretending to great Skill in Witches, and a great Persecuter of them.	
<i>Sir Timothy Shacklehead.</i>	{	Sir <i>Jeffery's</i> Son, a very pert, confident, simple Fellow, bred at <i>Oxford</i> , and the <i>Inns of Court</i> .	10
<i>Tom Shacklehead.</i>	{	Sir <i>Jeffery's</i> poor Younger Brother, an humble Companion, and led: drinker in the Country.	15
<i>Smerk.</i>	{	Chaplain to Sir <i>Edward</i> , Foolish, Knavish, Popish, Arrogant, Insolent; yet for his Interest, Slavish.	20
<i>Tegue O Dively.</i>	{	The Irish-Priest, an equal mixture of Fool and Knave.	
<i>Bellfort.</i> <i>Doubty.</i>	{	Two <i>Yorkshire</i> Gentlemen of good Estates, well bred, and of good Sense.	25

La. Shacklehead.

{ Wife to Sir *Jeffery*, a notable
discreet Lady, something inclined
to Wantonness.

Theodosia.

Daughter to Sir *Jeffery*, and Lady.

Isabella.

Daughter to Sir *Edward Hartfort.*

{ Women of
good
Humour,
Wit, and
Beauty.

30

Susan. House-Keeper to Sir *Edward.*

Clod. A Country Fellow, a retainer to Sir *Edwards* Family.

35

Thomas o Georges. Another Country Fellow.

Constable.

The Devil

Mother *Demdike.*

Mother *Dickenson.*

Mother *Hargrave.*

Mal. Spencer.

Madge, and several other

} Witches.

40

Old Woman that Searches them.

Servants, Dancers, Musicians, Messenger, &c.

45

The Scene in *Lancashire*, near *Pendle-Hills.*!

A4^v

THE
Lancashire Witches
 AND
TEGUE O DIVELLY
 THE
Irish PRIEST.

ACT. I.

Enter Sir Edward Hartfort and Smerk.

Smerk. *SIR, give me leave, as by my duty bound,
 To let you know (though I am lately come
 Into your Family) I have observ'd
 (For all your real curtesie, and seeming mirth
 Among your Friends that visit you) a fixt* 5
And constant melancholly does posses you, Sir,

When y'are alone, and you seem not to rellish

The happiness your ample fortune, and

The great esteem your worth has ever gain'd

From all good men might give you, I am bound 10

To inquire the Cause, and offer my Advice.

Sir Edw. *Pray search no further, I, for once, can pardon
The rashness of your curiosity.
I did not take you for my Councillor.*

Smerk. *You now, Sir, are become one of my Flock: 15
And I am bound in Conscience to Advise, / B1^r
And search into the troubles of your spirit,
To find the secrets that disturb your mind.*

Sir Edw. *I do not wonder that a Parson should 20
Be foolish and pragmatical; but know,
I will advise and teach your Master of Artship
(That made you lord it over Boys and Freshmen)
To Add to your small Logick and Divinity
Two main Ingredients, Sir, Sence and Good-manners,*

Smerk. *Consider, Sir, the Dignity of my Function. 25*

Sir Edw. *Your Father is my Taylor, you are my Servant.
And do you think a Cassock and a Girdle
Can alter you so much, as to enable
You (who before were but a Coxcomb, Sir,)
To teach me? Know, I only took you for 30
A mechanick Divine, to read Church Prayers
Twice every day, and once a week to Teach
My Servants Honesty and Obedience.
You may be Belweather to a silly Flock,*

*And lead 'em where you please, but ne're must hope
To govern men of sense and knowledg.* 35

Smerk. *My Office bids me say this is profane,
And little less than Atheistical.*

Sir Edw. *You're insolent, you're one of the senceless,
Hotheaded Fools, that injure all your Tribe;* 40
*Learn of the wise, the moderate and good,
Our Church abounds with such examples for you.
I scorn the name of Atheist, you're ill-manner'd.*

*But who e're touches one of you hot-spur Parsons,
You brand him home, and right, or wrong, no matter.* 45

Smerk. *My Orders give me Authority to speak.*

Sir Edw. *Your Orders separate, and set you a-part
To Minister, That is to serve in Churches,
And not to domineer in Families.*

Smerk. *A power Legantine I have from Heaven.* 50

Sir Edw. *Show your Credentials. Come good petulant
Mr. Chop-Logick, pack up your few Books
And old Black thred-bare Clothes to morrow-morning,
And leave my House; get you a Wall-ey'd Mare,
Will carry double, for your Spouse and you;* 55

35. *lead 'em]* Q2-4; *leade'm* Q1.

38. *Atheistical]* Q2-4; *Athiestical* Q1.

*When some cast Chamber-Maid shall smile upon you,
Charm'd with a Viccaridge of forty pound
A year, the greatest you can ever look for.*

Smerk. *Good Sir! I have offended, and am sorry.
I ne're will once commit this fault again,* 60
Now I am acquainted with your Worships mind./ **B1^v**

Sir Edw. *So, now you are not bound in Conscience then.
The indiscretion of such paultry fellows
Are scandals to the Church and Cause they Preach for.
What fatal mischiefs have domestick Priests* 65
*Brought on the best of Families in England!
Where their dull Patrons give them line enough,
First with the Women they insinuate,
(Whose fear and folly makes them slaves t'you,)
And give them ill opinions of their Husbands.* 70
*Oft ye divide them if the women rule not.
But, if they govern, then your reign is sure.
Then y' have the secrets of the Family,
Dispose oth' Children, place and then displace,
Whom, and when you think fit.* 75

Smerk. *Good, Noble Sir! I humbly shall desist.*

Sir Edw. *The Husband must not drink a Glass, but when
You shall, of your good grace, think fit for him.
None shall be welcom but whom you approve:
And all this favour is, perhaps, requited* 80

*With the infusing of ill principles into the Sons,
And stealing, or corrupting of the Daughters.
Sometimes upon a weak and bigot Patron you
Obtain so much to be Executor:*

And, if he dies, marry his Widdow, and 85
Claim then the cheating of his Orphans too.

Smerk. *Sweet Sir forbear, I am fully sensible.*

Sir Edw. *With furious zeal you press for Discipline,
With fire and blood maintain your great Diana.
Foam at the mouth when a Dissenter's nam'd,* 90
*(With fiery eyes, wherein we flaming see
A persecuting spirit) you roar at*

*Those whom the wisest of your function strive
To win by gentleness and easie ways.
You dam 'em if they do not love a Surplice.* 95

Smerk. *Had I the power, I'de make them wear pitcht Surplices,
And light them till they flam'd about their Ears
I would-----*

Sir Edw. *Such Firebrands as you but hurt the Cause.
The learnedst and the wisest of your Tribe* 100
*Strive by good life and meekness to o'ecome them.
We serve a Prince renown'd for Grace and Mercy,
Abhorring ways of Blood and Cruelty;
Whose Glory will, for this, last to all Ages.*

Him Heaven preserve long quiet in his Throne. 105

I will have no such violent Sons of Thunder, / **B2^r**

I will have moderation in my House.

Smerk. *Forgive my zeal, and, if your Worship please,
I will submit to all your wise Instructions.*

Sir Edw. *Then (on your good behaviour) I receive you.* 110

Search not the secrets of my House or me.

Vain was our Reformation, if we still

Suffer auricular Confession here,

By which the Popish Clergy rule the world.

No business in my Family shall concern you; 115

Preach nothing but good life and honesty.

Smerk. *I will not.*

Sir Edw. *No controversial Sermons will I hear:*

No meddling with Government; y'are ignorant

O'th' Laws and Customs of our Realm, and should be so. 120

The other world should be your care, not this.

A Plow-man is as fit to be a Pilot,

As a good Clergy-man to be a States-man, Sir,

Besides, the People are not apt to love you,

Because your sloth is supported by their labours. 125

And you do hurt to any Cause you would

Advance.

Smerk. *I humbly bow, Sir, to your Wisdom.*

Sir Edw. *A meek and humble modest Teacher be;*

For pitteous trifles you Divines fall out. 130

*If you must Quarrel, Quarrel who shall be
Most honest men; leave me, and then consider
Of what I have said.*

Smerk. *I will do any thing,
Rather than lose your Worships grace and favour.* 135

Sir Edw. *Begon.* *Ex. Smerk.*

Enter Isabella.

Isabella. *Sir, why do you walk alone, and Melancholly?
I have observ'd you droop much on the suddain.*

Sir Edw. *Dear Isabella, the most solid joy* 140

*And comfort of my fading life! thou truest Image
Of thy dead Mother! who excell'd her Sex:*

Fair, and not proud on't; witty, and not vain;

Not grave, but Wise; Chast, and yet kind and free;

Devout, not sower; Religious, not precise: 145

In her no foolish affectation was

Which makes us nauseate all good qualities.

She was all meekness and humility;

The tenderest Mother, and the softest Wife./ **B2^v**

Isab. *My Deerest and most Honoured Father,* 150

(Had you not been the best of Parents living)

I could not have outliv'd that Mothers loss:

Loss of her tender care, and great example.

Sir Edw. *Yet learn, my Child, never to grieve for that*

Which cannot be recall'd; those whom I love 155

With tenderness I will embrace, when living,
 And when they're dead strive to forget 'em soon.

Isab. What is it can afflict you now, dear Father?

Sir Edw. Thou'rt wise, to thee I can declare my grief;
 Thy Brother has been still my tender care, 160
 Out of my duty, rather than affection,
 Whom I could never bend by education
 To any generous purpose, who delights
 In Dogs and Horses, Peasants, Ale and Sloth.

Isab. He may have Children will be wiser, Sir. 165
 And you are young enough yet to expect
 Many years comfort in your Grandchildren.

Sir Edw. To that end, I would match the unhewn Clown
 To the fair Daughter of Sir *Jeffery Shacklehead*,
 Who has all the perfections can be wish'd 170
 In woman-kind, and might restore the breed:
 But he neglects her to enjoy his Clowns,
 His foolish sports, and is averse to Marriage.
 I would not have my name perish in him.

Isab. I am sure shee'l never help to the continuance. 175
aside. }

Sir Edw. But thou art good, my Child, obedient.
 And though Sir *Timothy*, Sir *Jeffery's* Son,

Has not the great accomplishments I wish him,
 His temper yet is flexible and kind,
 And will be apt to yield to thy discretion. 180

His person not ungratious, his Estate
 Large, and lies altogether about his House,
 Which (for its scituation and its building)
 With noble Gardens, Fountains, and a River
 Runing quite through his Park and Garden, 185

Exceeds most in the North: Thou knowest my Child
 How this cross match will strengthen and advance
 My Family----He is coming hither from
 His sport, He has given his Horse to his man, and now
 Is walking towards us; I'll go and find 190
 My Lady and her Daughter. *Ex. Sir Edward.*

Isab. Oh hard fate!

That I must disobey so good a Father:/ **B3^r**
 I to no punishment can be condemn'd
 Like to the Marriage with this foolish Knight. 195
 But by ill usage of him, I will make him,
 If possible, hate me as I hate him.

Enter Sir Timothy Shacklehead.

Sir Tim. Oh my Fair Couzen, I spied yee, and that made me give
 my man my Horse to come to you. 200

Isab. Me? have you any business with me?

Sir Tim. Business! yes Faith, I think I have, you know it well

enough, but we have had no sport this afternoon, and therefore I made hast to come to you.

Isab. Such as you should have no sport made to you, you should make it for others. 205

Sir Tim. Ay, its no matter for that; but Couzen, would you believe it, we were all bewitched, Mother *Demdike* and all her Imps were abroad, I think; but you are the pretty Witch that enchants my heart. This must needs please her. *Aside.* 210

Isab. Well said, *Academy of Compliments*, you are well read I see.

Sir Tim. Ods Bud, who would have thought she had read that!

Isab. Nay, for Learning and good breeding let *Tim* alone.

Sir Tim. *Tim!* I might be *Sir Timothy* in your mouth though one would think. 215

Isab. I am sorry the King bestowed Honour so cheaply.

Sir Tim. Nay, not so cheap neither; for though my Lady Mother had a dear Friend at Court, yet I was fain to give one a Hundred pounds, besides my Fees, I am sure of that: *Tim*, hum go too----- 220

Isab. Was there ever so fulsom a Fool!

Sir Tim. Besides, I gave Thirty Guinnies for the Sword I was Knighted with to one of his Nobles, for the King did not draw his own Sword upon me.

Isab. Do you abuse the Nobility? would a Nobleman sell you a Sword? 225

Sir Tim. Yes that they will, sell that or any thing else at Court.

I am sure he was a great Courtier he talked so prettily to the Kings Dogs, and was so familiar with them, and they were very kind to him, and he had great interest in them: He had all their names as quick, 230 and *Mumper* and I don't know who, and discours'd with them, I protest and vow, as if they had been Christians.

Isab. Oh thou art a pretty Fellow; hey for little *Tim* of *Lancashire*.

Sir Tim. You might give one ones title one would think, I say again, especially one that loves you too. 235

Isab. Yes, I will give you your Title.

Sir Tim. Thank you dear Couzen. *He offers to kiss her hand, she*

Isab. Take that, and your proper *gives him a box on the ear.*
Title, Fool.

Sir Tim. Fool! I defie you, I scorn your words, 'tis a burning 240 shame you should be so uncivil, that it is: Little thinks my Lady Mother how I am used.

Isab. Once for all, as a Kinsman I will be civil to you; but if you dare make love to me, I'll make thee such an example, thou shalt be a terrour to all foolish Knights. 245

Sir Tim. Foolish! ha, ha, ha, that's a pretty jest; why han't I been at *Oxford* and the Inn's of Court? I have spent my time well indeed if I be a Fool still: But I am not such a Fool to give you over for all this./B3^v

Isab. Dost thou hear? thou most incorrigible lump, never to be lickt into form; thou Coxcomb incarnate; thou fresh, insipid, witless, 250 mannerless Knight, who wearest a Knighthood worse than a Haberdasher of Small wares would; It serves but to make thy folly more eminent.

Sir Tim. Well, well, forsooth, somebody shall know this.

Isab. Every one that knows thee knows it. Dost thou think, because thy foolish Mother has Cocker'd thee with morning Cawdles and 255 afternoons Luncheons, thou art fit to make Love? I'll use thee like a Dog if thou darest but speak once more of Love, or name the word before me.

Sir Tim. Mum, mum, no more to be said, I shall be heard somewhere. Will your Father maintain you in these things, ha 260 Gentlewoman?

Isab. Tell if thou durst, I'll make thee tremble. Heart, if you ben't gone now presently, I'll beat you. *Ex. Sir Tim.*

Enter Theodosia.

Isab. My Dear, art thou come! I have been just now tormented 265 by thy foolish Brothers awkward Courtship, forgive me that I make so bold with him.

Theo. Prethee do, my Dear, I shall be as free with thine, though he is not so great a Plague, for he is bashful, very indifferent, and for ought I perceive, to my great comfort, no Lover at all: But mine 270 is pert, foolish, confident, and on my Conscience in love to boot.

Isab. Well, we are resolved never to Marry where we are designed, that's certain. For my part I am a free English woman, and will stand up for my Liberty, and Property of Choice.

Theo. And Faith, Girl, I'll be a mutineer on thy side; I hate the 275 imposition of a Husband, 'tis as bad as Popery.

Isab. We will be Husband and Wife to one another, dear *Theodosia*.

Theo. But there are a brace of Sparks we saw at the *Spaw*, I am apt to believe would forbid the Banes if they were here.

Isab. *Bellfort* and *Doubty*, they write us word they will be here 280 suddenly, but I have little hopes; for my Father is so resolved in whatever he proposes, I must despair of his consent for *Bellfort*, though he is too reasonable to force me to Marry any one; besides he is engaged, in honour, to your Father.

Theo. Nay, if thou thinkest of subjection still, or I either, we 285 are in a desperate case: No, mutiny, mutiny, I say.

Isab. And no money, no money will our Fathers say.

Theo. If our Lovers will not take us upon those Terms they are not worthy of us. If they will, farewell Daddy, say I.

Isab. If so, I will be as hearty a Rebel, and as brisk as thou art for 290 thy life; But canst thou think they are such Romancy Knights to take Ladies with nothing? I am scarce so vain though I am a woman.

Theo. I would not live without vanity for the Earth; if every one could see their own faults 'twould be a sad World./ B4^r

Isab. Thou saist right, sure the world would be almost 295 depopulated, most men would hang themselves.

Theo. Ay, and women too: Is there any creature so happy as your affected Lady? or conceited Coxcomb?

Isab. I must confess they have a happy error, that serves their turn better than truth; but away with Philosophy, and let's walk on 300 and consider of the more weighty matters of our Love.

Theo. Come along my Dear.

Ex. Isabella and Theodosia.

Enter *Sir Timothy*.

Sir Tim. What a pox is the matter? She has piss'd upon a Nettle to day, or else the Witches have bewitched her. Hah, now I talk of Witches, I am plagueily afraid, and all alone: No here's Nuncle *Tomas*. 305

Enter *Tho. Shacklehead*.

Tom. Sha. How now Couzen?

Sir Tim. Couzen? plain Couzen? You might have more manners Uncle, S flesh, and one gives you an Inch, you'l take an Ell. I see Familiarity breeds Contempt. 310

Tom. Sha. Well, *Sir Timothy*, then, Byr Lady I thought no harm; But I am your Uncle I'le tell a that.

Sir Tim. Yes, my Father's younger Brother. What a Murrain do we keep you for, but to have an eye over our Dogs and Hawks, to drink Ale with the Tennants (when they come with Rent or Presents) in Black Jacks, at the upper end of a Brown Shovel-board Table in the Hall? to sit at lower end oth' board at meals, rise make your Leg, and take away your Plate at second Course? And you to be thus familiar! 320

Tom. Sha. Pray forgive me good Couzen: *Sir Timothy*, I mean.

Sir Tim. Very well, you will be saucy again Uncle. Uds lud, Why was I Knighted but to have my Title given me? My Father, and Lady Mother can give it me, and such a Fellow as you, a meer younger Brother to forget it. 325

Tom. Sha. Nay, nay, haud yee yeou mun ta't in good part, I did but forget a bit, good *Sir Timothy*.

Sir Tim. My Mother would be in a fine taking about it, and she knew it.

Tom. Sha. Nay, pray now do not say ought to my Lady, by th' 330
Mass who'l be e'en stark wood an who hears on't. But look a, look a,
here come th' Coursers, the Hare ha's playd the Dee'l with us to
neeght, we han' been aw bewitch'd.

Sir Tim. Ay, so we have, to have the Hare vanish in open Field
before all our faces, and our eyes never off from her. 335

Tom. Sha. Ay, and then an awd Wife (they caw'n her Mother
Demdike) to start up i'th same pleck! i'th very spot o grawnt where
we losten puss!/
B4^v

*Enter Sir Jeffery Shacklehead, Sir Edward Hartfort,
young Hartfort, Chaplain, Clod, and other Servants.*

Sir Edw. These are Prodigies you tell, they cannot be; your sences
are deceived.

Sir Jeff. My sences deceived! that's well, Is there a Justice in
Lancashire has so much skill in Witches as I have? Nay, I'le speak a
proud word, you shall turn me loose against any Witch-finder in 345
Europe; I'd make an Ass of *Hopkins* if he were alive.

Yo. Har. Nay, I'le swear 'tis true, a Pox on that awd Carrion
Mother *Demdike*, she ha's marr'd all our sports, and almost kill'd
Two Brace of Greyhounds worth a Thousand pound.

Sir Edw. Dreams, meer Dreams of Witches, old womens fables, 350

the Devil's not such a Fool as you would make him.

Sir Jeff. Dreams! mercy upon me! are you so profane to deny Witches?

Smerk. Heaven defend! will you deny the existence of Witches? 'Tis very Atheistical. 355

Sir Edw. Incurrible ignorance! 'tis such as you are Atheistical, that would equal the Devils power with that of Heaven its self. I see such simple Parsons cannot endure to hear the Devil dishonour'd.

Sir Jeff. No Witches? why I have hang'd above Fourscore. Read *Bodin, Remigius, Delrio, Nider, Institor, Sprenger, Godelman,* and *More,* and *Malleus Maleficarum,* a great Author, that Writes sweetly about Witches, very sweetly. 360

Sir Edw. *Malleus Maleficarum* a Writer, he has read nothing but the titles I see.

Sir Jeff. Oh, ay a great man, *Malleus* was a great man; Read *Couzen,* read the Antidote against Atheism: Well, I'll make work among your Witches. 365

Yo. Har. Ay good *Sir Jeffery* do, Uds Lud they'll grow so bold one shant go a Caursing, Hunting or Hawking for 'em one of these days; and then all the joy of ones life's gone. 370

Sir Edw. Why are those all the joys of Life?

Yo. Har. Ay Godsflesh are they, I'd not give a Farthing to live

360. *Institor*] Q2; *Institor* Q1; *Institutor* Q3-4.

365. Oh, ay] Q3-4; Oh_AI Q1-2.

with out 'em, what's a Gentleman but his Sports.

Tom. Sha. Nay, byr Lady, I mum have a saup of Ale now and then,
besides sports. 375

Sir Jeff. Why here's my Son, Sir *Timothy*, saw the Hare vanish,
and the Witch appear.

Sir Tim. That I did upon my Honour Sir *Jeffery*.

Enter Clod.

Clod. So ho, here's the Hare again. 380

Yo. Har. Ha Boys, loo on the Dogs, more sport, more sport.

Sir Edw. 'Tis almost dark, let's home: go to your Mistress, Fool.

Yo. Har. Time enough for that, Sir, I must have this Course
first, halloo. *They all go out as to Coursing./C1^r*

Mother Demdike rises out of the ground as they re-enter.

Sir Jeff. Now, Sir *Edward*, do you see, the Hare is vanish'd, and
here is the Hag.

Sir Edw. Yes, I see 'tis almost dark, the Hare is run from your tired
Dogs, and here is a poor old Woman gathering of sticks.

Smerk. Avant thou filthy Hag, I defy thee and all thy works. 390

Clod. This is wheint indeed Sir, you are a Schollard, pray defend
me.

Sir Jeff. Now you shall see how the Witches fear me.

Sir Edw. The old women have reason to fear you, you have hang'd
so many of 'em. 395

Sir Jeff. Now *Tom Shacklehead*, and you *Clod*, lay hold o'th' Witch
quickly; now you shall see my skill, wee'l search her, I warrant she

has biggs or teats a handful long about her parts that shall be nameless;
 then wee'l have her watched eight and fourty hours, and prickt with
 Needles, to keep her from sleeping, and make her confess, Gad 400
 shee'l confess any thing in the world then; and if not, after all, wee'l
 tye her Thumbs and great Toes together and fling her into your great
 Pond. Let me alone with her, I warrant ye, come, come, come, where
 are you?

Sir Edw. So I must have a poor old woman murder'd in my 405
 House. *Mother Demdike knocks down Tom*
 { *Shacklehead and Clod and vanishes.*

Tom. Sha.

Clod. } Oh the Witch, the Devil.

Sir Jeff. How now, what's the matter?

Tom. Sha. Why by'r Lady, the Deel's i'th' matter, the old Hag 410
 has knockt us both dawn, and is vanisht under grawnt I think.

Sir Edw. Your fear has knockt you down, and the old woman has
 escap'd.

Sir Jeff. No, no, she has done't; a Witch has a mighty strength: Six
 men are not strong enough for a Witch of Fourscore. 415

Sir Edw. Come prethy, *Sir Jeffery*, let's home and drive these
 fables out of our heads, its dark.

Sir Jeff. Nay, I know how to deal with her, I'le send my Warrant,
 and a Constable with't that is strong enough to beat six Witches, ay, six

417. our] Q2-4; her Q1.

419. with't] Q2-4; with Q1.

the ablest Witches on 'em all: you'd wonder at it, but faith 'tis true. 420

Exeunt omnes.

Mother Demdike re-enters.

Demd. Ha, ha, ha, how I have fooled these fellows, let 'em go home and prate about it, this night wee'l revel in Sir *Edward's* Celler, and laugh at the Justice. But to the business of the Night. 425

She sings.

Come, Sisters, come, why do you stay?

Our business will not brook delay,

^a The Owl is flown from the hollow Oak.

From Lakes and Bogs the Toads do croak. 430

The Foxes bark, the Screech-Owl screams:

Wolves howl, Bats fly, and the faint beams/ C1^v

Of Glow-worms light grows bright a-pace;

The Stars are fled, the Moon hides her face.

^b The Spindle now is turning round: 435

^c Mandrakes are groaning under ground.

^d I'th' hole i'th' Ditch, (our Nails have made)

^e Now all our Images are laid,

Of Wax and Wooll, which we must ^f prick,

With Needles urging to the quick. 440

^g Into the hole I'le poure a flood

Of Black Lambs bloud, to make all good.

The Lamb with Nails and Teeth wee'l tear.

Come where's the Sacrifice? appear.

*Enter Mother Dickenson, Hargrave, Mal Spencer, and
several other Witches with a Black Lamb.*

Witches. 'Tis here.

Demd. Why are you all so tardy grown?

Must I the work perform alone?

Dicken. ^h Be patient Dame, wee'l all obey. 450

Demd. Come then to work, anon wee'l play.

To yonder Hall

Our Lord Weel call,

Sing, dance and eat,

Play many a feat, 455

And fright the Justice and the Squire,

And plunge the Cattel into the Mire.

But now to work

They tear the *Black Lamb* in pieces
{ and poure the Blood into the hole.

ⁱ Deber, Deber, do not Stay, 460

Upon the Waves go sport and play;

And see the ship be Cast away.

Come let us now our parts perform,

And Scrape a hole, and raise a Storm.

445. Mal Spencer] Q2-4; Mal, Spencer Q1.

Dicken. ^k Here is some Sea Sand I have Gotten, 465
Which thus into the Air I Throw.

Harg. Here's sage, that under ground was rotten,
Which thus a-round me I bestow.

M. Spen. Sticks on the Bank a-cross are lay'd.

Harg. The hole by our nayles is almost made. 470
Hogs Bristles boyl within the Pot.

Demd. The Hollow flint Stone I have Got,/ C2^r
Which I over my Shoulder throw,
Into the west, to make winds blow.

Now water here, and urine put, 475
And with your Sticks stir it about.

Now dip your brooms, and toss them high,
To bring the Rain down from the Sky.

Not yet a Storme? ^l Come let us wound
The Air with every dreadful sound, 480
And with live vipers beat the ground.

*They beat the ground with Vipers, they bark, howl, hiss, cry like
Screech-Owles, hollow like Owles, and make many
confused noises: The Storm begins.*

Song of three parts.

NOW the winds roar, }
And the Skies Pour }
Down all their Store. }

It Thunders and Lightens.

And now the Nights black, }
 Heark how the Clouds crack. } 490
 Heark how the Clouds crack. }

It Thunders and Lightens.

A hollow din the Woods now make, }
 The Vallies tremble, Mountains Shake, } 495
 And all the living Creatures quake. }

It Thunders and Lightens.

It keeps awake the Sleepy fowl, }
 The Saylers Swear, the high Seas rowl, }
 And all the frighted Dogs do howl. } 500

It Thunders and Lightens.

Demdike speaks. Now to our tasks let's all be gone,
 Our Master we shall meet anon,
 Between the hours of twelve and one.

They all set up a laugh. 505

Enter *Clod* with a Candle and Lanthorn.

Clod. Whaw, what a Storm is this! I think Mother *Demdike* and all
 her Dee'ls are abroad to neeght, 'tis so dark too

I canno see my hont.*

Oh the Dee'l, the Dee'l,

*One of the Witches flies
 away with the Candle and

507. *Clod.*] Q2-4; *Clown.* Q1.

help! help! this is Mother
Demdike, help, S'flesh,
 what mun I do? I canno
 get dawn, 'swawnds Ayst
 be clemd an I stay here aw
 neegth./

Lanthorn, Mother *Demdike*
 sets him upon the top of a
 Tree, and they all fly away
 Laughing.

515

C2^v

Enter *Bellfort and Doubty*.

Bell. Was there ever such a Storm raised on a suddain, the Sky
 being clear, and no appearance on't before?

Doubt. But the worst part of our misfortune is to be out of our 520
 way in a strange Countrey, the night so dark that Owls and Bats are
 wildred.

Bell. There is no help, Cover the Saddles, and stand with the Horses
 under that Tree, while we stand close and shelter our selves here; the
 Tempest is so violent it cannot last. 525

Doubt. Now Philosophy help us to a little patience, Heaven be
 praised we are not at Sea yet.

Bell. These troubles we Knight Errants must endure when we
 march in search of Ladies.

Doubt. Would we were in as good Lodging as our Dogs have 530
 which we sent before to *Whalley*. I fear too (after all this device of
 yours) our pretending to hunt here will never take.

Bell. Why So?

523. There is no] Q2-4; There is is no Q1.

Doubt. Will any body think that a man in his right wits should
chuse this Hilly Countrey to hunt in? 535

Bell. O, yes, there are Huntsmen that think there's no sport without
venturing Necks or Coller-bones; besides, there is no other way to hope
to see our Mistresses: by this means we shall troll out my Mistresses
Brother, who loves, and understands nothing but Countrey sports. By
that we may get acquaintance with Sir *Edward Hartfort*, who is 540
reported to be a wise, honest, hospitable, true English man. And that
will bring us into Sir *Jeffery Shacklehead's* family, *Whalley* being in
the mid-way betwixt them.

Doubt. I am resolved to see my Mistress, what ere comes on't, and
know my doom. Your *Yorkshire Spaw* was a fatal place to me, I 545
lost a heart there, Heaven knows when I shall find it again.

Bell. Those interviews have spoiled me for a man of this World, I
can no more throw of my loose corns of Love upon a Tennants Daughter
in the Countrey, or think of Cuckolding a Keeping Fool in the City; I
am grown as pittiful a whining Loving animal as any Romance can 550
furnish us with.

Doubt. That we should scape in all the *Tour of France and Italy*,
where the Sun has power to ripen Love, and catch this distemper in the
North! but my *Theodosia* in humour, wit and beauty has no equal.

Bell. Besides, my *Isabella!* 555

Doubt. To you your *Isabella's* equal.

Bell. We are pretty fellows to talk of Love, we shall be wet to the Skin; yonder are lights in many Rooms, it must be a great House, let's make towards it.

Doubt. It is so dark, and among these Hills and Inclosures 'tis 560
impossible. Will no lucky fellow, of this place, come by and guide us?
We are out of all Roads.

Clod. Oh! Oh! what mun Ay do? Ay am well neegh parisht: I
mun try to get dawn. *He falls./C3^r*

Help, help, Murder, Murder. 565

Bell. What a Devil is here a fellow fallen from the top of a Tree?

Doubt. 'Sdeath is this a night to climb in? what does this mean?

Clod. Oh! Oh!

Bell. Here, who art thou? Whats the matter?

Clod. Oh the Dee'l; avant, I defy thee and all thy warks. 570

Doubt. Is he drunk or mad? give me thy hand, I'll help thee.

Clod. Begon, Witches I defy ye, help! help.

Bell. What dost thou talk of? we are no Witches nor Devils, but
travellers that have lost our way, and will reward thee well if thou wilt
guide us into it. 575

Clod. An yeow been a mon Ay'st talk wy ye a bit, yeow mun tack
a care o your sells, the plecs haunted with Buggarts, and Witches, one
of 'em took my Condle and Lanthorn out of my hont, and flew along
wy it; and an other Set me o'top o'th' tree, where I feel dawn naw,
Ay ha well neegh brocken my theegh. 580

Doubt. The fellow's mad, I neither understand his words, nor his

Sence, prethee how far is it to *Whalley*?

Clod. Why yeow are quite besaid th' road mon, yeow Shoulden a gone dawn th' bonk by *Thomas o Georges*, and then ee'n at yate, and turn'd dawn th' Lone, and left the Steepo o'th' reeght hont. 585

Bell. Prithee don't tell us what we should have done, but how far it is to *Whalley*.

Clod. Why marry four mail and a bit.

Doubt. Wee'l give thee an Angel and show us the way thither.

Clod. Marry thats Whaint I conno see my hont, haw con Ay show 590 yeou to *Whalley* to neeght.

Bell. Canst thou shew us to any house where we may have Shelter and Lodging to night? we are Gentlemen and strangers, and will pay you well for't.

Clod. Ay byr Lady con I, th' best ludging and diet too in aw 595 *Loncashire*. Yonder at th' hough where yeow seen th' leeghts there.

Doubt. Whose house is that?

Clod. Why what a pox, where han yeow lived? why yeow are Strongers indeed! why, 'tis Sir *Yedard Harfourts*, he Keeps oppen hawse to all Gentry, yeou'st be welcome to him by day and by neeght 600 he's Lord of aw here abauts.

Bell. My Mistresses Father, Luck if it be thy will, have at my *Isabella*, Canst thou guide us thither?

Clod. Ay, Ay, there's a pauer of Company there naw, Sir *Jeffery Shacklehead*, and the Knight his Son, and Doughter. 605

Doubt. Lucky above my wishes, o my Dear *Theodosia*, how my

heart leaps at her! prethee guide us thither, wee'l pay thee well.

Clod. Come on, I am e'n breed aut o my sences, I was ne'er so
freeghtend sin I was born, give me your hont.

Bell. No here are our men and Horses, wee'l get up, and you shall 610
lead the foremost: Now Stars be kind.

Ex. Omnes./C3^v

Notes upon the Magick.

^a This is a solemn description of a fit time for Witches to be at work. ^b The Spindle or Wheel is used in their conjurations. *Martial* makes it used for troubling the Moon, *lib. 9. Ep. 3. Quae nunc Thessalico lunam diducere rhombo & lib. 2. Ep. 67. Cum secta Cholco Luna Vapulat rhombo*, *Lucan* who of all the Poets writes with the most admirable height about Witchcraft in his sixth Book, makes the Wheel or Spindle to be used in Love matters, *Traxerunt torti Magica vertigine fili*, as does, *Ovid lib. 1. Eleg. 8. Seu bene quid gramen quid torto concita rhombo licia, &c.* And so *Propertius, lib. 3. Staminea rhombi ducitur ille rota.* And *lib. 2. Deficiunt Magico torti sub carmine rhombi.* ^c The groaning of Mandrakes is a tradition of old women, and that the groan kills, See the Notes in the Third Act, it has been always thought of great use in Magick. ^d For chusing Ditches for their Magick rights, *Ovid Metam. lib. 7. de Medea: haud procul egesta scrobibus tellure duabus sacra facit.* For scraping holes with their Nails, *Horat, lib. 1. Satyr 8. concerning Canidia, and Sagana scalpere terram unguibus.* And it is used by our modern Witches, as you shall find in *Malleus Malleficarum, Bodin, Remigius, Delrio, &c. Id. lib. 3. disquisitionum Magicarum, Sect. 4. de sagitarii assassinis et imaginum fabricatorum Maleficiis* tells many stories of their using ^e Images, he says, *Haud multum a sagittariis discrepat genus maleficorum qui quasdam fabricantur imagines quas vel acubus pungunt vel igne liquant vel confringunt, &c.* See *Hect. Boeth. the History of King Duff, lib. 3. rerum Scoticarum Corn. Tacit. Ann. 2d de scelere pisonis et morte Germanici, says, reperiabantur solo et*

Note: The Latin in Shadwell's endnotes on the magic, which appear at the ends of Acts I-III, has been transcribed in this edition as it appears in Q1. Incorrect spellings and/or word endings have been retained. In my endnotes for the sections, however, Latin quotations have been transcribed as they actually appear in the texts cited, and translations are provided.

d.6. fabricatorum] Q1 (Errata) & Q2-4; *fabicatorum* Q1 (text).

parietibus erutae humanorum corporum reliquiae carmina et devotiones et nomen Germanici plumbeis tabulis insculptum semiusti cineres et tabe obliti aliaq; maleficia quibus creditur animas numinibus inferni sacrari. Malleus Malificarum, and Wierus are full of examples of using Images in Witchcraft. Hor. lib. I. Sat. 8. mentions both Waxen and Woollen Images, Lanea et effigies erat altera cerea, &c. Ovid Epist. Hypsipile to Jason, Devovet absentes simulacraq; cerea fingit. Hor. 18. Epod. Quae movere cereas imagines, Ovid, Amor. 7. Eleg. 6. Sagave punicea de fixit nomina cera. ^f Ovid ibid, et medium tenues in jecur urget acus Id. Ep. before quoted, following that Verse, Et miserum tenues in jecur urget acus. See Bodin. Daemonoman. lib. 2. Cap. 8. a great deal of stuff to this purpose. One in my memory had this kind of Witchcraft sworn against her at the Old-Bayley, before Steel, Recorder of London, ^g Hor. lib. I. Satyr 8. de Canidia & Sagana: pullam divellere mordicus agnam caeperunt, Ovid metam. 7 cultrosq; in guttur velleris atri conjucit et patulas perfundit sanguine fossas. ^h All Witches, ancient and modern, are said to have one presiding at their conventions which they honour with a title. Apuleius mentions the Regina fagarum & Delrio, Disqu. Mag. lib. 2. quest. 9. and this is found in all late examinations of Witches. ⁱ Deber is said to be the Demon of the night, that flies about and does mischief, and principally in Tempests, Pet. de Loyer de spectris in English, page 14. And Bodin, lib. 2. cap. 4. says, Deber is the Daemon of the night, and Cheleb of the day. ^k For their rights in their imaginary raising of Storms. see Bod. lib. 2. cap. 8. Remigius Daemolat, lib. I. cap. 25. and cap. 29. also Delrio, lib. 2. Quest. I. enumerates a great many odd rites (different from the following.) For troubling the Air, and bringing darkness, Thunder, Rain, Hail, &c. see Nider in his Formicarium, cap. 4. Olaus de gentibus septentrionalibus, lib. 3. sub titulo de magis et Maleficis Finnorum, also Malleus Maleficarum. Wierus de praest, Daem. lib. 3. cap. 16. describes at large the way of raising a Storm. Speaking of the

illusions of the Devil towards Witches, he says, *Itaq; eas instruit ut quandoq; silices post tergum occidentem versus projiciant aliquando ut araneam aquae torrentis in aerem projiciant plerumq; scopas in aquam in tingant coelumq; versus spargant vel fossula facta et lotio infuso vel aqua digitum* (others say, *digitum vel baculum*) *comoveant subinde in olla porcorum pilos* (or as others say, *Setas porcinas*) *bulliant nonnunquam trabes vel ligna in ripa transverse collocant*, See *Scott*. p. 60. he adds the use of rotten Sage. ^l *Lucan*, lib. 6. *Miratur Erictho has fatis licuisse moras irataq; morti verberat immotum vivo serpente cadaver*, I use live Serpents here upon another occasion. ^m For these confused noises *Lucan* in the same Book, *Tunc vox Letheis cunctis polleutior herbis excantare Deos confudit murmura primum dissona et humanae multum discordia linguae latratus habet illa canum gemitusq; Luporum quod trepidus bubo quod strix nocturna queruntur quod strident vlulantq; ferae quod sibilat anguis, &c. Tot rerum vox una fuit*: See the latter part of the Notes in the second Act, about the raising of Tempests; if you be so curious you may find something in all Authors that treat of Witches, and many of 'em mention one *Ericus* King of *Sweeden*, who, as they believe, could do it by magick, as does *Delrio*, *Remigius*, and *Ludwigus*, *Elich Daemonomagiae*, *Questio 6. Silvest. Prierias de ord. praedicatorum de strigimaxis*, Discourses of the power of Witches in raising Storms: and *Guaccius compendium maleficarum*, *Goddelmannus*, *Bartholomeus Spineus* and many more./ C4^r

Note: For easy identification, this edition shows Shadwell's notes *a-m*, etc., in bold print and as superscripts, both in the Acts I-III and in his endnotes on the magic. These identifying letters are not usually highlighted and are even with the line of type in Q1-4.

A C T. I I.

Enter *Isabella* and *Smerk*.

Isab. *HOW this insolence provokes me!* aside.

You are not sure in earnest! to him.

Smerk. *Can any one behold those radiant eyes
And not have sentiments of Love like mine?*

Isab. *This fellow has read Romances as well as Schoolmen.* 5

Smerk. *Those eyes to which mine are the Burning-glasses
That to my heart convey the fire of Love.*

Isab. *What a fustian Fool's this! Is this language
For a Divine?*

Smerk. *Are not Divines made of those Elements* 10
*Which make up other men: Divines may be
In love I hope.*

Isab. *And may they make love to the Daughter without
The consent of the Father?*

Smerk. *Undoubtedly, as Casuists must determine.* 15

Isab. *Will not common sence, without a Casuist, tell
Us when we do wrong, if so, the Law we are
Bound to is not plain enough.*

Smerk. *Submit to the judgment of Divines (sweet Lady)
Marriage is not an Ordinance made by Parents,* 20
But from above deriv'd; and 'tis for that I sue.

Isab. *Is it not fit I should obey my Father?*

- Smerk.** *O no, sweet Lady, move it not to him,
Your Father has not reverence enough
For the Church and Churchmen,* 25
*Besides, I'll tell you,
He is Atheistically inclin'd: pardon my boldness;
For he believes no Witches: But, Madam, if my
Poor person and my parts may seem gracious to you,
You lawfully may chuse me to make happy.* 30
- Isab.** *Your person needs must please; 'Tis amiable.*
- Smerk.** *Ah sweet Madam!*
- Isab.** *Your parts beyond exception, neat, spruce, florid,
And very diverting.*
- Smerk.** *No, no, dear Madam.* 35
- Isab.** *Who can behold your face without pleasure? or
Consider your parts without Reverence?!* C4^v
- Smerk.** *O Lord, I swear you pose me with your great
civilities: I profess you do.*
- Isab.** *'Tis impossible you should keep long from being
Dignified.* 40
- Smerk.** *'Tis that I mainly aim at next the enjoyment
Of so fine a Lady, I am.*
- Isab.** *May I flatter my self to think you are in earnest?*
- Smerk.** *You may most excellent Lady.* 45

Isab. *And so am I.*

Smerk. *Sweet Madam, I receive you as a blessing*

She gives him a
{ box on the Ear.

on my knees.

Isab. *Thou most insolent of Pedants, thou silly formal Thing with a stiff plain band, a little parsonical Grogam and a Girdle thou art so 50 proud of, in which thou wouldest do well to hang thy self; some have vouchsaf'd to use it to that purpose: Thou that never wert but a Curate,-- a Journey-man Divine, as thy Father was a Journey-man Taylor, before he could set up for himself, to have the impudence to pretend love to me!*

Smerk. *My function yet, I say, deserves more reverence. 55*

Isab. *Does it make you not an Ass, or not a Taylors Son?*

Smerk. *It equals me with the best of Gentry.*

Isab. *How Arrogance! Can any power give honour but the Kings? This is Popery, I'll have you trounc'd. Could it once enter into thy vain pate, that I could be contented with the pittiful equipage of a Parsons 60 Wife? Bless me! to be carried home to an antique building, with narrow windows, and huge Iron-bars, like an old Jail in some Country Burrough, wickedly abus'd too with delapidations. To lye in Darneux Curtains, and a Bed-Tester, carv'd with Idolatrous Images, out of two load of old Timber: or to have for a Friend or a Lying in, one 65 better one of worsted Chamblet, and to be drest and undrest by my Cookmaid, who is to be my Woman and my Chambermaid, and serve me and the Hogs.*

Smerk. *I intend none of these. I assure you my House shall be----*

Isab. *I know what it will be: your Parlour hung with Green 70*

*printed stuff, of the new fashion, with guilt Leather in panes, a
fingers breadth at least, stuft up with a great many stinking Russia
Leather Chairs, and an odious Carpet of the same: Then Shelves on one
side of your Chimney for a pair of Tables, A Chess-board, your frame of
Wax Candle and Tobacco-pipes.* 75

Smerk. *No, no, no, Madam.*

Isab. *On the other side, Shelves for huge Folioes, by which you would
be counted a great read man; vast large volumes of expositions upon a
short Creed; some Twenty folio's upon the Ten Commandments; Lauds,
Heylins, Andrews, and Tom Fullers works, with perhaps a piece of 80
Austin, to shew you understand a little Latin; and this is your
Ecclesiastical furniture, very fit for a Gentlewoman's eating room is it
not?*

Smerk. *I understand the mode, Madam, and contemn such vulgar
Ornaments.* 85

Isab. *And in this Parlour to eat Five Tithe-Piggs in a week, brought
in by my Woman-Chambermaid, Wash-maid, Cook-maid, &c. And if
it be not a working day, waited on by your Groom, Ploughman, Carter,
Butler, Tithe-gatherer all in one, with Horse-naild Shoes; his head new
kemb'd and slick'd, with a starch'd-Band and no Cuffs.* 90

Smerk. *My merits will provide you better, please to hear me./* D1^r

Isab. *Yes, I know your merits. Then to quible with you, for my
desert, your Back-side of half an Acre, with some Sixteen Trees of
Marygold and Sweeting-Apples, Horse-Plums, and Warden-pares, hem'd
in with panes of antique crumbling Clay; where I should have six 95*

Hives of Bees, and you a Mare and Foal, going with a Peacock and Hen.

Smerk. *All these I much despise would you hear.*

Isab. *Hear, yes, how I should have nothing to entertain my Visitors with, but stew'd Prunes and Honycombs, and flying Ale bottled with Lymon-pill, without all sight of Wine. And should I march abroad 100 to visit, 'twould be behind my Canonical Husband, perhaps upon a pied bald Mare big with Foal, holding both hands upon his Girdle, and when at place appointed I arrive, for want of Groom, off slips my nimble Husband first, then helps me down. And now, Fool, I have painted thee, and what thou art to trust to, in thy colours. 105*

Smerk. *I beseech you, Madam, moderate your passions: Hear my propositions.*

Isab. *No, Impudence, my Father shall hear 'em.*

Smerk. *I beseech you, Madam, for Heavens sake, that will undo me. I shall desist, I shall desist. Ex. Isabella.*

Enter Susan the Chambermaid.

Good lack how a man may be mistaken!

I durst ha sworn, by her courtesy and frequent smiles, she had been in love with me.

Susan. *Sweet Sir, what is befallen you? has my Lady anger'd you? 115 If she can, her heart is not like mine.*

Smerk. *Nothing, Mrs. Susan, nothing, but to be thus To himself. dispis'd.*

Susan. *Dear Sir, can I serve you in any thing? I am bound. I ne're have been so elevated by any man; methinks I never should 120*

have enough of your powerful Ministry, sweet Sir.

Smerk. Pish: If she tells her Father I am ruin'd. *To himself.*

Susan. Dear man, now, come drive away this sadness.

Come, give me thy hand; let's sit down and be merry.

Smerk. How! my hand! go too. 125

This creature is in Love with me: But shall my prodigious natural parts, and no less amazing acquisitions in Metaphysicks and School'd Divinity be cast upon a Chamber-maid? Farewell, I must not be too familiar. *Exit.*

Susan. So scornful! Cruel creature, I will soften thee yet. *Have I for thee set days and nights cross-Legg'd and sigh'd before thou cam'st 130 hither? And fasted on St. *Agnes* night for thee? And since thy coming have tied three colour'd True Loves Knots, quill'd thy Cuffs, and starch'd thy Band my self, and never fail'd thee of thy morning Caudle or Jelly Broath? have I already put my Hair and Nails in Powder in thy Drink, and put a live Fish in a part about me till it died, and then 135 gave it thee to eat, and all for this? Well, I will mollify thee. And Mother *Demdike* shall help me to morrow: I'll to her, and discourse her about it. If I have breath, I cannot live without him./ D1^v

Enter Sir Edward Hartford and his Son.

Sir Edw. *Susan,* Go tell my Cousin *Theodosia,* I would speak with her.

Susan. I will Sir. *Exit.*

Yo. Har. Pshaw, now must I be troubled with making Love; a deuce

136. to eat, and] Q2-4; to eat in thy Drink, and Q1.

take it for me: I had rather be a Coursing an 'twere time o'th' day.

Sir Edw. Now Son, for your own good and my satisfaction, I would have you (since her Father and I am agreed) to settle this business, 145 and marry with *Theodosia* with all the speed that can be.

Yo. Har. What haste Sir? For my part I care not for Marriage, not I. I love my Neighbours, a Cup of Ale, and my sports, I care for nought else.

Sir Edw. (But that thy Mother was too vertuous for my suspicion) 150 I should think that by thy sordid mind thou wert a Stranger to my Blood; and, if you be not rul'd by me, assure your self I'll make you a stranger to my Estate.

Yo. Har. What does he mean now? hah, to disinherit me?

Sir Edw. No, part of it's entail'd; and if you will not marry where 155 I direct you, your Sister will obey me, and may bring me one to inherit it. Consider that.

Enter Theodosia.

Here comes your Mistriss, beautiful and good as any of her Sex.

Sweet Cousin be pleas'd to stay one moment with my Son: I'll wait 160 on you again. *Exit.*

Theo. Your Servant Sir. How shall I be entertain'd by this Dolt! How much rather had he be with Country Justices and Farmers, in a low Thatch'd House, with a smooth Black Pot of Ale in his hand, or with his Kites, Dogs and Cattel? 165

Yo. Har. What a Devil shall I say to her now? I had as leive knock my head against the wall as make Love. Will you please to sit down Cousin?

Theo. Ay Cousin. And fall fast a-sleep if I can. *Aside.*

Yo. Har. 'Twas a great Storm, and rose very suddainly to night
Cousin. 170

Theo. Very true.

Yo. Har. Pox, I don't know what to say to her. *Aside.*
'Tis almost over tho' now. *To her.*

Theo. 'Tis so.

Yo. Har. 'Tis so, What a Devil shall I say more? Would I were at six
go downs upon reputation, in Ale, with honest *Tom Shacklehead.* *Aside.*
What do you think 'tis a Clock Madam? *To her.*

Theo. Six minutes past eight by mine.

Yo. Har. Mine goes faster. Is your *Aspenwolds?*

Theo. No *Tompions.* 180

Yo. Har. 'Tis a very pretty one! Pish, I can go no farther, not I.

Theo. 'Tis Bed-time.

Yo. Har. Ay so it is, and I am main sleepy byr Lady,
Coursing had gotten me a woundy Stomack,
And I eat like a Swine Faith and Troth./ **D2^r**

Theo. But it got you nothing to your Stomack.

Yo. Har. You have heard the story, we cours'd a Witch all day instead
of a Hare; Mother *Demdike.*

Theo. 'Tis well you did not catch her, she would have been very
tough meat. 190

Yo. Har. Ha, ha, ha, well I vow that's very well. I hope Sir *Jeffery*
will hang the Witch; I am sure she has tired my Dogs and me so, that

I am so sleepy I can scarce hold up my head by'r Lady.

Theo. I am tired too: This dulness is almost as tedious as his making of Love would be. 195

Yo. Har. If 'twould hold up now, we should have fine weather for Hawking to morrow, and then have at the Powts.

Theo. Your Hawks would not fly at Mother *Demdike* too.

Yo. Har. Nay, marry I cannot tell: But would you would go a Hawking, you should ride upon a Pad of mine, should carry you 200 with a Bumper in your hand, and not spill a drop.

Theo. I am for no Field sports I thank you Sir.

Yo. Har. Now can't I speak a word more. *They paws.*

Theo. Now methinks we are meer man and Wife already, without marrying for the matter. Hah, he's a-sleep, and snores like the Base- 205 pipe of an Organ: Tho' I like his indifference better than I should his Love; yet I have no patience to bear sleeping in my face; that's a little too much.

Yo. Har. Oh Lord, what's that! Oh Mother *Demdike*! Oh, oh, the Witch, the Witch! 210

Theo. He talks in his sleep, I believe, e'en as well, as when he's awake.

Yo. Har. Murder, murder, oh help, the Witch; oh the Witch, oh, oh, Mother *Demdike*!

Theo. He talks and dreams of the Witch: I'll try a trick with him.

She pulls the chair from under him. Et exit. 215

Yo. Har. Oh help, help, the Witch, the Witch, ay there she vanisht: I saw her, oh she flew up the Chimney. I'll go to Sir *Jeffery*, and take

my Oath presently. Oh I am sore frightend.

Enter Isabella.

Oh the Witch, the Witch, Mother *Demdike*.

Exit yo. Har.

Isab. What ails the Fool, is he mad?

Here's a coyl with Witches.

Enter Sir Jeffery, Lady Shacklehead and Sir Timothy.

Sir Tim. Oh Madam, are you there? I have done your errant.

La. Sha. Your Servant Cousin.

225

Isab. Your Ladiships humble Servant.

La. Sha. Look you Cousin, Lady me no Ladies, unless you be civiller
to *Sir Timothy*./

D2^v

Sir Tim. Look you there.

Sir Jeff. I suppose you are not ignorant who we are.

230

La. Sha. Nay, prithe, *Sir Jeffery*, hold; Let me alone.

Sir Jeff. Nay, go on my Dear, thou shalt have it; well, thou art as
notable a woman as any is within Fifty miles of thy head, I'll say that
for thee.

La. Sha. Pray Cousin conceive me, breeding is a fine thing; but 235
you have always liv'd in the Country: I have, for my part, been often
at *London*, lodg'd in *Covent-Garden*, ay, and been in the drawing Room
too. Poor creature, she does not know what that is.

226. Servant] Q2-4; Servent Q1.

Sir Jeff. Pray mind my Chicken, she's the best bred Woman in the Country. 240

La. Sha. Pray spare me Sir *Jeffery*, here's Sir *Timothy*, I have bred him with great care and charges at *Oxford* and the Inns of Court.

Sir Tim. Ay, and I have been in the Drawing-Room too.

La. Sha. I have gotten him Knighted too, for mine and Sir *Jefferies* services, which we have perform'd in governing the Country about us so well. 245

Isab. What does your Ladyship drive at?

Sir Tim. Ay, you know well enough: Now you look as if Butter would not melt in your mouth.

La. Sha. Besides, let me tell you, Sir *Timothy's* person's as charming as anothers; his shape and height perfect, his Face, though I say it, exceeding good, his Eyes vigorous and sparkling, his Nose and Chin resembling our Family; in short, Nature has not been negligent in his Composition. 250

Sir Jeff. Well, thou art the best spoken Woman in *England*, I'll say that for thee. 255

Isab. I confess all this Madam.

Sir Tim. Oh, do you so.

La. Sha. Pray give me leave, not one Knight in the Land dresses better, or wears better fancied Garniture, or better Periwigs. 260

Sir Tim. My Triming's my own fancy; and the best Wigg-maker in *England*, one in *Crooked-lane* works for me.

La. Sha. Hold Sir *Timothy*, I say these things premis'd, it is not fit to

use my Son uncivilly: I am loath to complain to your Father, consider and be wise. I know we are politickly coy, that's decent; I, my self, 265 was so to Sir *Jeffery*.

Sir Jeff. Ay by'r Lady was she. Well, I thought I should never have won thee: Thou wert a parlous Girl.

La. Sha. But I was never uncivil.

Isab. I know not what you mean! I uncivil to my dear Cousin! 270 what makes thee think so? I assure your Ladiship I value him as he deserves. What Cousin art angry for a jest? I think no man like him for my part.

Sir Jeff. Why, look you Sir *Timothy*.

La. Sha. Nay Sir *Timothy*, you are to blame, jesting shews ones 275 kindness, go too.

Sir Tim. I swear and vow I thought you had been in earnest Cousin. I am your humble Servant.

La. Sha. Well, wee'l leave you together.

Sir Jeff. Come on Boy, stand up to her, 'Gad I bore up briskly to 280 thy Mother before I won her. Ah, when I was young, I would have--- Well, no more to be said./ D3^r

La. Sha. Come, come away, you will have your saying!

Exit Lady and Sir Jeffery.

Sir Tim. Well, but have you so good an opinion of me as you 285 declar'd? hum----

Isab. The very same I assure you.

Sir Tim. Ah my dear pretty Rogue! Then I'll marry you presently, and make you a Lady.

Isab. Let me see, are they out of hearing? 290

Sir Tim. Come feth, let's kiss upon that business, here's a Parson in the House; nay, feth, feth, I must kiss thee, my dear little Rogue.

Isab. Stand off Baboon, nay, a Baboon of good parts Exceeds thee; Thou Maggot, Insect, worse then any nasty thing the Sun is Father to.

Sir Tim. What do you begin to call names again? but this is in 295
Jest too prithee, Let me Kiss thee, pray dear, feth do.

Isab. In jest! Heaven is my witness theres not a living thing upon Two Leggs I would not chuse before Thee.

Sir Tim. Holloo, Wheres Sir *Jeffery* and my *Lady*?

Isab. They are out of thy hearing Oaph. 'Slife how darst thou 300
be so Impudent to love me with that face, that can provoke nothing but laughter at best in any one? Why thou hast the Rickets in thy face: There's no proportion, every feature by it self is abominable; and put together Intollerable. Thou hast the very Lines and air of a Piggs face, *Baptista Porta* would have drawn thee so. 305

Sir Tim. Hah, What do you say? my face! I'll not change with e're a man in *Lancashire*. Face! talk of my face, Hah.

Isab. Thou art uglier than any Witch in *Lancashire*, and if thou wert in Womans Clothes, thy own Father would apprehend thee for one: Thy Face, I never saw so deform'd a thing on the head of an old *Lyra* 310

violl. It might fright Birds from a Cherry garden: But what else tis good for, I know not.

Sir Tim. 'Sbud, now you provoke me, I must tell you, I think my self as handsome for a Man, as you are for a woman.

Isab. Oh, foh, out upon that filthy visage, My maid with her Sizers in two minutes shall Cut me a Better in brown paper. There is not a Creature upon Earth but is a Beauty to thee; besides, thou hast a hollow Tooth would Cure the Mother beyond *Arsa fetida* or burnt Feathers. 315

Enter *Theodosia*.

Sir Tim. Well, well, You'l sing another note when I have acquainted your Father, you will.

Isab. Thou liest, I will not: If I were condemn'd to Death, I would not take a pardon to marry thee. Set thy Fools heart at rest then, and make no more nauseous Love to me. Thy Face to one fasting would give a vomit beyond *Crocus*. 325

Sir Tim. You are a proud, peevish, Minx, and that's the best of you. Let me tell you that, hum. I can have your betters every day I rise.

Theo. How now! What says the fool?

Sir Tim. Uds Ludlikins, huswife, If you provoke me I'll take you o' the Pate. 330

Isab. Thou odious, Loathsom Coxcomb, out of my sight, or I'll tear thy Eyes out./ D3^v

Sir Tim. Coxcomb! ha, ha, ha, ah thou are a good one. Well I say no more. 335

Isab. Da, da, pretty thing!

Enter Sir *Edward*, *Bellfort* and *Doubty*.

Sir. Edw. Gentlemen, the storm has oblig'd me that drove you under my Roof, I knew your Fathers well, we were in *Italy* together, and all of us came home with our English Religion, and our English 340 Principles. During your stay here (which for my own sake I hope will not be short) command my House: let not your Dogs and Servants lye at *Whalley*; but be pleas'd to know this House is yours, and you will do me honour in commanding it.

Bell. This generosity makes good the Character that all men give 345 of you.

Doubt. A Character that *England* rings with, and all men of never so differing opinions agree in.

Sir Edw. Gentlemen, you do me too much honour; I would endeavour to imitate the life of our English Gentry before we were corrupted 350 with the base manners of the *French*.

Bell. If all had had that Noble resolution, long since we had curb'd the greatness of that Monarch.

Isab. What are these Apparitions, *Doubty* and *Bellfort*!

Theo. They are they indeed. Hay, what ails my heart to beat so 355 fast?

Isab. Methinks mine is a little too busy here.

Sir Edw. Gentlemen, here is my Daughter and her Kinswoman, I think you saw 'em last Summer at *Scarborough*.

Bell. We did Sir. *They salute 'em.* 360

Doubt. We little thought to have the honour of seeing so fine Ladies this night.

Enter Servant, and whispers to Sir Edward.

Bell. We could not expect this happiness, till next Season at the Waters.

Sir Edw. What story is this? My Son almost frighted out of his wits with a Witch! Gentlemen, I beg your pardon for a moment. 365

Ex. Sir Edward and Servant.

Both. Your humble Servant.

Isab. Nothing could be more unexpected than seeing you here!

Theo. Pray Gentlemen, How did you come? 370

Doubt. Travelling for *Whalley*, where I told you, Madam, in my Letters, I would suddainly be, we lost our way by the darkness of the night, and wander'd till we came near this House, whither an honest Country fellow brought us for shelter from this dreadful Tempest.

Bell. And your Father is pleas'd to admit a brace of stray-fellows with the greatest civility in the world: But, Madam, coming safe to shore, after a Shipwrack, could not bring such joy to me, as I find in seeing you. 375

To Isab.

Doubt. The Sun, to a man left in Winter at *Greenland*, could not be so ravishing a sight, as you dear Madam are to me. 380

To Theo.

Theo. This is Knight Errantry indeed.

Isab. Methinks they talk Romance too. But 'tis too late if they be in

369. unexpected] Q2-4; uuexpected Q1.

374. Country] Q2-4; Conntry Q1.

earnest; for the Dames are disposed of./

D4^r

Bell.

}

How, Married!

385

Doubt.

Isab. Not executed but condemn'd!

Theo. Beyond all hopes of mercy.

Doubt. Death, Madam, you struck me to the heart: I felt your Words here.

390

Bell. My heart was just at my mouth, if you had not stopt it with this Cordial 'thad flown. I may live now in hope of a reprieve for you.

Isab. Our Fathers will never consent to that.

Theo. Mine will not I am sure. I have a Mother, to boot, more obstinate than he.

395

Doubt. If they be so merciless, self-preservation, the great Law of Nature will justify your escape.

Bell. We Knight Errants, as you call us, will rescue you I warrant you.

Isab. But if we leave our fools, our Fathers will leave us.

Bell. If you lose your Father, Madam, you shall find one that will value you infinitely more, and love you more tenderly.

400

Doubt. And you, Madam, shall meet with one, whose person and whose fortune shall be always at your command.

Theo. We grow a little too serious about this matter.

Isab. 'Tis from Matrimony we would fly! oh 'tis a dreadful thing.

405

Bell. This heresy can never be defended by you: a man must be blind that inclines to that opinion before you.

Enter Sir Edward, Smerk, Servants.

Sir Edw. Gentlemen, I ask your pardon, be pleas'd to walk into the next Room, and take a small Collation to refresh your selves. 410

Bell. Your Humble Servant.

Sir Edw. This Country Fellow that led you hither, tells me a Tale of Witches, and here's an uproar in my Family, and they say this place is haunted with them; I hope you have no faith in those things.

Doubt. When I hear a very strange story, I always think 'tis more 415 likely he should lye that tells it me, than that should be true.

Sir Edw. 'Tis a good rule for our belief. *Exeunt.*

Smerk. My blood rises at them, These are damn'd Hobbists and Atheists, I'd have 'em burnt in *Smithfield*.

Isab. Well, these Gentlemen may perhaps go to their Servants 420 and Horses at *Whalley* to morrow, where they must stay some time before we see 'em again.

Theo. We are ruin'd then: For this Marriage will be so press'd upon us, now the Writings are sealed, and Clothes bought, we shall have no way to delay it, but downright breaking with our Fathers. 425

Isab. I am resolv'd to consult with the Gentlemen this night whatever comes on't.

Theo. How canst thou possibly bring it about my Dear?

Isab. I warrant thee, a Womans wit will naturally work about these matters. Come my Dear.

Ex. omnes./ D4^v

The Scoen Sir *Edward's* Celler.

Enter all the Witches, and the Devil in the form of a Buck-Goat after.

Demd. Lo here our little ^a Master's come.

Let each of us ^b salute his Bum.

All kiss the Devils Arse.

See our provisions ready here,

435

To which no ^c Salt must ere come near.

Table rises.

M. Spen. Who draws the Wine?

Demd. Our ^d Brooms shall do't.

Go thou.

Dicken. And thou.

440

Harg. And thou.

M. Spen. And thou. *Their Brooms all march off and fetch Bottles.*

Devil. ^e What have ye done for my delight?

Relate the service of the night.

Demd. To a Mothers Bed I softly crept,

445

And while th' unchristen'd Brat yet slept,

^f I suct the breath and ^g blood of that,

And stole anothers flesh and fat,

Which I will boyl before it stink;

The thick for Ointment, thin for Drink

450

I'le keep----

450. thin] Q3-4; then Q1-2.

h From a Murd'rer that hung in Chains

I bit dryd Sinews and shrunk Veins.

Marrow and Entrails I have Brought,

A piece ot'h' Gibbet too I got,

455

And of the Rope the fatal Knot.

I sunk a Ship, and in my flight

I kickt a Steeple down to Night.

Devil. Well done my Dame, Ho, ho, ho, ho.

Dicken. *i* To Gibbets I flew and dismal Caves,

460

To Charnel houses and to Graves.

k Bones I got, and flesh enough

From dead mens Eyes the glewy Stuff,

Their Eye-balls with my nailes scoop'd out

And pieces of their Limbs I've brought-----

465

l A Brat ith Mothers Womb I slew.

The Fathers neck I Twisted too.

Doggs-barkt, Cocks-Crowed, away I flew.

Devil. A good Servant, Ho, ho, ho.

Harg. *m* Flesh from a Raven in a Ditch

470

I snatcht, and more from a ravenous Bitch.

n Mongst Tombs I search'd for flesh and bone,

o With hair about my ears alone./

E1^r

p Fingers, Noses, and a Wen.

And the blood of murder'd men,

475

q A mad Dogs Foam, and a Wolves Hairs,

A Serpents Bowels, Adders Ears,
 I put in my Poutch; and coming back
 The Bells in a Steeple I did crack.

I sent the murren into Hogs, 480
 And drove the Kine into the Bogs.

Devil. 'Tis well, 'tis well. Ho, ho, ho, ho.

M. Spen. ^r To make up Love Cups I have sought,
 A Wolfs Tail, Hair, and Yard, I've got
 The Green Frogs Bones, whose flesh was tain 485

From thence by Ants; then a Cats Brain,
 The ^s Bunch of flesh from a black Foles head,
 Just as his Dam was brought to Bed,

Before she lickt it; and I have some
 Of that which falls from a ^t Mares Womb 490
 When she's in Lust; and as I came home

I put a woman into fits
 And frighted a Parson out of his wits.

Devil. All's well. Ho, ho, ho, ho. *Dance.*

Song I. 495

What joy like ours can mortals find?

We can command the Sea and Wind:

All Elements our Charms obey,

487. ^s Bunch] Q2; s bunch Q3-4; citation note missing in Q1.

490. ^t Mares] Q2; t Mare's Q3-4; citation note missing in Q1.

And all good things become our prey;
The daintiest Meat, and lustiest Wine, 500
We for our Sabaths still design.
'Mongst all the great Princes the sun shall ere see.
None can be so great, or so happy as we.

2.

We Sail in Egg-shells on rough Seas, 505
And see strange Countries when we please!
Or on our Beesoms we can fly,
And nimbly mounting to the Sky,
We leave the swiftest Birds behind,
And when we please outstrip the Wind: 510
Then we feast and we revel after long flight,
Or with a Lov'd Incubus sport all the night.

3.

When we're on Wing, we sport and play,
Mankind, like Emmets, we survey; 515
With Lightening blast with Thunder Kill.
Cause barrenness where e're we will.
Of full revenge we have the power;
And Heaven it self can have no more.
Heres a health to our Master the Prince of the Flies, 520
Who commands from Center all up to the Skies.

516. Lightening] Q2-4; Lighteuing Q1.

All. ^u Harr, harr, harr, hoo, hoo, hoo, sabath, sabath, sabath, Devil,
Devil, Devil, dance here, dance there, play here, play there, harr, harr,
harr, hoo, hoo, hoo----

They all sink and vanish.

Act Ends./

E1^v

522. ^u Harr] Q2-4; {Harr Q1.

Notes upon the Second Act.

For the Chamber-maids superstition.

**Burchard Decret.* amongst his questions about Confession, where this is found, *Fecisti quod quaedam mulieres facere solent Tollunt Piscem vivum & mittunt eum in puer - perium suum & tam diu eum ibi teneant douec mortuus fuerit & decocto pisce vel assato maritis fuis ad comedendum tradunt ideo faciunt hoc ut plus in amorem earum exardescant: si fecisti duos annos per Legitimas ferias peniteas.* For the Knots, *Virg. Eclog. 8. Necte tribus nodis ternos Amarilli colores, nectae Amarilli modo, & Veneris, dic vincula necto.*

^a They call the Devil that calls them to their Sabbaths or Feasts, Little *Martin*, or little Master, *Delrio Disquis, Mag, quest. 16. lib. 2.* and *Bodin Daemonoman, lib. 2. cap. 4.* have the same relation out of *Paulus Grillandus*, He is said to call them with a human voice, but to appear in the shape of a Buck-Goat; *Evocabatur voce quadam velut humana ab ipso daemone quem non vocant daemonem sed magisterulum aliae Martinettum Hunc sive Martinellum.* And a little after, *Et statim hircus ille ascendebat per aerem, &c.* Almost all Authors that speak of Witches Sabaths, say, that he is call'd *Martinettus* or *Magisterulus*, and that he appears in form of a Buck-Goat: about their Sabaths. See *Nicholaus Remigius, lib. I. cap. 14. Philippo Ludwig. Elich. Daemonomagiae, Quest. 10. Solent ad conventum delatae Lamiae Daemonem Synagogae praesidem & rectorem in solio consistentem immutatum in Hircum horridum &c.: Guaccius compendium Maleficarum, Lib. I cap. 13. Ibi Daemon est conventus praeses in solio sedet forma terrifica ut plurimum Hirci, &c.* ^b Kissing the Devils Buttucks is a part of the homage they pay the Devil, as *Bodin*

5. annos] Q2-4; aunos Q1.

a.10. *Daemonem*^] Q1 (Errata); *Daemonem*: Q1 (text); *Daemonem*, Q2-4.

a.11. *Hircum horridum &c.:*] Q1 (Errata) & Q3-4; *Hircum horridum*: Q1 (text) & Q2.

says Doctor *Edlin* did, a *Sorbon* Doctor, who was burn'd for a Witch. *Scot* also quotes our *Danaeus*, whom I never read, for kissing the Devils Buttocks. About kissing the Devils Buttocks, see farther, *Guaccius* in the forequoted Chapter, *Ad signum homagii eum (sc. daemonem) in podice osculantur Ludwigus Elich quest. 10. Deinde quod homagii est indicium (honor sit Auribus) ab ijs in gerenda sunt oscula Daemonis podici.* ^c The Devil will have no Salt in his Meat, *Ludwigus Elich. Quest. 7. p. 113.* As also *Guaccius, cap. 13.* The Devil loves no Salt in his Meat, says *Bodin, Daem. lib. 3. cap. 5.* because it is an emblem of eternity, and used by Gods command in Sacrifices, and quotes *Levit. I.* for that, which is a notable reason. ^d *Lucian* in his Dialogue of *Φιλοφουδεις*, or the Lovers of lies (as all Witchmongers are) makes one of his Sages *Eucrates* tell how he learn'd of *Panocrates* an *Egyptian* Magitian that travel'd with him, to make a Staff run of Errands and bring things to him, and that he in the absence of the Magitian commanded a Staff to fetch him Water, and not having learn'd the art of conjuring it down again, it brought Water so often that he feared it would have drowned the Room; he cut it in two pieces, and then both those pieces fetch'd Water till the *Egyptian* came and conjur'd 'em down. ^e They are always at their meetings examin'd by the Devil, or the Dame, what service they have done. *Remigius Daemonolat. lib. I. cap. 22. Quemadmodum solent Heri in Villicis procuratoribus, &c. Ita Daemon in suis comitiis quod tempus examinandis cujusq; rebus & actionibus ipse constituit, &c.* Speaking of Witches. ^f See *Malleus Maleficarum, Tom. 2* of Witches being transform'd into Cats, and sucking the breath and blood of Children. ^g *Ovid Fast. lib. 6.* says of *Striges*, which modern Witchmongers call Witches, *Nocte volant puerosq; petunt nutricis egentes & vitiant cunis corpora rapta suis. Carpere dicuntur*

^{d.2.} *Eucrates,*] Q1 (Errata) & Q2-4; *Ecrotos* Q1 (text).
^{g.2.} *suis. Carpere*] Q2-4; *suis (carpere* Q1.

*lacentia viscera rostris & plenum poto sanguine guttur habent Wierus, lib. ultimo de Lamiis, cap. 6. relates from one Petrus a Judge in Boltingen, a place in the Countrey of Bern, the confession of a Witch thus, Infantibus baptizatis vel nondum baptizatis insidiamur, &c. hos in cunabulis vel ad parentum latera jacentes ceremoniis nostris occidimus, quos postquam putantur oppressi vel aliunde mortui ex sepulchro clam suffuramur & in olla decoquimus de solidiore materia unguentum facimus nostris voluntatibus actibus & transvectionibus commodum de liquidiore vero humore utrem implemus ex quo quicumq; biberit: See the Notes in the third Act. ^h Remigius, lib. 2 Daemonolat. cap. 3. Haec & nostrae aetatis maleficis hominibus moris est facere praesertim si cujus supplicio affecti cadaver Exemplo datum est, & in crucem sublatum nam non solum inde sortilegijs suis materiam mutantur sed & abipsis carnificinae instrumentis reste vinculis palo ferramentis siquidem iis vulgi etiam opinione inesse ad incantationes magicas vim quandam & potestatem. The French Gamesters are superstitious in this, and think that the noose of the Rope, that went about the Neck of one that was hang'd will make them win. And here old women will prescribe a piece of the Gallows for a cure for an ague. That the ancients were superstitious in these things, see Lucan, lib. 6. Laqueum nodosq; nocentes ore suo rupit, pendentia corpora carpsit abrasitq; cruces percussaq; viscera nimbis vulsit & incoctas admissa sole medullas, insertum manibus chalybem, nigramq; per artus stillantis tabi saniem virusq; coactum sustulit, & morsus nervo retinente pependit. For the use of dead bodies in Witchcraft see Apuleius, De aureo asino, lib. 3. speaking of Pamphile, Priusq; apparatu solito instruxit feralem officinam. **E2^r** Among other things, Sepulcorum cadaverum expositis multis admodum membris hic nares*

^{h.7.} and think] Q2-4; ond ~ Q1.

illic digiti, illic carnosi clavi pendentium, alibi trucidatorum servatus cruor. ⁱ Lucan makes his Witch inhabit such places, *Desertaq; busta incolit & tumulos expulsis obtinet umbris. Agrippa de occulta Philosophia, lib. I. cap. 48. Saturno correspondent loca quaevis fetida tenebrosa subterranea religiosa funesta ut coemiteria busta & hominibus deserta habitacula & vetustate caduca loca obscura & horrenda & solitaria antra, cavernae, putei, &c.* And in his third Book, *cap. 42. Aptissima loca plurimum experientia visionum nocturnalium incursionum & consimilium phantasmatum ut coemiteria & in quibus fieri solent executiones criminalis judicij, &c.* ^k Lucan, lib. 6. *Ast. Ubi servantur saxis, quibus intimus humor ducitur, & tracta durescunt tabe medullae corpora tunc omnes avide desaevit in artus immersitq; manus oculis, gaudetq; gelatos aeffodisse orbes.* ^l Nider in his *Formicarium* mentions one that kill'd Seven Children in the Mothers Womb, by Witchcraft: This, he says, was done by laying a *Lizard* under the Threshold, and that will cause abortion in every Female in the House: *Vide Formicar. cap. 3. Remigius* says about the Cocks-crowing, that nothing is so hateful to the Witches when they are at their Charms, as the Cock-crowing; as one *Latoma* a Witch, among other things confessed; and several other Authors mention, it as very hateful to the Witches. ^m *Hor. Epod. 5.* amongst *Canidias* materials reckons, *Ossa ab ore rapta jejunae Canis.* And *Lucan, Lib. 6. of Erictho. Et quodcunq; jacet nuda tellure cadaver ante feras volucresq; sedet; nec carpere membra vult ferro manibusq; suis morsusq; luporum expectat siccis raptura a faucibus artus.* ⁿ See *Apuleius* before cited, ^o *Ovid per tumulos errat sparsis distincta Capillis.* See the Notes of the third Act. ^p For the parts of the Body, the Wen and the blood of slain men, See *Apuleius* before quoted. ^q *Lucan, lib. 6. Huc quicquid foetu genuit natura sinistro*

k.2. intimus humor] Q2-4; intiumshumor Q1.

miscetur: Non spuma canum quibus unda timori est viscera non Lyncis non durae nodus Hyænae defuit. ^r For *Philtres*, See *Juvenal. Sat. 6. Hic Magicos affert cantus hic Thessala vendit Philtra.* ^s For this following potion, take the Words of *Wierus de praestig. Daem, lib. 3. cap. 37. Inter amatoria ad haec venena connumerantur, in extrema lupi cauda pilus, ejusq; virga, remora pisciculus, felis cerebrum & Lacertae stellio cui stincus nomen est item os de rana viridi in formicarum acervo exesa:* See *Pliny, lib. 8. cap. 22.* ^t This *Hypomanes* *Pliny in Nat. Hist.* And *Aristotle de Nat. Animal* mentions, and all the old Poets, *Virg. Aeneid. 4. Quaeritur & nascentis equi de fronte revulsus & Matri praereptus amor.* See this discribed in *Wierus, lib. 3. cap. 37. Ovid, lib. 2. De arte Amandi datq; quod a teneri fronte revellit equi. Lucan, lib. 6. Nec noxia tantum pocula proficiunt, aut quum turgentia succo frontis amaturae subducunt pignora faetae.* ^u *Virg. 3. Georg. Hinc demum hypomanes vero quod nomine dicunt Pastores, Lentum distillat ab inguine virus. Tibullus, lib. I. Eleg. 4. Hippomanes cupidae stillat ab inguine Equae, Ovid, lib. I. Eleg. 8. Upon a Bawd, Seu bene quid gramen quid torto concita rhombo Licia quid valeat virus amantis equae propret, lib. 4. (in quandam Laenam) Consuluit striges nostro de sanguine & in me hippomanes faetae semina legit aequae. In Wier, it is thus described, Caruncula haud parum famosa, caricae magnitudine specie orbiculata, Latiuscula, colore nigro, quae in fronte nascentis pulli equini apparet, quam edito statim partu mater lambendo, abstergendoq; devorat & si praeripiatur animum a faetu penitus aversum habet nec eum ad ubera admittit.* That they make these confused noises, see *Nandaeus, Hist. Mag. & Pet. de*

^{t.2.} *Animal*] Q2-4; *Anincal* Q1.

^{t.3.} *Matri praereptus*] Q1 (*Errata*) & Q2-4; *matu praeceptus* Q1 (text).

^{t.6.} *turgentia*] Q1 (*Errata*) & Q2-4; *furgentio* Q1 (text).

^{u.2.} *vero*] Q1 (*Errata*) & Q2-4; *veto* Q1 (text).

^{u.9.} *devorat*] Q1 (*Errata*) & Q2-4; *devocat* Q1 (text).

Loyer de Spectris. And that these shouts and these words are used by them, see *Scott. p. 42.* and *Bodin, lib. 2. cap. 4.* This is to be found in *Remigius,* and *Delrio,* and *M. Phi. Ludwigus,* *Elich* out of them says, *quest. 10. Tota turba colluviesq; pessima fescenninos in honorem daemoruim cantat obscoenissimos Haec canit, Harr, har, illa Diabole, Diabole, salta hoc, salta illuc, altera lude, hic lude illic alia Sabaoth, Sabaoth, &c. immo clamoribus sibilis ululatibus, propisinis furit ac debachatur./*

E2^v

u.14. cantat] Q1 (*Errata*) & Q2-4; cansat Q1 (text).

Note: The following words were set with the letter "n" overturned and printed as "u" in Q1. They have been corrected in this edition as they were in Q2-4: *a.9. Solent* (also corrected in Q1 *Errata*), *b.6. Daemonis*, *g.8. unguentum*, *h.5. instrumentis*, *t.5. teneri*, *u.10. Nandaeus*.

 A C T. I I I.

Enter Sir *Edward Hartfort*, *Bellfort* and *Doubty*.

Doubt. You have extreamly delighted us this morning, by your House, Gardens, your Accommodation, and your way of Living, you put me in mind of the renowned *Sidneys* Admirable description of *Kalandar*.

Sir Edw. Sir you Complement me too much.

Bell. Methinks you represent to us the Golden days of Queen 5
Elizabeth, such sure were our Gentry then; now they are grown Servile Apes to Forreign customes, they leave off Hospitality, for which we were famous all over *Europe*, and turn Servants to Board-wages.

Sir Edw. For my part, I love to have my Servants part of my Family, the other were to hire day Labourers to wait on me; I 10
had rather my Friends, Kindred, Tennants and Servants should live well out of me, than Coach-makers, Taylors, Embroiderers, and Lacemen should: To be pointed at in the Streets, and have Fools stare at my Equipage, is a vanity I have always scorn'd.

Doubt. You speak like one descended from those Noble Ancestors 15
that made *France* tremble, and all the rest of *Europe* Honour 'em.

Sir Edw. I reverence the Memory of 'em: But our New-fashion'd Gentry love the *French* too well to fight against 'em; they are bred abroad without knowing any thing of our Constitution, and come home tainted with Foppery, slavish Principles, and Popish Religion. 20

Bell. They bring home Arts of Building from hot Countries to

serve for our cold one; and Frugality from those places where they have little Meat and small Stomacks, to suffice us who have great plenty and lusty Appetites.

Doubt. They build Houses with Halls in 'em, not so big as former Porches; Beggars were better entertained by their Ancestors, than their Tennants by them. 25

Sir Edw. For my part, I think 'twas never good days, but when great Tables were kept in large Halls; the Buttery-hatch always open, Black Jacks, and a good smell of Meat and March-beer, with Dogs-turds and Mary-bones as Ornaments in the Hall: These were signs of good House keeping, I hate to see *Italian* fine Buildings with no Meat or Drink in 'em. 30

Bell. I like not their little Plates, methinks there's Vertue in an English Sur-loyn. 35

Doubt. Our Sparks bring nothing but Forreign Vices and Follies home; 'tis ridiculous to be bred in one Country to learn to live in another.

Sir Edw. While we lived thus (to borrow a Coxcomby word) we made a better Figure in the World. 40

Bell. You have a mind that suits your Fortune, and can make your own happiness.

Sir Edw. The greatest is the Enjoyment of my Friends, and such Worthy Gentlemen/ as your Selves, and when I cannot have enough of that; I have a Library, good Horses and good Musick. E3^r 45

Doubt. Princes may envy such an English Gentleman.

Sir Edw. You are too kind, *I am a true English-man, I love the Princes Rights and Peoples Liberties, and will defend 'em both with the last penny in my purse, and the last drop in my veins, and dare defy the witless Plots of Papists.* 50

Bell. Spoken like a Noble Patriot.

Sir Edw. Pardon me, you talk like English-men, and you have warm'd me; I hope to see the Prince and People flourish yet; old as I am, in spite of Jesuits, I am sure our Constitution is the Noblest in the World. 55

Doubt. Would there were enough such English Gentlemen.

Bell. Twere to be wisht; but our Gentry are so much poysoned with Forreign Vanities, that methinks the Genius of *England* seems sunk into the Yeomanry.

Sir Edw. We have indeed too many rotten Members. You speak like Gentlemen, Worthy of such Noble Fathers, as you both had; but Gentlemen I spoke of Musick, I see two of my Artists, come into the Garden, they shall entertain you with a Song this Morning. 60

Bell. Sir you oblige us every way.

An Italian Song. 65

Finely compos'd, and excellently perform'd.

Doubt. I see Sir you are well serv'd in every thing.

Enter *Isabella* and *Theodosia*.

Sir Edw. My sweet Cousin good Morrow to thee, I hope to call thee shortly by another Name, my dear Child, Heaven's bless thee. *Isab. Kneels.*

Bell. Ladies your most humble Servant; you are early up to take the

pleasure of the Morning in these Gardens.

Doubt. 'Tis a Paradise you are in; every object within this place is ravishing.

Theo. This place affords variety of Pleasures; nothing here is wanting. 75

Bell. Where such fine Ladies are.

Enter Servant with Tegue O Dively an Irish-Priest.

Serv. A Gentleman, To speak with you.

Sir Edw. With me! Daughter pray shew those Gentlemen the Statues, Grottoes and the Water-works, I'll wait on you immediately. 80

Bell. This is an opportunity beyond our hopes. *Ex. Bell. Doubt. Isab.*

Sir Edw. Would you speak with me? *Theo.*

Priest. Arrah, and please ty Oorship, I am come here to dis plaash to maake a wisitt unto thee, dest dou not know me Joy? 85

Sir Edw. Oh! You live at Mr. *Redletters* my Catholick Neighbours.

Priest. Ah by my Shoul, I.

Sir Edw. How came you to venture hither? you are a Popish-Priest.

Priest. Ay, but 'tis no matter for all daat Joy: by my Shoul, but I vill taak de/ Oades, and I think I vill be excus'd, but hark vid you a while, by my trott I shall be a Paapist too for all daat, indeed, yes. E3^v

Sir Edw. Excellent Principles.

Priest. I do come for de nonest to see dee, and yet I do not come on purpose gra: But it is no matter, I will talk vid you about daat, I do come upon occaasion and Mr. *Redletter* did shend me unto dee. 95

Sir Edw. For What?

Priest. What will I say unto dee now, but Mr. *Redletter* did shend me, and yet I did come of my self too for all daat upon occaasion, daat I did heare, concerning of dee, dat dy House and de Plaash is all over-run with Witches and Spirits, do you see now? 100

Sir Edw. I had best let this Fool stay to laugh at him, he may be out of the damn'd Plot, if any Priest was? Sure they would never trust this Fool. *Aside.*

Priest. What shaall you shay unto me upon all dis, I will exorcize doze Vitches, and I will plague dose Devils now by my Shoul, vid 105 Holy-Water, and vid Reliques, and I will freet 'em out of this Plaash, God shaave the King.

Sir Edw. I have forgot your Name.

Priest. They do put the Name of *Kelly* upon me, Joy, but by my fait I am call'd by my own right Name, *Tegue O Dively*. 110

Sir Edw. *Tegue O Dively*?

Priest. Yes, a very oold Naam in *Eereland* by my Shalvaation, well gra, I have brought upon my Cloke-bagg shome Holy-water, and I will put it upon the Devils and de Vitches Faashes, and I will make you shome more Holy-water, and you will vaash all de Roomes vid it and bee--- 115

Sir Edw. Well, Father *Tegue O Dively*, You're welcom; but how dare you venture publickly in these times?

Priest. Why, I have great consideraation upon dy Prudence; for if dou woudst betray me, now phare will be de soleedity of dat Joy.

Sir Edw. I speak not for my self, but others. 120

Priest. The Devil taak me now, I do think, I will suffer for my Religion, I am affraid I will be slain at lasht at the plaash they call Saint *Ty-burn*, but I do not caare by my Shalvaation; for if I will be hang'd, I will be a Saint presently, and all my Country shall pray unto Saint *Tegue*, besides, shome great people will be naamless too, I tell 125 you I shay noe more, but I will be prayed unto Joy.

Sir Edw. Prayed too! Very well.

Priest. Yes by my Shoule will I, and I will have Reliques maade of me too.

Enter Servant.

Serv. Sir *Jeffery Shacklehead* and my Lady have some business with you, and desire your company within.

Sir Edw. Come Father *Tegue*, come along with me, do you hear, find the Gentlemen that are walking with my Daughter and her Couzen, and tell 'em I will wait on 'em presently. *Ex. Sir Edw. and Priest.* 135

Serv. I will. They are here, Gentlemen, my Master is called away upon business/ he begs your excuse, and will wait on you 135
presently. *Ex. Serv.*

Bell. Heaven gives us yet a longer Opportunity, and certainly intends we should make use of it; I have my own Parson that comes 140

to hunt with me at *Whalley*, Madam, an excellent School Divine, that will end all differences betwixt us.

Isab. He is like to begin 'em betwixt us, the Name of a Parson is a dreadful Name upon these occasions, he'l bring us into a Condition we can never get out of but by Death. 145

Bell. If the absolute command of me and my Fortune can please you, you shall never desire to get out of it.

Doubt. I should at more distance and with more reverence approach you, Madam, did not the shortness of the time, and the great danger of losing you, force me to be free; Throw not away this pretious time, 150
a Minute now is Inestimable.

Theo. Yet I must consider on that Minute on which the happiness or Misery of all my Life may depend.

Isab. How can I imagine that you who have rambled up and down the Southern World, should at last fix on a Home-bred Mistress in 155
the North? how can you be in earnest?

Bell. Consult your Understanding and your Looking-Glass, one will tell you how Witty, Wise, and Good you are, the other, how Beautiful, how Sweet, how Charming.

Isab. Men before they are Married turn the great end of their 160
Perspective; but the little end after it.

Bell. They are Men of ill Eyes, and worse Understanding; but for your Perfections there needs no Perspective.

Theo. If I were inclin'd to Marriage, methinks we are not well enough acquainted yet to think of that. 165

Doubt. To my Reputation I suppose you are no Stranger, nor to my Estate, which lies all in the next County; and for my Love, I will convince you of it, by setting what ever you please, or all that Estate upon you before I expect any Favour from you.

Theo. You are so Generous beyond my Deserts, that I know not how to Credit you. 170

Doubt. Your Modesty is too Great, and your Faith too Little.

Enter Sir Timothy.

Sir Tim. Death, Who are these whith my Mistress and my Sister? Oh! they are the silly Fellows that we saw at the Spaw, that came hither last night, do you know Sir, that this is my Mistress Sir? 175

Bell. I know Sir that no man is worthy of that Honour.

Sir Tim. Yes Sir, I will make you know that I am Sir, and She has the Honour to be my Mistress.

Bell. Very well Sir. 180

Sir Tim. Very well Sir, No 'tis very ill Sir, that you should have the boldness to take my Mistress by the Hand Sir, and if you do Sir, I must tell you Sir-- What do you Smile Sir?/ E4^v

Bell. A man may do what he will with his own Face. I may Smile Sir--- 185

Sir Tim. If you do Sir, I will fight Sir, I tell you that Sir. hah,

Isab. Sir *Timothy*, you are a Bloody-minded man.

Sir Tim. 'Tis for my Honour, my Honour, he is plaguely afraid;
look you Sir, if you Smile Sir, at me Sir, I will Kick Sir, that's more
Sir. 190

Bell. If you do, you will be the fifteenth man I have run through the
Body Sir.

Sir Tim. Hah! What does he say, through the Body, oh.

Theo. Yonders my Brother, we must not be so perticular, let's joyn.

Sir Tim. How, the Body Sir? 195

Bell. Yes Sir, and my custom is (if it be a great affront, I kill them,
for) I rip out their Hearts, dry 'em to Powder, and make Snuff on 'em.

Sir Tim. Oh Lord! Snuff!

Bell. I have a box full in my pocket Sir, will you please to take some.

Sir Tim. No Sir, I thank you Sir: Snuff quoth a, I will have 200
nothing to do with such a cruel man, I say no more Sir.

Doubt. Your Servant Sir---

Sir Tim. Your Servant Sir: does he take such Snuff too?

Bell. The same--- do you hear Sir, if you value your own life, which
I will save for the Families sakes, not a word of this to any man. 205

Sir Tim. No Sir, Not I Sir? Your humble servant.

Enter *Sir Edward*.

Sir Edw. I ask your pardon Gentlemen, I was stay'd by what, if you
please to walk in, will divert you well enough.

Doubt. We will wait on you Sir. 210

Sir Edw. Daughter, Sir *Jeffery* and my *Lady* have made complaints of you for abusing Sir *Timothy*; let me hear no more on't, we have resolv'd the Marriage shall be to Morrow, it will become you to be upon a little better Terms to day.

Sir Tim. Do you hear that Gentlewoman--- 215

Sir Edw. Gentlemen, I have sent to *Whalley* for all your Servants, and Horses, and Doggs, you Must do me the honour to Make some stay with me.

Bell. We cannot enough acknowledg your great Civility.

Sir Edw. No Complements, I oblige my self; Sir *Jeffery* 220
Shacklehead and I have just now agreed, that to morrow shall be the Day of Marriage between our Sons and Daughters.

Theo. Very short warning.

Sir Edw. Hee'l not delay it longer.

Theo. I'll in and see what the reason of this sudden resolution. 225

Bell. Sir we wait on you.

Sir Edw. Stay you there a while with Sir *Timothy*. *Ex. all but Sir Tim. and Isab.*

Sir Tim. Dear Cousin, prethee be kinder to me, I protest and vow, as I am a Christian, I love thee better than both my Eyes, for all this. 230

210. We] Q2-4; Wee Q1.

215. hear] Q2-4; here Q1.

230. thee better than] Q2-4; the better then Q1.

Isab. Why how now Dogs face, hast thou the Impudence to make love again,/ with that hideous Countenance? that very insipid silly **F1^r**
Physnomy of thine? with that most piteous mein? why thou lookst like an *Operator* for Teeth.

Sir Tim. This is all sham, I wont beleive it; I can see my self in 235
 the great glass, and to my mind no man looks more like a Gentleman than my self.

Isab. A Gentleman! with that silly wadling shuffling gate? thou hast not mien good enough for a chief Constable, every change of thy Countenance, and every motion of thy Body proclaims thee an Ass. 240

Sir Tim. Ay, Ay, come Madam, I shall please you better when I am Marry'd, with a trick that I have; I tell yee.

Isab. Out of my sight, thou makest me sick to see thee.

Sir Tim. I shall be more Familiar with you to Morrow-night, oh my dear rogue--- well I say no more, faith I shall, well, no more to 245
 be said.

Isab. Be gone thou Basilisk, here, I vow if thou wert the only man on Earth, the Kinde should cease rather than I would Marry thee.

Sir Tim. You'l be in a better humour to Morrow-night, though you are such a vixen now. 250

Isab. This place, where some Materials are to mend the Wall, will furnish me with some Ammunition: be gone I say.

Sir Tim. I shant do't, I know when I am in good Company, come prethee Cousin, do not let us Fool any longer, to Morrow we shall be one flesh--- de ye see: 255

Isab. I had rather be inoculated into a Tree, than be made one Flesh with thee; can that *Westphalia* hide of thine ever become one Flesh with me? when, I can become one Ass with thee it may, you shall never change my mind.

Sir Tim. Well, well, I shall have your Body to Morrow-night, 260
and I warrant you your mind shall soon follow it.

Isab. Be gone, thou infinite Coxcomb, I'll set thee farther.

She throws Stones at him.

Sir Tim. What, what, what a pox! hold, what a Devil, are you mad?
Flesh, heart, hold, what a plague, uds bud, I could find in my heart 265
to turn again.

Isab. Do filthy Face, do if thou darst.

Sir Tim. Oh help, murder, murder. *Ex. Sir Timothy.*

Isab. I have no patience with this Fool, no Racks, or Tortures shall
force me to marry him. *Ex. Isab.*

Enter Young Hartford and Theodosia.

Theo. I am very indifferent about this Matrimony, and for ought
I see, you are so too.

Yo. Har. I must confess you are as fine a Gentlewoman as ever I saw,
and I am not worthy of you; but my Father says he will disinherit 275
me, if I will not marry you to Morrow; therefore I desire you would
please to think on't.

Theo. I will think on't.

Yo. Har. You shall command all my Estate, and do what you will; for
my part, I resolve all my Life, to give up my self wholly to my 280

Sports, and my Horses, and/ my Dogs, and to drink now and then a **F1^v**
cup of Ale with my Neighbours, I hate Wine.

Theo. You will do very well.

Yo. Har. He says we must be Married to Morrow at Ten, I can be
going a Hawking by six and come home time enough, I would be **285**
loath to neglect my Hawking at Powts in the height of the Season.

Theo. By no means, you'd do very ill if you should.

Yo. Har. Ay so I should, but shall I tell my Father that you will
have me to Morrow? you know the Writings are Sealed, and Wedding-
Cloaths bought of all sides. **290**

Theo. Well, I shall do as becomes me.

Yo. Har. Well, Cousin there's no more to be said betwixt you and
I then, *Pauca Verba*, a word to the Wise, I say, is enough, so I rest your
humble Servant to command; I'll tell my Father what you say presently,
your Servant; to tell you truly I had never so much mind to be **295**
Married as now; for I have been so woundedly frightned with Witches,
that I am affraid to lye alone, dee see; well, I am glad this business is
over: a pox upon all making of Love for me. *Ex. Yo. Har.*

Theo. I thought I saw my Cousin in yon Walk, 'tis time for us to
consult what to do, my Father and Mother are resolved upon to **300**
Morrow for the fatal day. *Ex. Theo.*

Enter Smerk, and Priest, and Mrs. Susan.

295. Servant; to tell you] Q2-4; Servant to, tell you Q1.

Priest. *By my shoule, Joy, I thank you for my Fast-break, for it does give refreshment unto me, and Consolaation too gra.*

Smerk. *Thank you Mistress Susan, my Caudle was admirable; I am much strengthened by these good Creatures.* 305

Sus. *Yours was admirable--- if Mother Demdike has any Skill, I shall find the opperation before night, and I will be reveng'd for his scorn to me.* Aside.

Priest. *Though thou dosht know me, yet thou dosht shay thou wilt tell nothing concerning of me.* 310

Smerk. *No, for my part though I differ in some things, yet I honour the Church of Rome as a true Church.*

Priest. *By my Shalvaation yee did all come out of us indeed, and I have expectaation daat you will come in agen, and I think I will live to shee it; perhaps I will tell you now, you had your Ordination too with us.* 315

Smerk. *For my part, I think the Papists are honest, loyal men, and the Jesuits dyed innocent.*

Priest. *Phaat! dou dosht not believe de Plot; de Devil taak me.* 320

Smerk. *No, no, no Papist Plot, but a Presbyterian one.*

Priest. *Aboo, boo, boo, By my Shalvaation I will embraash dy Fathers Child, and I will put a great kish upon dy cheeke, now for dat, ay dear ish a damnd Presbyterian Plot to put out de Paapists, and de Priests, and*

320. Phaat!;] Q3-4; ~^ Q1-2.

320. Plot;] Q3-4; ~^ Q1-2.

*de good Men, and if I would have my minde, de Devil taak me I
would shee 'em all broyle and fry in de plaash they call Smithfield,
Joy./* 325 **F2^r**

Smerk. *I would have Surplices cram'd down their Throats, or
would have 'em hang'd in Cannonical Girdles.*

Priest. *Let me Imbraash my Joy agen for daat.* 330

Enter Bellfort and Doubty.

Bell. *We shall have excellent sport with these Priests, see they are
come from their Breakfast, and Embracing.*

Priest. *And dou dosht not believe de Paapist Plot my Joy.*

Smerk. *No, But the damn'd Presbyterian Plot I do: I would be
a Turk before I would be a Presbyterian; Rogues, Villains.* 335

Priest. *By my Shoule I vill give Satisfaction unto dee, and maak dee of
my Church, we have shome good Friends of dy Church, and dou art
almost as good a Friend as he in de West, I have forgot his Naam, I
doe take it did begin vid a T.* 340

Doubt. *How now! Do not you believe a Popish Plot?*

Smerk. *No; but a Presbyterian one I do.*

Bell. *This is great Impudence, after the King has affirm'd it in so
many Proclamations, and three Parliaments have voted it, Nemine
contradicente.* 345

Smerk. *Parliaments, tell me of Parliaments, with my Bible in my hand,
I'le dispute with the whole House of Commons; Sir, I hate Parliaments,
none but Phanaticks, Hobbists, and Athiests, believe the Plot.*

Priest. *By my fait and trot, dou dosh't maak me weep indeed, by my*

*Shoul, Joy, dou wilt be a good Catholick, if I will instruct dee, I
will weep on dee indeed.* 350

Bell. *Why the true and wise Church of England-men believes it, and
are a great Rock against the Church of Rome.*

Doubt. *And Preach and Write learnedly against it; but such Fellows
as you are scandals to the Church, a Company of Tantivy Fools.* 355

Bell. *All the Eminent men of the Church of England believe the Plot,
and detest it with horror, and abominate the Religion that contriv'd it.*

Smerk. *Not all the Eminent men, for I am of another opinion.*

Priest. *By my shoul, by my Shoul, Joy, dey are our Enemies, and I
would have no fait put upon dem; but dis is my dear Friend.* 360

Doubt. *This is a Rascal conceal'd in the Church, and is none of it;
sure his Patron knows him not.*

Bell. *No certainly!*

Smerk. *You are Hobbists and Athiests.*

Priest. *It is noe matter for all daat Joy, what dey doe shay unto
dee for by Chreest, and by Saint Paatrick dey be Heretick Doggs, by
my Shalvaation dou dosht maake me weep upon de agen; by de Lady
Mary, I think I will be after reconciling dee to de Catholick Church
indeed.* 365

Enter Sir Jeffery, Lady, Sir Edw. and Isab. and Theodosia.

Sir Jeff. *Your Servant Gentlemen.*

359. Priest.] Q2-4; Doubt. Q1.

La. Sha. Your most humble Servant./

F2^v

Bell.

} Your most humble Servant.

Doubt.

375

Sir Edw. Is not my *Irish* man a pleasant fellow?

Doubt. A great Father of the Church.

Bell. And perhaps may come to be hang'd for't.

Sir Edw. Sir *Jeffery* is going to take some informations about Witches, perhaps that may divert you not ill, 'Tis against my opinion, but I give him way.

380

La. Sha. I hope you are pleas'd to pardon my incivillity, in rushing unawares into your Chamber last night; but I know you are so much a Gentleman, so well-bred, and so accomplisht, I know you do----

Doubt. Madam.

385

La. Sha. And for that reason I will make you my Confident in a business, that perhaps, I do not know, but I think it may not be to your disadvantage, I will communicate it to you in private. Now, Sir *Jeffery* and I are to take some Examinations. I assist him very much in his business, or he could never do it. *He sits down and La. Sha.*

390

Sir Jeff. Call in these Fellows, let's hear what they'l say about these Witches; come on, Did you serve my Warrant on Mother *Demdike*?

They call the Constable in and a Country fellow.

Const. Sir, I went to her House (and please your Worship) and lookt in at her Window, and she was feeding three great Toads, and they daunc'd and leapt about her, and she suckled a great black Cat well

395

nigh as big as a Spaniel; I went into the House, and she vanisht, and there was nothing but the Cat in the middle, who spit and star'd at me, and I was frighted away.

Sir Jeff. An arch Witch I warrant her. 400

Const. I went out at the back-dore, and by the Threshold sat a great Hare, I struck at it, and it run away, and ever since I have had a great pain in my back, and cannot make Water, saving your presence.

Sir Edw. A fit of the Gravel.

Priest. No, by my shoule, she is a great Witch, and I vil cure you 405 upon daat.

Sir Jeff. No: I tell you, *Sir Edward*, I am sure she is a Witch, and between you and I, last night, when I would have been kind to my Wife, she bewicht me, I found it so.

Sir Edw. Those things will happen about five and fifty. 410

Priest. I will tell you now, Joy, I will cure you too.

<p>* Taak one of de Tooths of a dead man, and bee, and burn it, and taak dee smoke into both your Noses, as you taak Snufh, and anoint your self vid dee Gaal of a Crow, taak Quicksilver, as dey do call it, and put upon a Quill, and plaash it under de shoft Pillow you do shit upon, den maake shome waater through de Ring of a Wedding, by <i>St. Patrick</i>, and I will shay shome <i>Ave Maaries</i> for dee, and dou wilt be sound agen: gra.</p>	<p>* This Receipt is in <i>Scott.</i> he has collected out of Inquisitors and Witch-mongers. 415</p>
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Sir Jeff. Who is this pretends to skill in Witchcraft? 420

Sir Edw. A very learned man in these matters, that comes hither on purpose.

Sir Jeff. I shall be glad of your better acquaintance.

Priest. I vil be very vel pleash'd to bee after being acquainted vid dee Joy./ F3^r

La. Sha. Have you any more to say? Fellow speak to me.

Const. Why, an't please your Worship forsooth, Mother *Demdike* said she would be reveng'd on me for not giving her some Buttermilk; and the next night coming from *Rachdale*, I saw a great Black Hog, and my Horse threw me, and I lost a Hog that night, he dy'd, that was 430 as well when he went to bed, as ever he was since he was born.

La. Sha. 'Tis enough, a plain, a manifest Witch, make a Warrant for her.

Sir Jeff. Ay, do.

La. Sha. Take some of the Thatch of her House, and burn it at 435 your House, and you shall see she will come streight.

Sir Jeff. Or to morrow about dawn, piss in a Pot, and cover it with your right, nether Stocking, and the Witch will be tormented in her Bladder, and come to you roaring before night. *These two Remedies are in Scott.* 440

420. *Sir Jeff.*] Q1-2; *Sir Edw.* Q3-4.

421. *Sir Edw.*] Q1-2; *Sir Jeff.* Q3-4.

424. bee] Q2-4; b Q1.

438. nether] Q2-4; neither Q1.

Doubt. A most profound Science.

Bell. And poor old Ignorant wretches must be hang'd for this.

Const. A Cow of mine is bewicht too, and runs about the Close as if she were mad; and that, I believe, Mother *Hargrave* bewicht, because I deny'd her some *Gos.*--- *good.* 445

Sir Jeff. Put her into the Warrant too: 'Tis enough, a little thing will serve for evidence against a Witch.

Sir Edw. A very little one.

Priest. * Put a pair of Breeches or *Irish* Trowsers * This is likewise to
upon your Cows head, Fellow, upon a *Fryday* Morning, be found in *Scott.*
and wid a great Stick maak beat upon her, till she do Abundance of this
depart out of de Close, and she vill repair unto de kind is to be seen in
Witches dore, and she vill knock upon it vid her *Flagellum Diabol.* in the
Horns indeed. *second Tom. of Mall. Maleficarum.*

Const. Thank you good Sir. 455

Sir Jeff. Sir, I see you are a Learned man in this business, and I honour you.

Priest. Your Servant Sir, I will put shome holy waater into your Cows mout, and I vill maak Cure upon her for all daat indeed.

La. Sha. Come, has any one else any thing to inform? 460

Const. Yes an't please your Worship, here is a Neighbour, *Thomas o Georges.*

Tho. o G. Why, an't please your Worships, I was at *Mal. Spencers* House where he wons i'th' Lone, and whoo had a meeghty great Cat, a black one by'r Lady, and whoo kist and who clipt Cat, and ay set me 465 dawn a bit (meet a bit) and believe Cat went under her Coats, Quo ay what don yeo doo with that fow Cat? why, says Whoo, who soukes me. Soukes tee! Marry that's whaint quo ay, by'r Lady what can Cat do besides? Why, says whoo, whoost carry me to *Rachdale* believe. Whaw, quo ay, that's pretty! Why, sayes whoo, yeost ha one an yeow win to 470 carry yeow; by'r Lady, quo ay, with aw my heart, and thank ow too, marry 'twill save my Tit a pow'r of labour; so whoo cawd a Cat to me, a huge Cat, and we ridden both to *Rachdale* strieght along.

Bell. Well said, this was home; I love a Fellow that will go through stitch. 475

Sir Jeff. This is a Witch, indeed, put her name in.

Priest. This is naw thing by my Shoule, I will tell you now it is naw thing for all daat, a Vich, if she be a good Vitch, will ride upon a Graashopper, I tell you, very well,/ and yet a Graashopper is but a F3^v weak beast neither; you do maak wonder upon dis, but by my Shoule 480 it is naw thing.

Sir Jeff. Where did you take Cat, say you, together?

Tho. o G. Why, we took Cat ith' Lone meet a mile off.

Sir Jeff. So you rid eight mile upon Cats: are there any more informations? 485

Const. No more an't please your Worship, but when I have once taken 'em, enough will come in.

La. Sha. Go then about taking 'em, and bring 'em before Sir *Jeffery*, and my self, I'll warrant you wee'l order 'em.

Priest. I will tell you now Fellow, taak de shoe of a Horse, and 490
nayle it upon your Threshold, de plaash dou dosht goe into dy dore
upon.

Sir Jeff. And put a Clove of Garlick into the Roof of thy House.

La. Sha. *Fennel* is very good in your House against Spirits and
Witches, and *Alicium*, and the Herb *Mullein*, and *Long-wort*, and 495
Moly too is very good.

Priest. * Burne shome Brimstone, and maak a sweet * *This is to be found*
fume of de Gall of a Black Dogg, Joy, and besmeare *in Delrio, and Remig.*
dy Pots, and dy Walls, and bee, and Cross dy Self, *and Fr. Silvester.*
and I will touch dee vid Reliques, and dee to gra. 500

Const. Thank you good Sir.

Tho. o G. Thank a.

Sir Edw. Is not this an excellent Art?

Bell. 'Tis so extravagant, that a man would think they were all in
Dreams that ever writ of it. 505

Doubt. I see no manner of Evidences against these poor Creatures.

Bell. I could laugh at these Fools sufficiently, but that all the while our
Mistresses are in danger.

Doubt. Our time is very short, prethee let's consider what is to be done. 510

Isab. Well, my Dear, I must open my heart to thee; I am so much in Love with this *Bellfort*, that I shall dye if I lose him.

Theo. Poor *Isabella*, dying is something an inconvenient business; and yet I should live very uncomfortable without my Spark.

Isab. Our time's very short, therefore preethee let's play the fool 515
no longer, but come to the point when we meet 'em.

Theo. Agreed: But when shall we meet 'em?

Isab. I warrant thee before Midnight.

Sir Edw. Come, let us take one turn in the Garden, and by that time my Dinner will be ready. 520

Bell. Madam, For Heaven's sake consider on what a short time my Happiness or Ruin depends.

Isab. Have a care, Sir *Jeffery* and his Lady will be Jealous.

Bell. This is a good sign. *To himself.*

Theo. Not a word, we shall be suspected, at night we will design 525
a conference./ **F4^r**

Enter Mal Spencer and Clod.

M. Spen. Why so unkind *Clod*? You frown and wonnot kiss me.

Clod. No marry, I'll be none of thy Imp, I wott.

M. Spen. What dost thou mean my Love? prethee kiss me. 530

Clod. Stand off by'r Lady an I lift kibbo once, Ist raddle thy bones: thou art a fow Queen, I tell o that, thou art a fow Witch.

M. Spen. I a Witch! a poor Innocent young Lass, that's whaint, I

am not awd enough for that Mon.

Clod. And I believe my Eyne, by the Mass I saw you in Sir 535
Yedards Cellar last neeght with your Hagg, thou art a rank Witch,
uds flesh I'le not come nere thee.

M. Spen. Did you see me? Why, if I be a Witch, I am the better
Fortune for you, you may fare of the best and be rich.

Clod. Fare, marry I'le fare none with thee, I'le not be hang'd, 540
nor go to the Deel for thee, not I by th' mass, but I will hang thee
on I con by'r Lady.

M. Spen. Say you so Rogue, I'le plague you for that. *She goes out.*

Clod. What is whoo gone? 'Tis for no good marry, I ha scap'd a
fine waife, a fow Carrion by'r Lady, I'le hang the Whean and there 545
be no more Witches in *Loncashire*. Flesh whats 'tiss?

Mal. Enters with a Bridle, and puts it on ere he is aware.

M. Spen. ^a *Horse, Horse, be thou to me,* She gets upon him,
And carry me where I shall flee. and flies away.

Enter *Demdike, Dickenson, Hargrave, &c.* with their Imps, and
Madge, who is to be the new Witch.

Demd. ^b Within this Shattered Abby Walls,
This Pit oregrown with Brakes and Briers,

551. *Madge*,] Q2-4; *Madg*^, Q1.

Is fit for our dark Works, and here
 Our Master dear, will soon appear, 555
 And make thee Mother *Madge* a Witch,
 Make thee be Happy, long-liv'd, Rich,
 Thou wilt be Powerful and Wise,
 And be reveng'd of thy Enemies.

Madg. 'Tis that I'd have, I thank you Dame. 560

Demd. ^c Here take this Imp, and let him suck,
 He'l do what e're thou bidst him, call
 Him Puck-Hairy,

Madg. Come hither Puck-Hairy. *En. an Imp in shape of a black
 shock, comes to her.* 565

Demd. Where is thy Contract written in Blood?

Madg. 'Tis here.

Demd. So t'is firm and good.

Where's my Mamilion? come my Rogue, / **F4^v**
 And take thy Dinner. 570

Dicken. Where's my Puggy?
 Come to me and take thy Duggy.

Harg. Come my *Rouney*, where art thou?

Enter Mal. Spencer, Leading Clod in a Bridle.

M. Spen. Come Sirrah, I have switcht you well *She ties him up, and
 I'll tye you up now to the Rack. joyns with the other Witches.*
 Well met Sisters, where's my Pucklin?
 Come away my pretty Sucklin.

Clod. Waunds and Flesh, what con Ay do naw, I am turn'd into a
 Horse, a Capo, a meer Titt; Flesh Ayst ne're be a Mon agen, I 580
 marle I con speak, I conno pray, I wot a pox o'th' Deel Mun, Ay
 live of Oates, and Beans, and Hay aw my life, instead of Beef and
 Pudding: uds Flesh I neigh too, *He neighs.*

Oh who has switcht and spurd me plaguely, I am raw all over me,
 whoo has ridden a wounded way about too. 585

Demd. Oyntment for Flying here I have,
d Of Childrens Fat stoln from the Grave.
e The juice of Smallage, and Night-shade,
 Of Poplar Leaves, and Aconite made
 With these. 590

The Aromattic Reed I boyl,
 With Water-parsnip, and Cinquefoil;
 With store of Soot, and add to that,
 The reeking Blood of many a Bat.

Dicken. *f* From the Seas slimy owse a Weed, 595
 I fetch'd to open Locks at need.

g With Coats tuckt up, and with my Hair,
 All flowing loosly in the Air,
 With naked Feet I went among

h The poysnous Plants, there Adders *i* Tongue, 600
 With Aconite and Martagon,

Henbane, Hemlock, Moon-wort too,

k Wild Fig-Tree, and o're Tombs do's grow,

The deadly Night-shade, Cypress, Yew,
 And Libbards Bane, and venemous Dew, 605
 I gathered for my Charms. *Harg.* ^l And I
 Dug up a Mandrake which did cry,
 Three Circles I made, and the Wind was good,
 And looking to the West I stood.

M. Spen. ^m The Bones of Frogs I got, and the Blood, 610
 With Screech-Owls Eggs, and Feathers too.
ⁿ Here's a Wall-Toad, and Wings of Bats,
 The Eyes of Owls, and Brains of Cats./ G1^r

The Devil appears in Humane Shape with four Attendants.

Demd. Peace, here's our Master him Salute, 615
 And kiss the Toe of his Cloven Foot. *They kiss the Devils Foot.*
 Now our new Sister we present,
 The Contract too, sign it with ^o Blood. *Madge signs it with her Blood.*

Dev. First, Heaven you must renounce.

Madg. I do. 620

Dev. Your Baptism, thus I wash out too.
 The new Name *Maudlin* you must take,
 And all your Gossips must forsake,
 And I these new ones for you make.

Demd. A piece of your Garment now present. 625

618. ^o Blood] [^]Blood Q1; ^o Bloud Q2-4.

Madg. Here, take it Master, I'm content.

Gives it him.

Demd. Within this Circle I make here,

Truth to our Master you must swear.

Madg. I do.

Dev. You must each month some murdered Children pay,

630

Besides your yearly tribute at your day.

Madg. I will.

Dev. Some Secret part I with my mark must sign,

A lasting token, that you are wholly mine.

Madg. Oh!

The Devil takes her

Demd. Now do your Homage.

hands between his.

Dev. Curse Heaven, Plague Mankind, go forth and be Witch.

The Musick sounds in the Air.

Song.

Chor. of WELCOME, welcome, happy be,

640

3 parts. In this blest Society.

I. Men and Beasts are in thy Power,

Thou canst Save, and canst Devour,

Thou canst Bless, and Curse the Earth,

And cause Plenty, or a Dearth.

645

Chor. Welcome, &c.

*2. O're Natures Powers thou canst prevail;
Raise Winds, bring Snow, or Rain, or Hail;
Without their Causes, and canst make
The steady Course of Nature shake./*

G1^v

Chor. Welcome, &c.

*3. Thou canst mount upon the Clouds,
And skim o're the ruggid Floods;
And canst dive to the Sands below,
And through the sollid earth canst go.*

655

Chor. Welcome, &c.

*4. Thou'lt open Locks, or through a Chink
Shalt creep for daintiest Meat and Drink.
Thou maist sleep on tops of Trees,
And lye in Flowers like Humble Bees.*

660

Chor. Welcome, &c.

*5. Revenge, revenge, the sweetest part
Of all thou hast by thy black Art.
On Heaven thou ne're shalt fix thy mind,
For here 'tis Heav'n to plague mankind.*

665

They Dance with fantastick unusual postures

Devil. P At your command all Natures course shall cease,
 And all the Elements make war or peace:
 The Sky no more shall its known Laws obey,
 Night shall retreat whilst you prolong the day. 670

q Thy Charms shall make the Moon and Stars come down,
 And in thick darkness, hide the Sun at Noon.

r Winds thou shalt raise, and streight their rage controul.

s The Orbs upon their Axes shall not rowl;
 Hearing thy mighty Charms, the troubled Sky 675
 Shall crack with Thunder, Heav'n not knowing why.

t Without one puff the Waves shall foam and rage,
 Then through all Winds together should ingage,
 The silent Sea shall not the Tempest feel.

u Vallies shall roar, and trembling Mountains reel. 680

x At thy command Woods from their seats shall rove,
 Stones from their Quarries, and fixt Oaks remove.

y Vast standing lakes shall flow, and, at thy will,
 The most impetuous Torrents shall stand still:
 Swift Rivers shall (while wond'ring Banks admire) 685
 Back to their Springs, with violent hast, retire.

z Thy Charms shall blast full Fruits, and ripen'd Ears.

a Ease anxious minds, and then afflict with cares.

b Give Love, where Nature cannot, by thy skill,

And any living creature save or kill: 690

c Raise Ghosts, transform your self and whom you will./ G2^r

Enter Tom. Shacklehead, with a Gun on his shoulder.

Demd. Who's here? who's here?

Tom. Sha. Waunds what's here? The Witches By'r Lady,
I'll shoot amongst 'em: have at ye. *They all vanish, and Clod Neighs.*
Hey, Dive-dappers, Dive-dappers:

What a Devils here! *Clod* tied by a Bridle and a Neighing! What a
Pox ail'st thou? Const a tell? *Tom. Shac. takes off the Bridle.*

Clod. Uds flesh, I am a Mon agen naw!
Why, I was a Horse, a meer Tit, I had lost aw 700
My speech, and could do naught but neigh;
Flesh I am a Mon agen.

Tom. Sha. What a dickens is the fellee wood?

Clod. Ise ta the Bridle with me, fly from the Dee'l, and the Witches,
and I'll tell you aw at the Ale-house. 705

Tom. Sha. What a murrain ails the Hobbell?
I mun follow, and see what's the matter.

Act Ends.

Notes upon the Third Act.

^a For these kind of transformations, you will see Authority at the latter end of these Notes. ^b For Witches delighting in such solitary places, see *Agrippa* and *Lucan* quoted in the second Act. ^c Having Imps is to be found in all Authors that treat of Witches. Having of Biggs or Teats, I find no where but in our English Authors, and in late Examinations. ^d For this Ointment see *Wier. de praestigiis Daem. ultimo libro de Lamiis*, he has the Receipt at large, *Puerorum pinguedinem decoquendo ex aqua capiunt inspissando quod ex elixatione ultimum novissimumq; subsidet, inde condunt continuoq; inserviunt usui: cum hac immiscent Eleoselinum aconitum frondes populeas & fuliginem vel aliter^e sium, acorum vulgare pentaphyllon vespertilionis sanguinem solanum somniferum, &c.* This Ointment is in *Cardan de subtilitate, Cap. de Mirabilibus* and in *Paracelsus de magna & occulta Philosophia, in Delrio Disquis. Mag. Quest. 16. p. 130.* There are under that Question several Stories under Oathes and Confessions, of the Witches night-meetings and flying. See *Bodin* for the Ointment, *lib. 2. Daemon. cap. 4.* And *Scot. p. 182.* ^f See the renown'd *Johnson* in the last Scene of the second Act of his sad *Shepherd.* ^g *Hor. Satyr 8. Vidi equidem nigra succinctam vadere palla Canidiam pedibus nudis passoq; Capillo:* and the Verse before, *Ossa legant herbasq; nocentes. Ovid. Ep. of Hypsipile. Per tumulos errat sparsis distincta Capillis. Senec. de Medea, v. 756. Vinculo solveus Comam secreta nudo nemora lustravi pede. Ovid Metam. 7. Egreditur tectis vestes induta recinctas nuda pedes nudos humoris infusa capillos.* ^h The use of Herbs in Witchcraft, all Authors both Ancient and Modern take notice of, that treat of Witches. *Virg. Has herbas atq; haec Ponto mihi lecta veneno. Ovid Metam. 7. Protinus horrendis infamia pabula succis conterit & tritis Hecateia Carmina miscet. Virg. 3. Georg. Miscueruntq; herbas & non innoxia verba: Propert. Quippe & collinas ad fossam moverit herbas. Virg. 4. AEneid. Falcibus ad Lunae Lumen quaeruntur ahaenis pubentes herbae nigri cum lacte*

Veneri, ⁱ *cicuta solanum hyoscyamus Ophioglosson, Martagon, Daronicum, Aconitum*, are mention'd by *Paracelsus, Porta* and *Agrippa*, as especial ingredients in Magick. ^k *Hor. Ep. 5. In Canidiam: Jubet sepulchris caprificos erutas Jubet capressus funebres.* ^l *Plin. Nat. Hist. lib. 2. cap. 13.* Writing of the Mandrake, says, *Caveant effossuri contrarium ventum, & tribus circulis ante gladio circumscribunt postea fodiunt ad occasum spectantes.* ^m *Hor. Ep. 5. Et uncta turpis ova ranae sanguine plumamq; Nocturnae strigis.* For the Bones of Frogs, they are used in Love/ Cups, see Notes in the second Act. ⁿ For **G2^v** the Owls-eyes, Bats-blood and wings, see *Corn. Agrippa de occulta Philosophia. lib. I. cap. 15. and cap. 25.* The Toad is said to be of great use in Magick see *Pliny, Nat. Hist. lib. 32. cap. 5.* A Cats Brain is an ingredient in Love-Cups; see the Notes on the second Act. ^o The Contract signed with Blood, *Bodin lib. 2. cap. 4.* and most Authors speaks of; but *Guaccius* in his *Compend. Malefic.* sets it down at large, of which these are heads:

1. *Abnegant fidei & Creatori, &c.*
2. *Diabolus illos tingit Lavacro novi baptismatis.*
3. *Negato nomine novum illis inditur.*
4. *Cogit abnegare patrinis & matrinis, &c.*
5. *Lamiae diabolo dant frustum aliquod vestimenti.*
6. *Prestant Daemoni juramentum super circulo in terram sculpto.*
7. *Petunt a Daemone deleri de libro vitae & scribi in libro mortis.*
8. *Pollicentur sacrificia & quaedam striges promittunt se singulis mensibus vel quindenis unum infantubum strigando, i.e. exsugendo occissuras;* this is to be found also in *Bart. Spineus, Quest de strigibus, 2. cap. 9. Quotannis aliquid magistellis vel Daemonibus pendere tenentur.* See also *Remigius, lib. I. II. cap. 10. Corporis alicui parti characterem solet imponere: signum non est semper idem forma, aliquando est simile leporis vestigio, aliquando bufonis pedi, aliquando aranae vel catello vel gliri.* Concerning this mark, see *Bodin, lib. 2. cap. 4. Ludwig. Elich. p. 58. quest. 4. Nic. Remigius. lib. I. c. 5. pag. 58.*

I put this down at large, because some were so ignorant to condemn this contract, as if it were my profane invention, and so silly, that they would have the Devil and Witches speak

piously. ^P *Lucan, lib. 6. Cessavere vices rerum dilataq; longe haesit nocte dies: legi non paruit Aether. Sen. Med. pariterq; mundus, lege confusa Aetheris, & solem & astra vidit & vetitum mare tetigistis ursae: temporum flexi vices.* ^Q *Ovid. Ep. Hypsip. Illa reluctantem cursu diducere lunam nititur & tenebris abdere solis equos metam 7. de Medea & te luna traho. Pet. Arbiter makes a Witch, boasting her power, among many other things, say, Lunae descendit imago carminibus deducta meis, the whole discription is very elegant. Hor. Epod. 5. Quae sidera excantata voce Thessala Lunamq; coelo deripit. Id. Ep. 18. in fine Epodos deripere lunam vocibus possum meis. Tibul. lib. I. Eleg. 2. Hanc ego de coelo ducentem sydera vidi. Propert. Audax cantatae leges imponere Lunae.* ^R *Ovid. Metam. 7. Nubilaq; induco ventos abigoq; vocoq;.* ^S *Lucan. lib. 6. Torpuit & praeceps audito carmine mundus: Axibus & rapidis impulsos Jupiter urgens miratur non ire polos. Nunc omnia complent imbribus, & calido producunt nubila Phaebo & tonat ignaro coelum Jove.* ^t *Id. ibid. ventis cessantibus aequor intumuit; rursus vetitum sentire procellas conticuit turbante noto: Sen. Medea. sonuere fluctus tumuit infanum mare tacente vento. Id. Herc. Oet. concussi fretum cessante vento turbidum explicui mare.* ^u *Virg. AEneid. lib. 4. mugire videbis sub pedibus terram & descendere niontibus ornos. Metam. 7. Jubeoq; tremescere montes & mugire solum. Lucan lib. 6. has a bolder expression, Terra quoq; immoti concussit ponderis axem & medium vergens nifu titubavit in orbem.* ^x *Metam. 7. Vivaq; saxa sua convulsaq; robora terra & sylvas moveo. Ovid. Ep. Hypsip. Illa loco sylvas vivaq; saxa movet. Sen. Herc. Oet. habuere motum saxa.* ^y *Metam. 7. Cum volui ripis ipsis miramtibus amnes in fontes rediere suos, concussaq; sistto stantia concutio, Virg. AEneid. 4. Sistere aquam fluviis & flumina vertere retro. Tibull, following the Verse beforecited, Fluminis haec rapidi carmine vertit iter, Sen. Med. violenta phasis vertit in fontem vada, & Ister in tot ora divisus truces compescit undas omnibus ripis piger.*

^z *Ovid. Amor. 3. Eleg. 6. Carmine laesa Ceres sterilom vanescit in herbam. Virg. Eclog.*

8. Speaking of *Maeris*. *Atq; satas alio vidi traducere messes.* ^a *AEneid. 4. Haec se carminibus promittit solvere mentes quas velit, ast aliis duras immittere curas.* ^b *Lucan, lib. 6. Carmine Thessalidum dura in praecordia fluxit non fatis adductus amor.* ^c *Hor. Epod. 18. Possum crematos excitare mortuos desideriq; temperare poculum.* The raising of Ghosts, and transforming themselves and others, all Witchmongers both ancient and modern affirm. *Virg. AEneid. the place before quoted, Nocturnosq; ciet manes. Id. Eclog. 8. Has herbas atq; haec Ponto mihi lecta venaena ipsa dedit Maeris nascuntur, plurina Ponto, His ego saepe lupam fieri & se condere sylvis Maerim saepe animas exire sepulchris vidi, &c. Propertius before cited, Audax, &c. & sua nocturno fallere terga lupo.* You may see *Lucan* makes *Erictho* raise a Ghost, *Seneca's nutrix in Herc. Oeteus*: And *Tiresias* in *Oedipus* do the same, all Witchmongers are full of it. In *Bodin Daemon. lib. 2. cap. 6.* There is a great deal of stuff about Transformations; he says, Witches transform themselves into Wolves, and others into Asses; and I think those are they that believe in 'em: He is very angry with Physicians that call *Lycanthropia* a disease; he says, divers Witches at *Vernon* turn'd themselves into Cats, and tells a story of three Witches at *Argentine* that turn'd themselves into Cats, and beat and wounded a Faggot-maker. This also *Petr. de Loyer de spectris* mentions in English Translation, p. 128. He says there, that in his time a Hermit of *Dole* was turn'd into a Woolf, and was going to devour a little Child, if he had not been surprised and discovered; and a Merchant of *Cyprus* was turn'd into an Ass; indeed, he says, the Devil does not change the body, but only abuse and delude the fancy; and quotes *Thomas Aquinas* in 2 *sentent. distinct. 8. Aug. lib. 18. de Civit. Dei*, says, he himself knew the Father of one *Prestantius* who was changed into a Mule, and did carry upon his back/ Bag and Baggage for Soldiers; but he says this was an illusion of **G3^r**

the Devil, and that the Father of *Prestantius* was not really changed into a Mule, but the eyes of the beholders were enchanted. *Bodin* says, one *Garner*, in the shape of a Wolf, kill'd a Child of Twelve years old, eat up her Arms and Legs, and carried the rest home to his Wife. And *Peter Burgis*, and *Michael Werdon*, having turn'd themselves into Wolves, kill'd and eat a vast number of people: Such impossible Stories does this *helluo mendaciorum*, as one calls him, swallow himself, and disgorge to us. He says, the matter of Transformations was disputed before Pope *Leo* the Seventh, and by him were all judged possible. *Wierus ultimo libro de Lamiis, cap. 14.* says, that *Ad Lamiarum omnipotentiam tandem quoq; refertur quod se in Lupos hircos canes feles aut alias bestias pro suae libidinis dilectu vere & substantialiter transformare, & tantillo tempore in homines rursus transformare posse fateantur idq; deliramentum ab eximiis etiam viris pro ipsa veritate defendatur.* I should have mentioned the transformations of *Lucian* and *Apuleius*, which *Bodin* says Pope *Leo* the Seventh made Canonical: I could cite many more Authorities for this, and for most of the miracles in the fore-written Speech; but I shall tire the Reader and my self: I have not endeavoured to translate the Poets so much as to take thoughts from them. For the manner of their Musick, see *Ludwigus Elich. Daemon. quest. 10. p. 13.* and *Remigius Daemonolat, lib. I. cap. 19. Miris modis illic miscentur ac turbantur omnia, &c. strepant sonis inconditis absurdis ac discrepantibus canit hic Daemon ad tibiam vel verius ad contum aut baculum aliquod quod forte humi repertum buccam seu tibiam admovet; ille pro Lyra equi calvarium pulsat ac digitis concrepat, alius fuste vel clava graviore Quercum tundit; unde exauditur sonus ac boatus veluti timpanorum vehementius pulsatorum intercinunt raucide, &c.* For their Dancing, see *Bodin, lib. 2. cap. 4.* who says they Daunce with Brooms. And *Remigius, lib. I. cap. 17. and 18. Omnia fiunt ritu*

absurdissimo & ab omni hominum consuetudine alienum, dorsi invicem versis & in orbem junctis manibus, &c. sua jactantes capita ut qui aestro agitantur.

Note: In Q1 Shadwell has added a period after his notations *q-c*. Because of the inconsistency, these periods are omitted in this edition, as they were in Q2-4.

A C T. I V.

Sir Edward, Sir Jeffery, La. Shacklehead, Sir Timothy and Isabella.

Sir Jeff. I Am sorry I am forced to complain of my Cosin.

La. Sha. Sorry, marry so am not I; I am sorry she is so pert and ill-bred, truly *Sir Edward* 'tis unsufferable for my Son, a man of his Quality and Title, Born of such a Family, and so Educated, to be so abused, to have Stones thrown at him like a Dog. 5

Sir Jeff. We must e'en break off the Match, *Sir Edward*.

Sir Edw. Sir, I am ashamed of it, I blush and grieve to hear it; Daughter, I never thought to see this day.

Isab. Sir, I am so amazed I know not what to say, I abuse my Cosin! Sure he is bewitched. 10

Sir Tim. I think I am, to Love you after it, I am sure my Arm's black and blew, that it is.

Isab. He jested with me, as I thought, and would have ruffled me, and kissed me, and I run from him, and in foolish play, I quoited a little Stone or two at him. 15

Sir Tim. And why did you call me Filthy-face, and ugly Fellow, hah, Gentlewoman?

La. Sha. He ugly! Nay, then I have no Eyes, though I say't, that should not say't, I have not seen his Fellow---/ G3^v

Isab. Nor I neither: 'twas a jest, a jest, he told me he was handsomer for a Man, than I for a Woman. 20

Sir Jeff. Why, look you there, you Blockhead, you Clown, you Puppy, why do you trouble us with this impertinent lye?

La. Sha. Good words, Sir *Jeffery*, 'twas not so much amiss; hah, I'll tell you that. 25

Sir Edw. Sure this is some mistake, you told me you were willing to marry.

Isab. I did not think I should be put to acknowledg it before this Company: But Heaven knows, I am not more willing to live; the time is now so short, I may confess it. 30

Sir Edw. You would not use him, you intend to marry, ill.

Isab. I Love him I am to marry more than Light or Liberty. I have thus long dissembled it through Modesty; but, now I am provoked, I beseech you Sir, think not that I'd dishonour you so.

Sir Edw. Look you, you have made her weep; I never found her false or disobedient. 35

Sir Tim. Nay, good dear Cousin, don't cry, you'll make me cry too; I can't forbear, I ask your pardon with all my heart, I vow I do, I was to blame, I must confess.

La. Sha. Go too, Sir *Timothy*, I never could believe one of your parts would play the Fool so. 40

Sir Edw. And you will marry to morrow.

Isab. I never wisht for any thing so much, you make me blush to say this.

La. Sha. Sweet Cousin forgive me, and Sir *Jeffery*, and Sir *Timothy*.

Isab. Can I be angry at any thing when I am to be married to morrow?

And I am sure I will be, to him I love more than I hate this Fool. [*Aside*]

Sir Jeff. I could find in my heart to break your head, Sir *Timothy*,
you are a Puppy.

Sir Edw. Come lets leave 'em together, to understand one another 50
better.

Sir Jeff. Cousin, Daughter I should say, I beg your pardon, your
Servant.

La. Sha. Servant, Sweet Daughter. *Ex. Sir Edw. Sir Jeff. and Lady.*

Sir Tim. Dear Cosin be in good humour, I could wish my self well 55
beaten for mistaking one that loves me so, I would I might ne're stir, if
I did not think you had been in earnest: well, but I vow and swear I am
mightily beholden to you, that you think me so fine a person, and love me
so dearly; Oh how happy am I that I shall have thee to morrow in these
Arms! by these ten bones, I love you more than all the Ladies in 60
London put them together. Prethee Speak to me, O that Smile Kills me,
oh I will so Hug thee and Kiss thee, and Love thee to morrow night----
I'd give forty pound to morrow night were to night, I hope we shall
have twins before the year comes about.

Isab. Do you so Puppy? 65

She gives him a box on the Ear, and pulls him by the Ears.

Sir Tim. Help, Help, Murder, Murder.

Isab. Help, Help, Murder, Murder.

Sir Tim. What a Devils to do now? hah, she Counterfeits a Sound./G4^r
Enter *Theodosia* at one Door, and Sir *Jeffery*, and *Lady* at the other. 70

Theo. How now, my Dear, what's the matter?

Sir Jeff. What's the Matter?

Sir Tim. I feel the matter, She gave me a Cuff, and lug'd me by the Ears, and I think she is in a Sound.

Isab. Oh the Witch! the Witch came just now into the Room, and 75
struck Sir *Timothy*, and Lug'd him, and beat me down.

Sir Tim. Oh Lord, a Witch! Ay, 'twas a two legg'd Witch.

Isab. And, assoon as she had done, she run out of that Door.

Theo. 'Tis very true, I met her and was frighted, and left her muttering
in the next Room. 80

Sir Tim. Oh Impudence!

Sir Jeff. You Puppy, you Coxcomb, will you never leave these lyes,
is the fellow bewitched? *He cudgels Sir Tim.*

La. Sha. Go Fool, I am ashamed of you.

Sir Jeff. Lets see if we can take this Witch. 85

La. Sha. Quickly, before she flies away. *Ex. Sir Jeff. and Lady.*

Sir Tim. Well, I have done, I'll ne're tell tale more.

Isab. Begone, Fool, go.

Sir Tim. Well, I will endure this, but I am resolved to marry her
to morrow and be revenged on her; if she serves me so then, I will 90
tickle her Toby for her, faith I will. *Ex. Sir Tim.*

Isab. Well, I'll be gone, and get out of the way of 'em.

Theo. Come on.

Enter Young Hartford Drunk.

Yo. Har. Madam! Cozen hold a little, I desire a word with you. 95

Theo. I must stay.

Isab. Adieu then.

Yo. Har. I am drunken well neegh, and now I am not so hala (since we must marry to morrow) I pray you now let us be a little better acquainted to neeght, I'll make bold to Salute you in a Civil way. 100

Theo. The Fool's drunk.

Yo. Har. By the Mass she kisses rarely, uds lud she has a Breath as sweet as a Cow, I have been a Hawking, and have brought you home a power of Powts in my bag here; we have had the rarest sport, we had been at it still, but that 'tis neeght. 105

Theo. You have been at some other sport I see.

Yo. Har. What, because I am merry? nay, and I list, I can be as merry as the best on em all.

An onny mon Smait my Sweet heart,
Ayst Smait him agen an I con,
Flesh what care for a brokken Yead,
For onest a mon's a mon.

110

Theo. I see you can be merry indeed.

Yo. Har. Ay that I can, Fa, la, la, fa, la.

He Sings Roger a Coverly./ G4^v

I was at it helter Skelter in excellent Ale, with Londoners that went a Hawking, brave Roysters, honest fellows that did not beleive the Plot.

Theo. Why? don't you beleive the Plot?

Yo. Har. No, the Chaplain has told me all; there's no *Popish* Plot, but there's a *Presbyterian* one, he says, none but Phanaticks believe it. 120

Theo. An Excellent Chaplain to make love to his Patrons Daughter, and Corrupt the Son. *Aside.*

Why all the Eminent men of our Church beleive it; this fellow is none of the Church, but crept into it for a livelyhood, and as soon as they find him they'l turn him out of it. 125

Yo. Har. Nay, Cousin I should not have told it, he Charged me to say nothing of it; but you and I are all one, you are to be bone of my bone to morrow: And I will Salute you once more upon that d'e see.

Theo. Hold, Hold, not so fast, 'tis not come to that yet.

Yo. Har. 'Twill come to that and more to morrow, fa, la, la, but 130 I'lle out at four a Hawking, though for all that, d'e understand me?

Theo. Here's *Doubty*, I must get rid of this Fool. *Enter Doubty.*
Cousin, I hear your Father coming; if he sees you in this Condition hee'l be very Angry.

Yo. Har. Thank you Kindly, no more to be said, I'lle go and Sleep 135 a little, I see she loves me, fa, la, la, la. *Ex. Yo. Hartford.*

Doubt. Dear Madam, this is a happy minuite thrown upon me unexpectedly, and I must use it: To morrow is the fatal day to ruin me.

Theo. It shall not ruin me; the Inquisition should not force me to a Marriage with this fool. 140

118. Why? don't] Q2-4; Why don't Q1.

Doubt. This is a step to my Comfort; but when your Father shall to morrow hear your refusal, you know not what his passion may produce; restraint of Liberty is the least.

Theo. He shall not restrain my Liberty of Choice.

Doubt. Put your self into those hands that may defend you from 145
his Power: the hands of him, who loves you more than the most Pious value Heaven, than Misers Gold, than Clergy men love Power, than Lawyers strife, than Jesuites Blood and Treachery.

Theo. If I could find such a man.

Doubt. Then look no farther Madam, I am he; speak but one word, 150
and make me the happiest man on Earth.

Theo. It comes a little to quick upon me; are you sure you are the man you speak of?

Doubt. By Heaven; and by your Self I am, or may I be the scorn of all Mankind; and the most Miserable too, without you. 155

Theo. Then you shall be the man.

Doubt. Heaven; on my Knees I must receive this Blessing; there's not another I would ask, my Joy's too big for me.

Theo. No Raptures for Heavens sake, here comes my Mother, adieu./

H1^r

Enter Lady Shacklehead.

Doubt. I must Compose my self.

La. Sha. Sir your most humble Servant.

Doubt. Your Ladiships most humble Servant.

La. Sha. It is not fit I should lose this opportunity, to tell you that
(which perhaps may not be unacceptable to a person of your 165
Complexion) who is so much a Gentleman, that I'll swear I have not seen
your equal.

Doubt. Dear Madam, you confound me with your Praises.

La. Sha. I vow 'tis true; indeed I have struggled with my self before I
thought fit to reveal this: but the consideration of your great 170
accomplishments, do indeed, as it were, ravish, or extort it from me, as I
may so say.

Doubt. I beseech you Madam.

La. Sha. There is a Friend of mine, a Lady (whom the world has
acknowledged to be well bred, and of Parts too, that I must say, and 175
almost confess) not in the Bud indeed, but in the Flower of her Age,
whom time has not yet invaded with his injuries; in fine, envy cannot
say that she is less than a full ripe Beauty.

Doubt. That this Creature should bring forth such a Daughter. *Aside.*

La. Sha. Fair of Complexion, Tall, Streight, and shaped much 180
above the ordinary; in short, this Lady (whom many have Languished,
and Sigh'd in vain for) does of her self, so much admire your Person,
and your Parts, that she extreamly desires to contract a Friendship with
you, intire to all intents and purposes.

Doubt. 'Tis impossible she should be in earnest, Madam, but were 185
she, I cannot Marry ever.

La. Sha. Why she is Married already, Lord how dull he is! she

is the best Friend I have, Married to an old man, far above her sprightly years.

Doubt. What a Mother-in-Law am I like to have! *Aside.*

La. Sha. Can you not Guess who this is all this while?

Doubt. Too well. *To himself.*

Not I truly Madam. *To her.*

La. Sha. Ha, ha, ha, no! that's strange, ha, ha, ha.

Doubt. I cannot possibly. 195

La. Sha. Ha, ha, ha. I'll swear! ha, ha, ha.

Doubt. No, I'll swear.

La. Sha. 'Tis very much, you are an ill guesser, I'll vow, ha, ha, ha!
Oh Lord, not yet?

Doubt. Not yet, nor ever can. 200

La. Sha. Here's Company, retire.

Enter Smerk and Tegue O Dively.

Smerk. *I am all on fire, what is it that Inspires me! I thought her ugly once, but this morning thought her ugly: And thus to burn in love already! Sure I was blind, she is a beauty greater than my fancy e're 205 could form; a minutes absence is death to me!* **H1^v**

Priest. *Phaat Joy, dou art in Meditaation and Consideraation upon something? if it be a Scruple upon thy Conscience, I believe I vill maak it out unto dee.*

203-258. This section, probably one that would have been censored, appears in plain type in Q1 but in italic type in Q2-4 and in editions that follow. Italic is chosen for this edition.

Smerk. *No Sir, I am only ruminating a while; I am inflamed with* 210
her affection, O Susan! Susan! Ah me! Ah me!

Priest. *Phaat dost dou not mind me? nor put dy thought upon me?*
I do desire to know of dy Faathers Child, what he does differ from de
Caatholick Church in, by my fait it is a braave Church, and a gaallant
Church (de Devil taake mee) I vill tell you now, phare is dere such 215
a one? vill you speak unto me now Joy, hoh?

Smerk. *'Tis a fine Church, a Church of Splender, and riches, and*
power, but there are some things in it--

Priest. *Shome things! Phaat dosht dou taalk of shome things? By my*
shoule I vill not see a better Church in a Shommers day, indeed, 220
dan de Caatholick Church. I tell you there is braave dignities, and
promotions too; what vill I shay unto you? by St. Phaattrick, but I do
beleeve I vill be a Cardinal before I vill have death. Dey have had not
one Eerish Cardinal a great while indeed.

Smerk. *What power is this that urges me so fast, oh Love! Love!* 225

Priest. *Phaat dosht dou shay, dosht dou love promotions and*
dignities? den I predee now be a Caatholick. What vill I say unto you
more? but I vill tell you, You do shay dat de Caatholicks may be shaved,
and de Caatholicks do shay, dat you vill be after being damn'd, and
phare is de solidity now of daat, daat dou vill not turn a good 230
Caatholick?

Smerk. *I cannot beleive there is a Purgatory.*

Priest. *No! Phy I vill tell you what I vill shay unto you, I have sheen*
many Shoules of Purgatory dat did appear unto me; And by my trot, I

do know a Shoule when I do shee it, and de Shoules did speak unto 235
me, and did deshire of me dat I would pray dem out of that plaashe:
And dere Paarents, and Friends did give me shome money, and I did
pray 'em out. Widout money indeed, we cannot pray dem out, no fait.

Smerk. *That may not be so hard; but for Transubstantiation, I can*
never beleive it. 240

Priest. *Phaat dosht not beleive de Cooncel of Trent Joy? dou vilt*
be damn'd indeed, and de Devil take me, if dou dosht not beleive it.
I vill tell you phaat vill I say to you, a Cooncel is infalible; and I tell
you, de Cardinals are infalible too, upon occaasion, and dey are damn'd
Heretick Dogs, by my shoulvaation, dat do not beleive every oord 245
dey vill speak indeed.

Smerk. *I feel a flame within me, oh Love, Love, wether wilt thou*
carry me?

Priest. *Art thou in love Joy? by my shoule dou dosht Comitt*
fornicaation, I vill tell you it is a veniall Sinn, and I vill after be 250
absolveing you for it: but if dou dosh Comitt Marrage, it is mortall,
and dou vilt be damn'd and bee fait and trot. I predee now vill dou
fornicate and not Marry: for my shaake now vilt dou fornicate.

Smerk. *Sure I am bewitch'd.*

Priest. *Bewitch'd in love, Aboo! boo! I'le tell you now, you* 255
*must taake de Womans * Shoe dat dou dosht Love sho, and* * Vide Scot.
dou must maak a Jaakes of it, dat is to shay, dou must lay a Discovery &c.
Sirreverence, and be in it, and it will maake cure upon dee.

Smerk. *Oh the Witch! the Witch! Mal. Spencer, I am struck in my*

Bowels, take/ her away, there, oh! I have a Thousand Needles in H2^r
me, take her away, *Mal. Spencer*.

Priest. Phaare is shee, *Mal. Spencer. Exercizo te Conjuro te in*
Nomine, &c. He mutters and Crosses himself.

Smerk. Oh, I have a Million of Needles Pricking my Bowels.

Priest. I vill, set up a hubub for dee, help! help! who is dere? 265
help, Aboo, boo, boo.

Enter Sir. Jeffery, and Lady, and Susan.

Smerk. Oh Needles! Needles! Take away *Mal. Spencer*, take her
away.

Sir. Jeff. He is bewitch'd, some Witch has gotten his Image, and 270
is tormenting it.

Priest. Hold him, and I vill taak some course vid him, he is possess'd,
or obsess'd, I vill touch him vid some Relicks.

Susan. Oh, good Sir, help him, what shall I do for him?

La. Sha. Get some Lead melted (and holding over his body) 275
power it into a Poring full of Water, and if there appear any image upon
the Lead, then he is bewitch'd.

This experiment is to be found in Mal. Mallific.

Priest. Peash, I shay, here is shome of St. *Phaatricks* own Whisker,
and some of the Snuff he did use to taak, dat did hang upon his Beard; 280
here is a Tooth of St. *Winifred*, indeed, here is a Corn from de Toe
of St. *Ignatius*, and here is de paring of his Nails too.

He rubs him with these Relicks.

Smerk. Oh worse, worse, take her away.

Priest. By my shoule it is a very strong Devil, I vill try some 285
more, here is St. *Caaterine* de Virgins Wedding-Ring, here is one of St.
Bridgets Nipples of her Tuggs, by my shoule, here is some of de sweat
of St. *Francis*, and here is a piece of St. *Laurence's* Gridiron, dese vill
make Cure upon any shickness, if it be not ones lasht shickness.

Susan. What will become of me, I have poyson'd him, I shall lose 290
my Lover, and be hang'd into the bargain.

Smerk. Oh! I dye, I dye, oh, oh.

Priest. By my shoule it is a very strong Devil, a very aable Devil, I
vill run and fetch shome Holy-vater. *Ex. Priest.*

Susan. Look up, dear Sir, speak to me, ah woes me, Mr. *Smerk*, 295
Mr. *Smerk*.

Sir Jeff. This *Irish*-man is a Gallant man about Witches, he out-does
me.

La. Sha. But I do not know what to think of his Popish way, his
Words, his Charms, and Holy Water, and Relicks, methinks he is 300
guilty of Witchcraft too, and you should send him to Goal for it.

Smerk. Oh! oh!

Enter Priest with a Bottle of Holy-water.

Priest. Now, I varrant you Joy, I vill do de Devil's business for him,
now I have dis Holy-Vater. *The Bottle flies out of his hand.* 305
Phaat is de matter now? phare is dis Devil dat does taak my
Holy-Vater from me? He is afraid of it; I shee my bottle, but I do not
shee de Devil does taake it. I vill Catch it from him.

The Bottle, as he reaches at it, flyes from him.

Sir Jeff. This is wonderful!/H2^v

La. Sha. Most amazing!

Priest. *Conjuro te malum demonem, Conjuro te pessime in Spiritum redde mihi meum (dic Latine)* Bottle, phaath vill I do? It is gone.

It flyes quite away.

La. Sha. 'Tis strange: You se he does not fear holy-water. 315

Priest. I tell you phaath is de matter, by my Shoule he vill touch de Bottle, because daat is not Consecrate; but, by my fait, he will not meddle vid de Vater. I vill fetch shome, I have in a Baashon.

He runs out and fetches a Bason of Water.

Susan. He lyes as if he were a Sleep. 320

Smerk. Oh! I begin to have some ease.

Priest. I did never meet vid a Devil dat did Cosht so much Laabour before.

He throws Water in Smerks Face.

Exerciso te Demonem fuge, fuge, Exerciso te, per Melchesideck, per Bethlehem Gabor, per omne quod Exit in um seu Graecum sive 325
Latinum.

Smerk. I am much better now, and the Witch is gone.

Susan. Good Sir retire to your Chamber, I will fetch some Cordials.

Smerk. Sweet beautiful Creature! How I am Enamour'd with thee!
Thy beauty dazles like the Sun in his *Meridian*. 330

Sir Jeff. Beauty, Enamoured! Why he seems distracted still; lead him to his Chamber, and let him rest.

Priest. Now Joy, dosht dou shee, I have maade a Miracle by my shoule. Phen vill I shee one of your Church maake a Miracle, hoh? by

my Shoulevaation dey cannot maake Miracles out of de Caatolick Church, I tell you now, hoh. 335

Mother Demdike enters invisible to them and boxes the Priest.

Phaat is de matter now, ah? by my shoule shomething does cuff upon my faash, an bee, *Exerciso te in nomine, nomine*, by my shoule Saatan, I vill pelt dee vid Holy-Vater indeed; he is Angry dat I did make a Miracle. 340

Mother Demdike gets behind him, and Kicks and Beats him.

La. Sha. What is this, I hear the blows, and see nothing.

Sir Jeff. So do I, I am frightened and amazed, lets fly.

Ex. Sir Jeff. and La. 345

Priest. Oh, oh, vat is dis for Joy, oh, all my Holy-Vater is gone, I must fly.

He mutters and Crosses himself, and the Witch beats him out.

Enter Belfort and Isabella.

Bell. All this day have I watched for this opertunity, let me improve it now. Consider, Madam, my Extream Love to you, and your own hatred to that Fool, for whom you are designed to morrow. 350

Isab. My consent is to be had first.

Bell. Your Fathers resentment of your refusal, may put you out of all possibillity of making me happy, or providing for your own Content. 355

Isab. To Marry one against his Consent is a Crime hee'l ne're forgive.

Bell. Though his Engagement to Sir *Jeffery* would make him Refuse his Consent beforehand: He is too reasonable a man to be troubled

afterwards, at your Marrying to a better Estate, and to one that loves 360
 more than he can tell you: I have not words for it./ **H3^r**

Isab. Though I must Confess you may deserve much better, would
 you not Imagine I were very forward to receive you upon so short
 an Acquaintance.

Bell. Would I had a Casement in my Breast. Make me not, by 365
 your delay, the miserablest wretch on Earth. (Which I shall ever be
 without you) think quickly Madam, you have not time to Consider long, I
 lay my self at your Feet, to be for ever made happy or miserable by you.

Isab. How shall I be sure you'l not deceive me? These hasty vows,
 like Angry words, Seldom shoes the Heart. 370

Bell. By all the Powers of Heaven and Earth.

Isab. Hold, Swear not, I had better take a man of honour at his Word.

Bell. And may Heaven throw its Curses on me when I break it; my
 Chaplin's in the House, and passes for my valet de Chambre. Will you
 for ever make me Happy Madam? 375

Isab. I'll trust your honour, and I'll make my self so; I throw my self
 upon you, use me nobly: now 'tis out.

Bell. Use yee, as I would use my Soul; my Honour, my Heart, my
 Life, my Liberty, and all I have is yours. There's not a man in all the
 World, that I can envy now, or wish to be. 380

Isab. Take care, we shall be spyed: The short time I have to resolve
 in, will, I hope, make you have a better Opinion of my modesty, than
 otherwise you would have occasion for.

Bell. Dearest! Sweetest of Creatures! my Joy distracts me, I cannot

385
speak to you.

Isab. For Heavens sake leave me, if you raise a Jealousy in the House
I am ruin'd, we'll meet soon.

Bell. Adieu my Life! my Soul! I am all obedience. *Exit.* Bellfort.

Enter Theodosia.

Isab. Oh my Dear, I am happy, all's out that pained me so; my 390
Lover knows I love him.

Theo. I have Confessed to my Ghostly Father too, and my Conscience
is at ease.

Isab. Mine received the news with more Joy, than he Could put in
Words. 395

Enter Sir Jeffery, Lady, and Sir Timothy.

Theo. And mine in rapture; I am the happiest Woman Living.

Isab. I'll not yeild to you at all in that.

Theo. There's no cause, I would not submit to you in, but this my Dear.

Isab. I will hold out in this cause while I have breath, I am happier 400
in my Choyce than all the World can make me.

Theo. Mine is the Hansomest, Wittiest, most accomplisht Gentleman-----

Isab. Mine is the beautifulest, sweetest, well-shap'd, well-bred,
wittiest Gentleman--

Sir Tim. That must be I, whom she means, for all my Quarrels 405
with her.

La. Sha. Peace, we shall hear more.

Theo. Little think our Fathers how happy we shall be to morrow.

Sir Jeff. What's that? Listen./ H3^v

Isab. (If no unlucky Accident should hinder us) we shall be farr 410
happier than they can Imagine.

Theo. How we have Cheated them all this while!

Isab. 'Slife they are behind us, stirr not. We have hidden our love
from them all this while.

La. Sha. Have you so? but we shall find it now. *aside* 415

Isab. Your Brother Little thinks I Love him so; For I have been Cross
and coy to him on purpose. I shall be the happiest Woman in him, I am
to have, that ever was.

Theo. I could wish your Brother lov'd me as well as mine does you.
For never Woman loved the man she was to Marry as I do him, I am 420
to have to morrow.

Sir Jeff. That's my best Daughter, thou wert ever a good Child, nay
blush not, all is out, we heard ye both.

Sir Tim. Ay, all is out, my pretty Dear dissembler: well, I protest
and vow, I am mightily obliged to you for your great love to me, and 425
good opinion of me.

La. Sha. I hope to morrow will be a happy day for both our families.

Enter Sir Edward, Bellfort and Doubty, and Musicians.

Oh **Sir Edward**, is not that strange I told you, I should not have beleived
it if I had not seen it. 430

Sir Edw. And pray give me the same liberty: But now wee'l have
some musick, that's good against inchantment, Sing me the Song I

Commanded you, and then wee'l have a dance before we go to bed.

Song

Enter *Priest*.

Priest. Hoh, 'tis a pretty Shong, but I vill shing a brave Cronan now,
dat is better I tell you. *He Sings.*

Sir Edw. 'Tis very fine, but sing me one Song more in three parts,
to sweeten our Ears, for all that. * Why what's * They gape and streyn,
the matter? you gape and make faces, and do but cannot sing, but
not sing, what's the matter, are you mad? make an ugly noise.

Priest. Doe you play, play I say, Oh they are bewitch'd, I vill shay
no more.

Sir Edw. Play I say.

Music. I can't, my Arms are on the sudden stiff as marble, I 445
cannot move them.

They hold up their bows, but cannot play. Exit. Priest.

Sir Edw. Sure this is roguery, and Confederacy.

Priest. *Conjuro te conjuro in nomine, &c.* *The Priest come in with Holy-*

Sir Edw. Hold, hold, prethee don't duck us all *Water and flings it*
we are not all bewitch'd. *upon them So long till they run out roaring.*

Priest. I tell you it ish good for you an bee, and vill defend you upon
occaasion.

Sir Jeff. Now you see, Sir, with your own Eyes; cannot you give

us a Receipt to make Holy-water? 455

Priest. A Resheit, aboo, boo, boo; by my Shoule he is a Foole. I
have maade/ two Hogsheads gra: and I vill have you vash all de **H4^r**
Rooms vid it, and de Devill vill not come upon de plaash by my
Shalvaation.

Bell. 'Tis a little odd; but however, I shall not fly from my Belief, 460
that every thing is done by Natural Causes, because I cannot presently
assign those Causes.

Sir Edw. You are in the right, we know not the powers of matter.

Doubt. When any thing unwonted happens, and we not see the
cause, we call it unnatural and miraculous. 465

Priest. By my Shoule you do talke like Heretick-Dogs, and Aathiests.

Sir Edw. Let us enquire farther about these Musicians.

Priest. I vill maake shome Miracles, and I think I vill be after
reconcileing dem indeed, oh dou damn'd vitch. *Ex. all but Priest.*
Now I doe shee dee I vill beat upon dee vid my *Mother Dick. rises up,*
Beads and Crucifix, oh, oh, shee is a damn'd *and boxes him, he strikes*
Protestant Heretick Vitch, daat is de reason *her with Beads, and she him*
she vill not fly, oh, oh, oh. *with her Staff, and beats him out.*

Ex. Priest.

Enter Tom Shacklehead, and Clod, in the Field.

Tom. Sha. Byr Lady 'tis meeghty strong Ale, Ay am well neegh
drunken, and my Nephew will bee stark wood, his Hawkes want their
Pidgeons aw this neeght.

Clod. Why what wouden yeow bee a Angee? Flesh, Ay ha getten de

Bridle byr Lady, Ayst ma some body carry mee, and bee my Titt too. 480

Tom. Sha. Thou'rt a strange Fillee (Horse I should say) why didst thou think thou wast a Titt when th' Bridle was on thee.

Clod. Ay marry, I know weel I am sure, I wott I was a Titt, a meere Titt.

Tom. Sha. Listen, there's a noise of women in the Ayr, it comes 485 towards us.

Clod. Ay by th' Mass, 'tis Witches.

Witches above. Here this way, no that way, make haste, follow the Dame, we shall be too late, 'tis time enough; away, away, away.

Tom. Sha. Wawnds and Flesh it is a flock of Witches byr Lady, 490 they come reeght ore head, I'st let fly at 'em, hah, be th' mass I ha mamed one, heres one has a wing brocken at least.

He shoots, M. Spencer shrieks, and falls down.

Clod. *M. Spencer* by th' mass.

M. Spen. O Rogues! I'le be revenged on you, Dogs, Villains, you 495 have broken my Arm.

Clod. I was made a Horse, a Titt by thee, by th' mass I'st be revenged o'thee.

He puts the Bridle upon her.

Horse, Horse, be thou to me.

And carry me where e're I flee.

500

He flies away upon her.

Tom. Sha. O'ds Flesh, what's this? I cannot believe my Sences; I mun walk home alone, but I'le charge my Peice again byr Lady, and the Hagg come agen I'st have t'other Shoot at 'em. *Ex. Tom. Shack./* H4^v

The Scene returns to Sir Edwards House.

Enter Bellfort and Doubty.

Bell. My Dear Friend, I am so transported with excess of Joy, it is become a pain, I cannot bear it.

Doubt. Dear *Bellfort!* I am in the same Case, but (if the hope transports us so) what will Enjoyment do? 510

Bell. My Blood is chill, and shivers when I think on't.

Doubt. One night with my Mistress would outweigh an Age of Slavery to come.

Bell. Rather than be without a nights Enjoyment of mine, I would be hang'd next morning: I am Impatient till they appear. 515

Doubt. They are Women of Honour, and will keep their Words; your Parson's ready, and three or four of our Servants for Witnesses.

Bell. He is so, 'twill be dispatch'd in half a quarter of an hour, all are retired to bed.

Enter Lady Shacklehead.

Doubt. Go in, yonders my Lady-Mother-in-Law coming, I must contrive a way to secure her: in, in.

Bell. I go.

Doubt. Death, that this old Fellow should be asleep already! she comes now to discover, what I know too well already. 525

La. Sha. He is there I'll swear, a punctual Gentleman, and a person of much honour; Sir, I am come according to your appointment; Sir *Jeffery* is fast.

Doubt. 'Tis before I expected, Madam, I thought to have left *Bellfort*

asleep, who is a Jealous man, and believes there is an Intrigue betwixt 530
your Ladiship and me.

La. Sha. I vow: ha, ha, ha, me! no, no; ha, ha, ha.

Doubt. Retire for a short time, and when I have secured him, I'll wait
on you; but let it be i'th' dark.

La. Sha. You speak like a Discreet and Worthy Person, remember 535
this Room, there's no body lies in it; I will stay there in the dark for
you. *Ex. Lady.*

Doubt. Your most humble Servant. Well, I will go to the Ladies
Chamber as if I mistook it for mine, and let them know this is the time.

Enter Tegue O Divelly.

Priest. Dere is shometimes de pretty Wenches, doe walke here in de
dark at night, and by my Shoulvaation if I doe catch one, I will be after
enjoying her Body: and fait and trot I have a great need too, it is a venial
Sin, and I do not care.

Doubt. Death, who is here? stay Ladies, here's the damn'd Priest 545
in the way.

Enter Doubty with a Candle./ II^r

Isab. Go you, wee'l follow by and by in the dark. *The Ladies retire,*
Doubty goes to his Chamber.

Enter Lady Shacklehead.

La. Sha. I hear one trampling, he is come already, sure *Bellfort* is
asleep; who is there?

Priest. By my Shoul it is a Womans speech, 'tis I; where are you?

by my fait I vill maak a Child upon her Body.

La. Sha. Mr. Doubty. 555

Priest. Ay, let me put a sweet Kish upon dy hand Joy, and now I vill Shalute dy Mout, and I vill embraash dy Body too indeed.

La. Sha. S'life, I am mistaken, this is the Irish Priest; his understanding is sure to betray him.

Priest. I predee now Joy be not nische, I vill maak shome good 560
sport vid dee indeed.

La. pulls her hand away, and flies.

Hoo now, phaare is dy hand now? oh, *Enter Mother Dickenson and*
Here it is by my Shoule. *puts her hand into the Priests.*

I vill use dee braavely upon occaasion, I vill tell you, predee kish me upon
my Faash now, it is a braave kish indeed. *The Witch kisses him.*

By my Shoul dou art very handsome, I doe know it, dough I cannot shee
dee. I predee now retire vid me, aboo, aboo, by my Shoule dis is a
Gaalant occaasion, come Joy.

Ex. Priest and Witch. Enter Lady.

La Sha. What's the meaning of this? he talked to some Woman, 570
and kissed her too, and is retired into the Chamber I was in.

Isab. Every thing is quiet, I hear no noise. *Enter Isab. and Theo.*

Theo. Nor I, this is the happy time.

La. Sha. This must be he; who's there?

Theo. S'life! this is my Mothers voice, retire softly. 575

Isab. Oh Misfortune! What makes her here? we are undone if she
discovers us.

La. Sha. Whose there I say? will you not answer? what can this

mean? 'tis not a Wench I hope for *Doubty*, and then I care not.

Isab. and Theo. retire. 580

Enter Priest and Witch.

I am impatient till he comes; ha, whom have we here? I am sure this is not he, he does not come that way.

Priest. By my shoul Joy, dou art a Gaalant peece of Flesh, a braave Bedfellow, phoo art dou? 585

Dicken. One that loves you dearly.

Priest. Phaath vill I doe to shee dy faash I wonder? Oh, here is a light approaching unto us.

La. Sha. Who's this with a light? I must fly. *Ex. La. Sha./* 11^v

Enter Susan with a Candle.

Priest. Now I vill shee dy faash.

Susan. O, Sir, are you there? I am going to Mr. *Smerk* with this Caudle poor man.

Priest. O phaath have I done? Oh! de Vich! de Vich! *The Witch sinks,*

Susan. Oh! the Witch! the Witch! *she lets fall the Cawdle and*

Priest. By my Shoule I have had *Candle, and runs away shrieking.*

communicaation and Copulaation too vid a Succubus; Oh! phaath vill I do! phaath vill I do! by my fait and trot, I did tought shee had been a braave and gaallant Lady, and bee, oh! oh! *Ex. Priest.*

Enter Lady Shacklehead.

La. Sha. What shriek was that? hah! here's nobody, sure all's clear now!

Enter Isabella, Theodosia.

Isab. I heard a shriek, this is the time to venture, they are frighted out of the Gallery, and all's clear now. 605

Theo. Let's venture; we shall have people stirring very early this morning to prepare for the Wedding else.

La. Sha. Ha! who's that? I am terribly afraid: *Isab. and Theo. creep*
Heaven! what's this! the Chamber door open'd, and *softly into Bellforts*
I saw a woman or two go in, I am enraged, I'll *and Doubty's Chamber.*
disturb 'em.

Isabella, Theodosia, Bellfort, Doubty disguis'd, Parson and
Servants in the Chamber.

Isab. You see we are women of words, and women of courage too, that dare venture upon this dreadful business. 615

Bell. Welcom, more welcom than all the Treasures of the Sea and Land.

Doubt. More welcom than a Thousand Angels.

Theo. Death! we are undone, one knocks. *La. Shack. knocks.*

Bell. Curse on 'em; keep the door fast.

La. Sha. Gentlemen open the door for Heavens sake, quickly. 620

Isab. Open it, we are ruined else; wee'l into the Bed, you know what you have to do. *They cover themselves. Enter La. Shacklehead.*

La. Sha. Gentlemen, the House is alarm'd with Witches, and I saw two come into this Chamber, and come to give you notice.

Bell. Here are none but whom you see. 625

Doubt. They come invisibly then; for we had our eyes on the door.

La. Sha. Are they not about the Bed somewhere? Let's search.

Bell. There are no Witches there, I can assure you.

La. Sha. Look a little, I warrant you. *Sir Jeffery knocks without.*

Sir Jeff. Open the door quickly, quickly, the Witches are there. 630

La. Sha. Oh! my Husband, I am ruin'd if he sees me here.

Doubt. Put out the Candles, lye down before *He enters, and stumbles*
the door. { *upon the Servant./* 12^r

Sir Jeff. Oh! Oh! I have broken my knees; this is the Witches doing:
I have lost my Wife too: lights, lights there. 635

La. Sha. I'll not stay here. *She creeps out softly.*

Isab. Here's no staying for us.

Theo. Quickly, go by the Wall. *They steal on.*

Sir Jeff. For Heavens sake let's into the Gallery and call for lights.

Bell. A Curse upon this Fellow and all ill luck. 640

Doubt. Hell take him, the Ladies are gone too.

A C T. V.

Enter Bellfort and Doubty.

Bell. What unfortunate disapointments have we met with!

Doubt. All ill luck has conspired against us this night.

Bell. We have been near being discover'd, which would have ruin'd us.

Doubt. And we have but this night to do our business in; if we 5
dispatch not this affair now, all will come out to morrow.

Bell. I tremble to think on't; sure the surprise the Ladies were in before, has frighted 'em from attempting again.

Doubt. I rather think that they have met with people, in the Gallery, that have prevented 'em. 10

Bell. Now I reflect, I am apt to think so too; for they seem to be very hearty in this matter. Once more go to their Chamber.

Doubt. Go you in then to ours. *Bell. goes in.*

Enter Lady Shacklehead.

La. Sha. Hold, Mr. *Doubty.* 15

Doubt. A Curse on all damn'd luck, is she here? *Aside.*
Sweet Madam, is it you! I have been watching, for *Bellfort's* sleeping ever since.

La. Sha. I venture hard, since Sir *Jeffery* miss'd me out of Bed, I had much a-do to fasten an excuse upon him. 20

Doubt. I am so affraid of *Bellforts* coming, Madam, he was here but

even now: The hazard of your honour puts me in an Agony.

La. Sha. O dear Sir, put out the Candle, and he can never discover any thing; besides, we will retire into yon Room.

Doubt. Death, what shall I do now. *She puts out the Candle.* 25

La. Sha. And since it is dark, and you cannot see my Blushes, I must tell you, you are a very ill guesser; for I my self was the person I discrib'd.

Doubt. Oh Madam! you raille me, I will never believe it while I live; it is impossible.

La. Sha. I'll swear 'tis true: Let us withdraw into that Room, or 30
we shall be dis/cover'd. Oh Heaven, I am undone, my Husband with 12^v
a light! run into your Chamber.

Doubt. 'Tis a happy deliverance. *Aside.* *Ex. Doubty.*

La. Sha. I'll counterfeit walking in my sleep.

Enter Sir Jeffery with a Light.

Sir Jeff. Where is this Wife of mine? She told me she fell asleep in the Closet, at her Prayers, when I mist her before; and I found her there at my coming back to my Chamber: But now she is not there I am sure. Ha! here she is. Ha, what is she blind! she takes no notice of me! how gingerly she treads! 40

La. Sha. Oh! stand off---who's that would kill my dear Sir *Jeffery*? stand off I say.

Sir Jeff. Oh Lord, kill me! where! ha! here's nobody.

La. Sha. Oh! the Witch, the Witch, oh she pulls the cloaths off me. Hold me, dear Sir *Jeffery*, hold me. 45

Sir Jeff. On my Conscience and Soul she walks in her sleep.

La. Sha. Oh, all the Cloaths are off, cover me, oh I am so cold!

Sir Jeff. Good lack a day, it is so! my Dear, my Lady.

La. Sha. Hah, hah. *She opens her eyes and shrieks.*

Sir Jeff. Wake I say, wake. 50

La. Sha. Ah.

Sir Jeff. 'Tis I my dear.

La. Sha. Oh Heav'n! Sir Jeffery, where am I?

Sir Jeff. Here in the Gallery.

La. Sha. Oh! how came I here? 55

Sir Jeff. Why, thou didst walk in thy sleep; good lack a day, I never saw the like.

La. Sha. In my sleep say you! oh Heav'n! I have catcht my death.
Let's to Bed, and tell me the story there.

Sir Jeff. Come on. Ha, ha, ha, this is such a jest! walk in your 60
sleep! gods-niggs, I shall so laugh at this in the morning.

La. Sha. This is a happy come off. *Aside*

Enter Isabella and Theodosia.

Isab. If we do not get into this Chamber suddenly, we are undone: They
are up in the Offices already. 65

Theo. Never have adventures been so often disapointed, in so short a
time.

Isab. There's no body in the Gallery now, we may go.

Theo. Hast then, and let us fly thither.

Isab. } Ah, what's this? { *Just as they are entering, Chaplain
and Susan enter with a Candle.*

Theo.

Susan. Oh! the Witches, the Witches.

Smerk. Oh mercy upon us, where is this Candle?

So let me tell you, 'Twas no Witch; they were the two young Ladies, 75
that frighted my dear beautiful Love so; and I'll acquaint their Parents
with it I'll assure you.

Susan. This is strange, what could they have to do at this time o'th'
night! / 13^r

Smerk. I know not. But I well know what I have to do. I am 80
inflam'd beyond all measure, with thy heavenly beauty.

Susan. Alas, my beauty is but moderate; yet none of the worst, I must
needs say.

Smerk. 'Tis blasphemy to say so; your eyes are bright like two Twin-
Stars; your Face is an Ocean of beauty; and your Nose a Rock arising 85
from it, on which my heart did split: Nothing but Ruby and Pearl is
about thee; I must blazon thee by Jewels, thy beauty is of a Noble rank.

Susan. Good lack, what fine language is this! well, 'tis a rare thing
to be a Schollar.

Smerk. 'Tis a miracle I should not think her handsome before this 90
day; she is an Angel! *Isabella* is a Dowdy to her. You have an unexhausted
mine of beauty. Dear Mrs *Susan* cast thy Smiles upon me, and let me
labour in thy Quarry: Love makes me Eloquent and Allegorical.

Susan. Sweet Sir, you oblige me very much by your fine Language;

but I vow I understand it not: yet methinks it goes very prettily. 95

Smerk. I will unfold my heart unto thee; let me approach thy lip, Oh fragrant! fragrant! *Arabia felix* is upon this lip.

Susan. Ha! upon my lip, what's that? I have nothing, I have no pimple, nor any thing upon my lip, not I.

Smerk. Sweet Innocence--- I will be plain; I am inflam'd within, 100
and would enjoy thy lovely Body in sweet dalliance.

Susan. How Sir! do you pretend to be a Divine, and would commit this sin! know, I will preserve my Honour and my Conscience.

Smerk. Conscience? why so you shall, as long as our minds are united. The Casuists will tell you, it is a Marriage in *foro Conscientiae*; and 105
besides, the Church of *Rome* allows Fornication: And truly it is much practis'd in our Church too. Let us retire, come, come.

Susan. Stand off, I defie you: your Casuists are Knaves, and you are a Papist, you are a foul voluptuous Swine, and I will never smile on you more. Farewell. 110

Smerk. Hold, hold, Dear, Beautious Creature, I am at thy mercy: Must I marry then? speak. Prethee spare me that, and I'll do any thing.

Susan. Stand off, I scorn thy Love; thou art a pitious Fellow.

Smerk. Dear Mrs. *Susan* hear me; let us but do the thing, and then I'll marry thee. 115

Susan. I'll see thee hang'd e're I'll trust thee, or e're a Whoremaster of you all.

No, I have been serv'd that trick too often already, I thank you. *Aside.*

Smerk. Must I then Marry?

Enter Isabella and Theodosia disguised, with Vizors like Witches.

Isab. Yonders the Chaplin and *Susan*; But this disguise will fright 'em.

Theo. Let's on, we must venture.

Susan. Oh! the Witches, the Witches.

Smerk. Oh! fly, fly. *Ex. Susan and Chaplin./* 13^v

Enter Bellfort and Doubty.

Bell. What shriek was that?

Doubt. We have been several times alarm'd with these Noises.

Bell. Here's nothing but madness and confusion in this Family.

Isab. Heav'n! who are these whispering?

Doubt. Who's this I have hold on, heav'n grant it be not my Lady? 130

Theo. 'Tis I, 'tis *Theodosia*.

Doubt. 'Tis lucky---where is your fair Companion?

Theo. Here.

Doubt. And here's my Friend----

Bell. A thousand Blessings on you. 135

Priest. Phoo are dese?

Enter Priest with a Candle.

Bell. Heav'n what's this, the damn'd Priest? These disguises will serve our turn yet: oh, Sir we are haunted with Witches here, run in quickly for some Holy-water. 140

Priest. I vill, I vill, let me alone. *Ex. Priest.*

Bell. Now in, in quickly. *Ex. Bell. Doubt. Isab. and Theo.*

Enter Priest with Holy-water.

Priest. Phaar is dese Vitches? phaar are dey? hah, dey are Wanisht

for feare of me, I vill put dish down in dis plaash for my defence; 145
 what vill I do now? I have maade Fornicaation vid dis Vitch or Succubus
 indeed; when I do go home, I vill be after being absolv'd for it, and den
 I vill be as Innocent as de child unborne by my Shoule. I have hang'd
 my self all round vid reliques indeed, and de Sprights and de Vitches
 cannot hurt me fait and trot.--- 150

Enter Mother Dickenson.

Dicken. My Dear, I come to visit thee again.

Priest. Phaat is here, de Vitch agen does come to haunt me, *Benidicite*,
 out upon dee dou damn'd Vitch, vat dosht dou come upon me for? I defy
 dee, a plaague taak dee indeed. 155

Dicken. I am no Witch, I am a poor Innocent woman, and a Tenant
 of Sir *Edwards*, and one that loves you dearly.

Priest. Dou plaagy Vitch, let me come unto my holy vater, and I vill
 pay dee off indeed; hoh, by my shoulvaation 'tis all flown away---oh dou
 damn'd Vitch, I vill hang dee indeed. 160

Dicken. Pretdee be kinder, my Dear, and kiss me.

Priest. Out, out, kiss dee---a plaague taake dee Joy, stand off upon me,
 by my shoulvaation, I vill kiss de dogs Arse shaving dy presence, before
 I vill be after kishing dee.

Dicken. Be not so unkind to thy own Dear. Thou didst promise 165
 me Marriage, thou know'st, and I come to claim thee for my Husband./14^r

Priest. Aboo, boo, boo, Marriage, Vat vill I Marry vid a Vitch, by
 my shoule---*Conjuro te, fuge, fuge.*

Dicken. Do not think to put me off with your Latine; for do you

hear Sir, you promised me Marriage, and I will have you. 170

Priest. Oh phaate vill I do? Vat vill I do?

Dicken. This Morning I will Marry you, I'll stay no longer, you are mine.

Priest. By my shoule Joy I vill tell you, I am a Romish Priest, and I cannot Maarry. What would you have now? 175

Dicken. You shall turn Protestant then, for I will have you.

Priest. By St. *Paatrick* phaate does she say? Oh damn'd Protestant Vitch. I vill speak shivilly, Madam, I vill tell dee now, if dou vill repair unto dine own House, by my shoulwaation I vill come unto dee to morrow, and I vill give dee satisfaaaction indeed. 180

Aside, As soon as she does get home, fait and trot I vill bring de Constable, and hang her indeed.

Dicken. I'll not be put off, I'll have you now. *She lays hold on him.*

Priest. By my Shoul I vill not go, I vill hang dee for a Vitch; and now I do apprehend dee upon daate. Help, help. 185

Enter Tom. Sha. and Clod.

I have taaken a Vitch indeed: Help, help.

Dicken. I am your Wife.

Priest. Help, help, I have taaken a Vitch.

Tom. Sha. Ha! what's here? one of the Witches by th' Mess. 190

Priest. Ay, by my Shoule Joy, I have taaken her.

Tom. Sha. Nay, byr Lady, whoo has taken yeow by yeowr leave.

Clod. We han taken a Witch too; lay hawd on her.

Dicken. Deber, Deber, little Martin, little Martin, where art thou

little Master? where are thou little Master? 195

Priest. Dost dou mutter? By my shoule I vill hang dee Joy; a plaague taak dee indeed.

Dicken. Thou art a Popish Priest, and I will hang thee.

Priest. I am Innocent as the Child unborn, I vill taak de Oades, and bee--- 200

Dicken. Marmot, Mamilion, Rouncy, Puckling, little Master, have you left me all?

Clod. We han got another Witch, who's strongly gaurded and Watched i'th stabo.

Tom. Sha. Come let's hale her thether: We cou'd not get into the hawse till naw, we came whoame so late at night. 205

Priest. Come let us taake de Vitch away: I vill hang dee Joy---a plaague taake dee fait.

Dicken. Am I o'retaken then---I am Innocent, I am Innocent.

Tom. Sha. Let us carry her thether, come along. 210

Priest. Pull her away---we will be after hanging of you Fait and Trot. *Ex./* 14^v

Enter Sir *Timothy*, and *Servant*, with a Candle.

Sir Tim. I could not rest to night for the Joy of being Married to day: 'Tis a pretty Rogue---she's somewhat Cross-- but I warrant her she will love me, when she has tryed me once. 215

Serv. Why would you rise so soon? 'Tis not day yet.

Sir Tim. 'Tis no matter, I cannot sleep man, I am to be Married Sirrah.

Serv. Ay, and therefore you should have slept now, that you might watch the better at night: For 'twill be uncivil to sleep much upon your Wedding Night. 220

Sir Tim. Uncivil, ay that it will---very uncivil: I wont sleep a wink. call my new Brother-in-Law: Oh here he is, he can't sleep neither.

Enter Hartford, and his Man with a Candle.

Yo. Har. Set down the Candle; and go bid the Groom get the Horses ready, I must away to the Powts.

Sir Tim. Oh Brother, good morrow to you; what a Devil's this--- what booted! are you taking a Journey upon your wedding day?

Yo. Har. No, but I will not lose my Hawking this Morning; I will come back time enough to be Married Brother. 230

Sir Tim. Well, breeding's a fine thing--this is a strange ill-bred Fellow! what Hawk upon your Wedding day! I have other game to fly at--Oh how I long for night---why my Sister will think you care not for her. 235

Yo. Har. *aside*, No more--I don't very much! a pox on Marrying, I love a Hawk, and a Dog, and a Horse, better than all the Women in the World. [*To him.* Why I can Hawk and Marry too: She shall see I love her: For I will leave off Hawking before Ten a Clock. *Enter Servant.*

Serv. Sir, I cannot come at the Horses, for the People have taken a brace of Witches, and they are in the stable under a strong guard, that will let no body come at 'em. 240

Yo. Har. Uds flesh, I shall have my Horses bewitch'd, and lose 500 Pounds worth of Horse Flesh.

Sir Tim. No, no, they can do no hurt--when they are taken the Devil leaves 'em--Let's go see 'em--- 245

Yo. Har. What shall we do? *Their men taking up the Candles, two Spirits fly away with 'em.*

Sir Tim. Let us stand up close against the Wall.

Yo. Har. Listen, here are the Witches, what will become of us? 250
 Enter Isabella, Theodosia, Bellfort and Doubty.

Bell. A Thousand blessings light on thee my Dear Pretty Witch.

Sir Tim. O Lord! there's the Devil too Courting of a Witch.

Doubt. This is the first Night I ever liv'd, thou Dearest, Sweetest Creature. 255

Yo. Har. Oh! sweet quoth a, that's more than I can say of my self at this time./ K1^r

Isab. We will go and be decently prepared for the Wedding that's Expected.

Theo. Not a word of discovery till the last; creep by the Wall. 260
 Ha--who's here!

Isab. Where?

Yo. Har. Oh good Devil don't hurt us, we are your humble servants.

Bell. In. in quickly---- *Ex. Bellfort and Doubty.*

Sir Tim. Lights, Lights, Help, Help, Murder, Murder, Oh good Devil don't hurt me; I am a Whoremaster. 265

Yo. Har. And I am a Drunkard; Help, Help, Murder. *Ex. Ladies.*

Enter Tom. Shacklehead with a Candle, and Tegue O Divelyly.

Tom. Sha. What's the Matter? *Thunder softly here.*

Priest. Phaas is de matter Joy? 270

Sir Tim. O Nuncle! here have been Devils and Witches: They have flown away with our Candles, and put us in fear of our lives.

Thunder and Lighten.

Tom. Sha. Here's a great Storm Arising----what can be the matter! the Hags are at Warck by'r Lady, and they come to me by'th' mass, 275 I ha gotten my brawd Sward: Ayst mow 'em down, ged faith will I.

Priest. Be not affraid, I vill taake a Caare, and I vill conjure down this Tempest fait an bee. *Thunders.*

Tom. Sha. Flesh that Thunder Clap shook the hawse, Candle burns blew too. 280

Sir Tim. Death, it goes out, what will become of us?

Tom. Sha. An the Witches come, by'r Lady Ayst mow 'em down with my brawd Sward I warrant o'---I have shot one Witch flying to Neeght already.

Enter M. Hargrave, M. Madge, and two Witches more, they mew and spit like Cats, and fly at 'em, and scratch 'em.

Yo. Har. What's this! we are set upon by Cats.

Sir Tim. They are Witches in the shape of Cats, what shall we do?

Priest. Phaas will I do? Cat, Cat, Cat, Oh, oh.

Conjuro vos fugite, fugite. Cacodaemones, Cats, Cats. They Scratch all their Faces till the Blood runs about 'em.

Tom. Sha. Have at ye all, I ha *He cuts at them.*
Mauld some of 'em by'th' mass, they
are fled, but I am plagueily scratcht. } *The Witches screek and run away.*

Priest. Dey ware affraid of my Charmes, and de sign of de Cross 295
did maake dem fly---but dey have scratcht a great deale upon my faash
for all daat.

Yo. Har. Mine is all of a gore blood.

Sir Tim. And mine too---that these damn'd Witches should disfigure
my Countenance upon my Wedding day. 300

Yo. Har. O Lord, what a Tempest's this? *Thunder./* K1^v

Enter Sir Jeffery with a Light.

Sir Jeff. Heaven! What a Storm is this! The Witches and all their Imps
are at work. Who are these? hah!----your Faces are all bloody.

Sir Tim. We have been frighted out of our Wits; we have been 305
assaulted by Witches in the shape of Cats, and they have scratcht us
most ruefully.

Priest. But I did fright dem away, by my Shoule.

Sir Jeff. Why you are as much mauld as any one, nay, they are at
work---I never remember such Thunder and Lightning; bid 'em ring 310
out all the Bells at the Church.

Priest. I vill * Baptize all your Bells for you * *Wier: praest. Daem. lib. I.*
Joy, and then they vill *p. 43. and 44. shows, that it is the opinion of Papists,*
stop the Tempest indeed, *that Baptized Bells will drive away Tempests, see also*
and not before; I tell you, oh, *Guacc. compend. malificarum. lib. 3. cap. 6.*
Baptized Bells are braave things fait.

Tom. Sha. Flesh, Christen Bells!

Sir Tim. Yes, I believe the great Bell at *Oxford* was Christen'd *Tom.*

Yo. Har. And that at *Lincoln* has a Christen name too.

Priest. I tell de Joy, I vill carry de hosht and shome reliques 320
abroad, and we vill get a black Chicken and maak one of de Vitches
throw it into de Aire, and it vill maak stop upon de Tempest.

Sir Jeff. Why, all the Authors say, * *Nider in formicario* cites this from
* sacrificing a black Chicken so, will a Judge, who had it from the confession
raise a Tempest. of a Witch. *cap. 4.* 325

Tho. Sha. What's here a haund! uds Flesh, you see I have cut off a
haund of one of the Haggs.

Sir Jeff. Let's see, this is a lucky evidence; keep it and see what Witch
it will fit, and 'tis enough to hang her.

Priest. The Storm begins to stay; I did shay shome Aves, and part 330
of de Gospel of St. *John*, and in fine, *fugiat Tempestas*, and it does go
away upon it indeed.

Tho. Sha. We may trace her by her Blood.

Sir Tim. But hark you, What's the reason my Hawks wanted their
Pidgeons? uds bud I shall remember you for it; you think to live like 335
a Lubber here and do nothing.

Tom. Sha. Peace, I was drunken, peace good Sir *Timothy*, Ayst do no
more so.

Sir Jeff. Methinks all on a sudden the Storm is laid.

Enter Servant.

Serv. Sir, the Constable and the rest of us have taken the whole flock
of Witches: but they fell upon us like Cats first; but we have beaten 'em
into Witches, and now we have 'em fast.

Sir Jeff. So now, their Power's gone when they are taken, let's go
see 'em. 345

Yo. Har. I'll wash my face and away a Hawking, now the Storm's
over, 'tis broad day.

Sir Tim. I will call up *Sir Edwards* Musick, and wake the two Brides
with a Serenade this morning. *Ex. Omnia./* K2^r

Enter Sir Edward and his man with a Light.

Sir Edw. It has been a dreadful Storm, and strangely laid o'th' suddain,
this is a Joyful day to me: I am now in hopes to strengthen and preserve
my Family----my poor Daughter has the worst on't, but she is discreet;
and will mould *Sir Timothy* to what she pleases: he is good natur'd, and
he loves her, and his Estate's beyond Exception.--- Go call my Son 355
to me, bid him rise, 'tis day, put out the Candle now.

Ex. Servant.

This Son, I out of Duty must provide for; for there's a Duty from a Father
to make what he begets as happy as he can; and yet this Fool makes me
unhappy as he can: but that I call Philosophy to my aid, I could not 360
bear him.

Enter Young Hartford and Servant.

How now, your Face scratch't! what were you drunk last night, and have
been at Cuffs?

Yo. Har. No, *Sir Timothy*, I, and *Tegue O Dively*, and *Tom.* 365
Shacklehead were assaulted by Witches in the Shapes of Cats; and *Tom.*

Shacklehead has cut off one of the Cats hands; and all the Witches are taken, and are in the Stable under a strong Guard.

Sir Edw. What foolish wild story is this? you have been drunk in Ale, that makes such foggy Dreams. 370

Yo. Har. S'bud Sir, the story is true, you'l find it so.

Sir Edw. How now! what makes you booted upon your Wedding-day?

Yo. Har. Why, I am going a Hawking this morning, and I'le come home time enough to be marry'd.

Sir Edw. Thou most incorrigible Ass, whom no precept or 375
example can teach common sence to, that would have made thee full of Joy at thy approaching happiness; it would have fill'd thy mind, there could have been no room for any other object; to have a good Estate settled upon thee, and to be married to a woman of that Beauty, and that Wit and Wisdom, I have not known her equal, would have 380
transported any one but such a clod of Earth as thou art: thou art an excrement broken from me, not my Son.

Yo. Har. Why Sir, I am transported; but can't one be transported with Hawking too? I love it as I love my life, would you have a Gentleman neglect his sports? 385

Sir Edw. None but the vilest men will make their sports their business; their books, their friends, their kindred and their country should concern 'em: such drones serve not the ends of their Creation, and should be lopt of from the rest of men.

Yo. Har. A man had better dye than leave his sport; tell me of 390
books, I think theres nothing in 'em for my part; and for Musick I had

as live set in the stocks, as hear your fine songs; I love a Bagpipe well enough, but there's no Musick like a deep Mouth'd Hound.

Sir Edw. Thou most excessive blockhead, thou art enough to imbitter all my sweets; thou art a Wen belonging to me, and I shall do well to 395 cut thee off: but do you hear Fool,/ go and dress your self, and wait K2^v upon your Bride, or by Heaven I will disinherit you. This is the Critical day, on which your happiness or misery depends; Think on that.

Ex. Sir Edward.

Yo. Har. Was ever so devilish a Father to make one neglect 400 one's sport, because he's no sports-man himself; A Pox on Marrying, could not I Hawk and Marry too? well I am resolv'd I'll steal out after I am Marry'd.

Enter Sir *Timothy* and Musick.

Sir Tim. Come on: Place your selves just by her Chamber and 405 play---and sing that Song I love so well.

Song.

My Dear, my sweet, and most delicious Bride
Awake, and see thine own Dear waiting at thy Dore;
Surely she cannot sleep for thinking of me, poor Rogue. 410

Isabella above. { Who's this disturbs my rest! is it thou? I thought
'twas some Impertinent Coxcomb or other; dost thou
hear, carry away that scurvy Face from me as soon as
possibly thou canst.

Sir Tim. Well, you have a pleasant way with you, you'l never 415
leave your pretty humors, I see that.

Isab. Ha! Thou hast been scratching with Wenches, was not thy face
ugly enough, but thou must disfigure it more than Nature has done? one
would have thought that had don't enough.

Sir Tim. Faith thou art a pretty wag, Thou'lt never leave thy 420
Roguary; Wenches, why 'twas done by Witches, who in the shape of Cats,
had like to have kil'd us: your Brother, my Uncle, and the Irish man are
all as bad as I.

Isab. Prethee begon, and mend thy Face, I cannot bear it.

Sir Tim. Ay, ay, it's no matter, I'le come into thy Chamber, I 425
must be familiar with you-----

Isab. And I will be very free with you; you are a Nauseous Fool and
you shall never come into my Chamber. S life, would you begin your
Reign before you are Marry'd? no, I'le dominere now---begon.

Ex Isabella. 430

Sir Tim. Nay, faith I'le not leave you so, you little Cross Rogue you;
open the dore there, let me in, let me in I say.

Theodosia comes out in a Witches habit and a Vizor.

Theo. Who's that? Thou art my love, come into my arms.

Sir Tim. Oh the Witch! the Witch! help, help. 435

He runs out, Theodosia retires.

Enter Sir Jeffery, Lady, Tegue O Dively, Tom. Shacklehead,
Clod, and Sir Jefferies Clerk.

Sir Jeff. So, Now thou art come, my Dear, I'll dispatch the Witches,
they are all taken and Guarded in the stable: *Clod*, bid 'em bring 'em 440
all hither.

La. Sha. That's well, are they caught? let 'em come before us, we will
order 'em./ K3^r

Sir Jeff. I would do nothing without thee my Dear.

Priest. Here *Lady* Taake some ^{1.} Conjur'd shalt and put upon 445
dee and palme, and shome Holy-Wax daat I did bring for dish occaasion,
and de Witches will not hurt dy Laadyship.

La. Sha. Thank you Sir.

Priest. I did give dy Husband shome before Joy, but I will speak a word
unto you all, Let every one ^{2.} spit three times upon deir Boshomes, 450
and Cross demselves, it is braave upon dis occaasion.

Sir Jeff. It shall be done. *They all do it.*

Priest. Daat is very well now.
Let no Vitch ^{3.} touch no part about you, and let 'em come vid deir Arshes
before deir Faashes, phen dey come to Confession or Examinaation. 455
We have eye-biting Witches in *Eerland*, that kill vid deir Countenance.

Sir Jeff. This is a very Learned and Wise man.

^{1.} *Mall. Malif. Institor Springer*, Part 3. Quest 15. A caution to the Judges, *Secum de-ferant sal exorcizatum in Dominica die palmarum & herbas benedictas, Hae enim res insi-mul cum cera benedicta involuta & in collo deportata, &c. miram habent efficaciam,* K3^v

&c. [I have made my *Irish* man translate the *Latin* false on purpose. ² For spitting in their Bosoms, see *Tibullus, Eleg. 2. Ter Cano ter dictis despue carminibus.*] And in *Eleg. I. Despuit in molles & sibi quisq; sinus.* This *Theocritus* mentions, $\omega\varsigma \mu\eta \beta\alpha\sigma\kappa\alpha\nu\Theta\omega$ $\tau\rho\iota\varsigma \epsilon\varsigma \epsilon\mu\omicron\nu \epsilon\pi\tau\upsilon\sigma\alpha \kappa\omicron\lambda\pi\omicron\nu$, and several other Authors, particularly *Theophrastus libro de characterismis*, speaking of superstitious persons: $\mu\alpha\iota\nu\omicron\mu\epsilon\nu\omicron\nu \tau\epsilon \iota\delta\omega\nu \eta$ $\epsilon\pi\lambda\eta\pi\omicron\nu \phi\rho\iota\xi\alpha\varsigma \epsilon\iota\varsigma \kappa\omicron\lambda\pi\omicron\nu \pi\tau\upsilon\sigma\alpha\varsigma$, for they thought they that were mad, or had the Falling-sickness, were possessed with Devils. ³ *Mal. Mallif. part 3. quest. 15. Non permittant se ab ea tangi corporaliter. Id. Ibid. Et si comode fieri potest ipsa a tergo deorsum vertendo ad Judices & assessores introducatur.* ⁴ *Bodin* and several Authors mention this; but *Mal. Malef.* particularly Part 3. Quest. 15. p. 557. *Hoc enim pro certissimo signo, &c. quod etiamsi ad Lacrimandum conjurationibus hortetur aliqua & compellatur* (and the Inquisitors have an Office for this, as you will see in the *Flagellum daemonum per Fr. Jeron. Menguem.* in the 2. Tome of *Mal. Malef.*) *sed si Malefica existit Lachrymas emittere non potest, dabit quidem flebiles & ex sputo genas & oculos linire &c.* Having of Biggs and Teats all modern Witchmongers in *England* affirm. The cutting off the hand is an old story.

La. Sha. He is a great man indeed, we are nothing to him.

Priest. You vill shee now, now I will speak unto dem, here dey come;
I shay bring their Arshes before deir Faashes. 460

They enter with the Witches.

Tom. Sha. Bring 'em backward, thus.

Note: The Greek lettering in Shadwell's notes is very difficult to read, and this edition presents as closely as possible what appears in Q1. See "Notes" for accurate quotations. 2.4. Authors] Q2-4; Anthors, Q1.

Sir Jeff. You *Clod*, and you *Tom. Shacklehead* have sworn sufficiently against the Witch *Spencer*, and so has that Country Fellow.

M. Spen. I am an Innocent Woman, and they have broken my arm 465
with a shot, Rogues, Villains, Murderers.

Priest. Dey are angry, daat is a certain sign of a Vitch; and dey cannot cry, ⁴ daat is anoder shine; look to 'em dey doe not put spittle upon deir Faashes to maake beleife daat dey do weep: Yet *Bodin* dosh shay, daat a Vitch can cry three drops vid her right Eye, I tell you. 470

Sir Jeff. Have you searcht 'em all as I bid you Woman?

Woman. Yes an't please your Worship, and they have all great Biggs and Teates in many parts, except Mother *Madge*, and hers are but small ones.

La. Sha. It is enough, make their *Mittimus*, and send 'em all to 475
Goal.

I am Innocent, I am Innocent.

Witches. { Save my life, I am no Witch,

I am Innocent, save my life.

Priest. Ven dey do shay dey are Innocent, and deshire to shave 480
deir lives, 'tis a shertain shigne of a Vitch fait and trot.

Woman. Besides, this Woman *Margaret Demdike* by name, threatned to be revenged on me, and my Cow has been suckt dry ever since, and my Child has had fits.

Demd. She lies, she lies, I am Innocent. 485

Tom. Sha. This is she that had a hand cut off, it fits her to a hair.

Sir Jeff. 'Tis enough: 'Tis enough.

Harg. Must I be hang'd for having my hand cut off? I am Innocent,
I am Innocent.

Constab. Did not you say to my Wife you would be reveng'd on 490
me? and has not she been struck with pain in her rump-bone ever since?
and did not my Sow cast her farrow last Night?

Harg. You should send your Brother to Goal for cutting my
hand off.

Tom. Sha. What! for cutting a Cats hand off? you were a Cat 495
when I cut if off.

Tho. o G. An't please your Worship this Woman, Gamer
Dickenson, Who threped and threped, and aw to becaw'd me last Neeght
i'th' Lone, and who said he would be reveng'd on me; and this Morning
at four a Clock Butter would not come, nor the Ale warck a bit, who 500
has bewicht it.

Sir Jeff. I have heard enough, send 'em all to the Goal.

La. Sha. You must never give a Witch any Milk, Butter, Cheese, or
any thing that comes from the Cows.

Priest. Now dou damn'd Vitch, I will be after sheeing dee hang'd 505
indeed, I did taake her by my shoule----

Dicken. I am a poor Innocent Woman, I am abused, and I am his wife
an't please your worship: He had knowledg of me in a Room in the
Gallery, and did promise me Marriage.

Sir Jeff. Hah! what's this?

510

Priest. By my Shalvaation I am innocent as de Child unborn, I speak it before Heav'n, I did never make fornicaation in my life.

Aside. Vid my Nostrills: dere is a mental reservaation, I am too subtil for dem, indeed gra. *To them.* It is malice upon me.

La. Sha. There is something in this story, but I dare not speak of it.

Sir Jeff. I do believe you Mr. O *Dively*.

Dicken. Besides, he is a Popish Priest.

Priest. Aboo, boo, boo, a *Priest*, I vill taake de Oades Fait and trot; I did never taake Holy Orders since I was bore.

Aside. In *Jamaica*. Dere is anoder Mentall reservaation too; and 520
it is Lawful.

Constab. Indeed Sir, I have been told he is a Popish Priest, and has been at *Rome*.

Priest. I speak it in de presence of all de Saints, daat I never did see *Rome* in all my life, Vid de eyes of a Lyon. *Aside.* Dere was anoder 525
by my shoule.

Sir Jeff. Take away the Witches, there is their *Mittimus*, carry 'em all to *Lancaster*.

Witches. {I am Innocent, I am Innocent./ K4^r

Constab. Come on you Hags, now your Master the Devil has left 530
you. *Ex. Const. and Witches.*

Sir Jeff. Sir you must excuse me, I must give you the Oathes upon this Information.

Priest. And by my shoule Joy, I will taak dem and *twenty* or *thirty*

more Oades if dou dosht please indeed, I will take 'em all to serve 535
dee, Fait and Trot.

Sir Jeff. Come into the Hall, there's the Statute Book.

La. Sha. I will go in and see if the Brides be Ready.

Enter *Sir Edward, Bellfort and Doubty.*

Sir Edw. Gentlemen, This day I am to do the great Duty of a 540
Father in providing for the Settlement of my Children; this day we
will dedicate to Mirth, I hope you will partake with me in my Joy.

Bell. I should have had a greater share in any Joy that could affect so
worthy a man, had not your Daughter been the only Person, I ever saw,
whom I could have fixt my love upon; but I am unhappy that I had 545
not the honour to know you till it was to late.

Sir Edw. This had been a great honour to me, and my Daughter, and
I am sorry I did not know it sooner, and assure you it is some trouble
upon me.

Doubt. How like a Gentleman he takes it, but I have an Ass, Nay 550
two, to deal with.

Enter *Lady Shacklehead, and Isabella, and Theodosia.*

La. Sha. Good morrow Brother, our brace of Brides are ready, where
are the lusty Bridegrooms?

Sir Edw. Heav'n grant this may prove a happy day. 555

La. Sha. Mr. *Doubty*, was ever such an unlucky Night as we have had.

Doubt. 'Tis happy to me who was assur'd of the love of one, I love
much more than all the Joys on Earth.

La. Sha. Now you make me blush, I swear it is a little too much.

Bell. Ladies, I wish you much joy of this day. 560

Doubt. Much happiness to you.

Enter Sir *Jeffery*, and *Tegue O Dively*.

Sir Jeff. Brother, good morrow to you; This is a happy day, our families will soon be one: I have sent all the Witches to the Goal.

Sir Edw. Had you Evidence enough? 565

Sir Jeff. Ay, too much; this Gentleman was accused for being a Papist and a Priest, and I have given him the Oathes, and my Certificate, and on my Conscience he is a very good Protestant.

Priest. It is no matter, I did taak de Oades, and I am a very good Protestant upon occasion, Fait. 570

Sir Edw. *Say you so? between you and I, how many Sacraments are there?*

Priest. *How many? by my shoule dere are sheven; how many would dere be tink/ you Hoh? Aside. by my shoule I have a K4^v*
dispensaation, indeed I am too cunning for 'em fait I am. 575

Sir Edw. So here are the Bridegrooms.

Enter Sir *Timothy*, and *Yo. Hartfort, Servant*.

Sir Tim. Oh my Dear pretty Bride, let me kiss thy hand, how joyful am I, that I shall have my Dear within these arms! ah! now the little Rogue can smile upon me. 580

Yo. Har. Cousin good morrow to you, I am glad to see you, how do you do this Morning?

Theo. Never better.

Yo. Har. God be thanked, I am very glad on't.

Sir Edw. Is not the Parson come yet? 585

Serv. Yes Sir, he is very busy at his Breakfast in the buttry: And as soon as he has finisht his Pipe and his Tankard--he will wait on you: he has Marry'd one Cupple already, The *Chaplin* and Mrs. *Susan*.

Sir Edw. How!

Serv. 'Tis true. 590

Sir Edw. I am sorry for't, that *Chaplin* is a Rascal---I have found him out, and will turn him away-----

Enter another *Servant*.

Serv. Sir, here are some of your Tennants and Country men come to be merry with you, and have brought their Piper and desire to daunce 595 before you.

Enter several *Tennants*, and *Country Fellows*.

Tennants. We are come to wish your Worship, my Young Master and Lady Joy of this happy day.

Sir Edw. You are kindly welcom Neighbours, this is happiness 600 indeed, to see my Friends, and all my loving Neighbours thus about me.

All. Heavens bless your good Worship.

Sir Edw. These honest men are the strength and sinnews of our Country; such men as these are uncorrupted, and while they stand to us we fear no Papists, nor *French* invasion; this day we will be merry 605 together.

Clod. Ayst make bold to Daunce for joy.

Sir Edw. Prethee do-----

Clod Dances.

Go bid the Parson come in, we will dispatch this business here before
you all. 610

Isab. Hold, there needs no Parson.

Sir Edw. What say you?

Sir Jeff. How!

Isab. We are Marry'd already, and desire your blessing.

Sir Edw. It is impossible. *Bell. Doubt. Isab. and Theo. kneel.*

La. Sha. Heav'n! what's this I see?/ L1^r

Sir Jeff. Theives! Robbers! Murderers of my honour, I'll hang that
Fellow.

Sir Edw. What pageantry is this? explain your self.

Sir Tim. What a Devil do they mean now! 620

Bell. The truth is Sir, we are Marry'd; we found you Fathers were
too far engag'd to break off: Love forced us to this way, and nothing
else can be a fit excuse.

Doubt. We have designed this ever since last Summer, and any
other but a private way, had certainly prevented it. Let excess of 625
love excuse our fault, *Sir Jeffery*, I will exceed what settlement was made
upon your Daughter.

Bell. And I will, Sir, do the same Right to yours.

Sir Jeff. Flesh and Heart---I'll Murder her.

Doubt. Hold Sir, she is mine now; I beseech you moderate your 630
passion.

La. Sha. Oh vile Creature; I'll tear her Eyes out.

Doubt. Forbear good Madam: What cannot be redrest must be past by---

La. Sha. Thou worst of Theives, thou knowest I can ne're pass it by.

Sir Jeff. Sir *Edward*, you may do what you will, but I'll go in 635
and meditate revenge.

La. Sha. And I----- *Ex. Sir Jeffery and Lady.*

Sir Tim. Hold, hold me, I am bloody minded, and shall commit Murder
else; my honour, my honour, I must kill him, hold me fast, or I shall
kill him. 640

Yo. Har. For my part Cousin, I wish you Joy, for I am resolved to
hunt and hawk, and course as long as I live---

Sir Tim. Cruel Woman, I did not think you would have serv'd me
so; I shall run mad, and hang my self and walk.

Priest. Now phaar is de soleedity of all dish--- phy all ish paasht. 645
and what vil you say now? You must taak shome Consolaation unto
you---Dou must Fornicaate vid dy Moders Maid sharvants; and daat is
all one by my shoule.

Sir Edw. Hold, Gentlemen, who Marry'd you?

Bell. This Gentleman, who is under his gray Coat, my Parson. 650

Sir Edw. 'Tis something unhospitable.

Bell. I hope Sir, you'l not have cause to repent it; had there been any
other way for me to have escap't perpetual misery, I had not taken this.

Sir Edw. But you Sir have most Injur'd me.

Doubt. I beg a thousand pardons, Tho' I must have perisht if I 655
had not done it.

Theo. It is no injury Sir, I never could have lov'd your Son; we must
have been unhappy.

Isab. And I had been miserable with Sir *Timothy*.

Yo. Har. To say truth, I did not much care for her neither, I had 660
rather not marry.

Sir Edw. Eternal Blockhead! I will have other means to preserve
my Name: Gentlemen, you are men of ample Fortunes and worthy
Families-- Sir I wish you happiness with my Daughter, take her.

Bell. You have given me more than my own Father did, then life 665
and fortune.

Isab. You are the best of Fathers and of men.

Sir Edw. I will endeavour to appease Sir *Jeffery* and my *Lady*.

Doubt. You are Generous beyond expression Sir./ L1^v

Enter Chaplin and Susan.

Chaplin. Sir, I hope your Worship will pardon me, I am Marry'd
to Mrs. *Susan*.

Sir Edw. You are a Villain, that has made love to my Daughter, and
corrupted my Son.

Chaplin. Have they told all, I am ruin'd? good Sir, continue me 675
your Chaplin, and I will Do and Preach whatever you command me.

663. you] Q2-4; your Q1.

669. you] Q2-4; your Q1.

675. *Chaplin*] *Chap.* Q1-4. (i.e., *Smerk*)

Sir Edw. I'll not have a Divine with so flexible a Conscience, there shall be no such Vipers in my Family; I will take care you never shall have Orders. But she has serv'd me well, and I will give her a Farm of 40. *l. per annum* to Plow: Go Sir, it was an Office you were born to. 680

Priest. Did I not bid de Fornicaate? and dou didst Marry Joy; if dou hadst not maade Marriage, I would have maade dee a Catholick, and preferred dee to Saint *Omers*, *Dey should have bred dee for one of deir Witnesses fait.*

Enter a *Messenger.*

Mess. I must beg your pardon Sir, I have a warrant against this *Kelly*, *Alias Tegue O Divelly*---he is accus'd for being in the Plot.

Sir Edw. My house is no refuge for Traytors Sir.

Priest. Aboo, boo, boo! by my shalvaation dere is no Plot, and I vill not go vid you. Dou art a damn'd Fanaatick, if dou dosht shay dere 690 is a Plot. Dou art a Presbyterian Dogg.

Mess. No striving, come a long with me.

Priest. Phaats vil I do: I am Innocent as de Child dat is to be Born; and if they vill hang me, I vill be a shaint indeed. *My hanging Speech was made for me, long a go by de Jesuits, and I have it ready, and I vill 695 live and dy by it, by my shoule.*

Mess. Gentlemen, I charge you in the Kings Name assist me.

Sir Edw. Come Gentlemen, I wish you both the happiness you deserve.
How shallow is our foresight and our prudence!
Be ne're so wise, design what e're we will
There is a Fate that over-rules us still.

700

FINIS

L2^F

E P I L O G U E,

By Mrs. BARRY and TEGUE.

Mrs. Barry. *A Skilful Mistriss uses wondrous Art,
To keep a pevish crazy Lovers Heart.
His awkward Limbs forgetful of Delights,
Must be urg'd on by Tricks and Painful Nights:
Which the poor Creature is content to bear,* 5
*Fine Manteau's and new Petticoats to wear.
And Sirs, your sickly Appetites to raise,
The starving Players try a thousand ways.
You had a Spanish Fryer of Intrigue,
And now we have presented you a Tegue;* 10
*Which with much cost from Ireland we have got,
If he be dull, e'en hang him for the Plot.*

Tegue. *Now have a care, for by my Shoul Shalwaation.
Dish vill offend a Party in de Naation.*

Mrs. Barry. *They that are angry must be very Beasts,* 15
For all Religions laugh at foolish Priests.

Tegue. *By Creesh, I swear, de Poet has undone me,
Some simple Tory vill maake beat upon me.*

Mrs. Barry. *Good Protestants, I hope you will not see,
A Martyr made of our poor Tony Leigh.* 20
*Our Popes and Fryers on one side offend,
And yet alas the City's not our Friend:*

*The City neither like us nor our Wit,
 They say their Wives learn * ogling in the Pit. * A foolish word among
 They'r from the Boxes taught to make advances, the Canters for glancing.
 To answer stolen Sighs and naughty Glances.
 We Vertuous Ladies some new way must seek,
 For all conspire our playing Trade to break.
 If the bold Poet freely shows his Vein,
 In every place the snarling Fops complain, 30
 Of your gross follies if you will not hear,
 With inoffensive Nonsense you must bear.
 You, like the Husband, never shall receive,
 Half the delight the sportful Wife can give.
 A Poet dares not whip this foolish Age, 35
 You cannot bear the Physick of the Stage.*

The End.

L2^v

24. * ogling] Q2-4; ^ ogling Q1.

NOTES ON THE TEXT

Unless otherwise indicated, definitions are taken from the 1989 *Oxford English Dictionary*, not cited each time; if the definition used is nonstandard or obsolete, the definition number is given. Often when a literary work is quoted as an example of usage, the suggestion has been provided by the *OED* or by Summers in his endnotes. Here, however, the primary source has been verified and cited when possible.

Title Page:

Tegue] Teague/Taig is the Anglicanized spelling of the Irish name *Tadhg*, in obsolete usage, a nickname for an Irishman. The form *Taig* has been used in Northern Ireland as a Protestant term of contempt for a Roman Catholic. (*OED*) Shadwell's play is not original in its use of the Irish character Teague. In 1662 Sir Robert Howard's successful comedy *The Committee* provided an important subplot featuring Colonel Careless's Irish servant Teague, a simple but good-hearted blunderer. (Robert D. Hume, *The Development of English Drama in the Late Seventeenth Century* [Oxford: Clarendon, 1976] 111-13.) (Also see J. O. Bartley, *Teague, Shenkin and Sawney, Being an Historical Study of the Earliest Irish, Welsh and Scottish Characters in English Plays* [Cork: Cork UP, 1954].)

--*Nihilo. . . futura.*] ". . . so we sometimes by day are fearful of things that should no more concern us than bogeys that frighten children in the dark." (Lucretius, *The Nature of Things*, Book II, trans. Frank O. Copley [New York: Norton, 1977] 30.)

To The Reader:

1. *Fops and Knaves]* Fools, persons conceited and pretending wit, wisdom, or accomplishment, were often referred to as Fops. Knaves were unprincipled practioners of deceit.

5. *Parties]* Whigs and Tories--see explanation for political censoring of the play in this edition's introductory section entitled "Performance History."

29. *Master of the Revels]* The Master licensed new plays for production, thus acting as a censor in granting or refusing licenses. Except for anti-catholic expression, Whig points of view were virtually kept off the stage at this time. Charles Killigrew would have held the office while Shadwell was producing. (Loftis, *Politics* 21; also see *TLS*, Part I, lxii-lxv.)

41. *three first days]* Proceeds from the third day's attendance were paid to the dramatist. (*TLS*, Part I, lxxxii.)

46. *Johnson]* Ben Jonson, father of "comedy of humours," was Shadwell's favorite dramatist, a playwright about whose expertise Dryden and Shadwell often argued. (Borgman 127.) See introductory section entitled "Sources."

54. *expell'd the Family]* expelled by the Family.

57. *Thompson, or Mason]* Richard Thompson, Vicar of S. Mary Redcliffe and S. Thomas at Bristol, was accused, partially because of his visits to Italy, of frequenting Catholic churches and declaring there was no popish plot. In 1679, however, he published

certificates attesting to his innocence and loyalty to the Church of England. Charles Mason, loyalist and rector of S. Peter-le-Poor (1677 to his death), was hated by both the Whigs and the Puritans; he was one of the Fellows of Kings deposed from Parliament in 1644. (*DNB*)

58. *Tantivy*] at full gallop, swiftly. This was also a nickname given to post-Restoration High Churchmen and Tories, especially during the reigns of Charles II and James II. The latter definition arose when a caricature was published around 1680-81 in which several clergymen were shown mounted upon the Church of England, "riding tantivy" to Rome behind the Duke of York. (*OED* B.2.)

62. *Sir Edmond-Bury Godfrey*] Prosperous and public spirited, Godfrey was justice of the peace at Westminster and a zealous protestant, tolerant of nonconformists. In 1678 Titus Oates came to Godfrey with his story of a Popish Plot, later signing depositions in Godfrey's presence. As panic over Oates's allegations spread, Godfrey apparently became apprehensive. On October 12, 1678, Godfrey left home and did not return. His body was found in a ditch on October 17, stabbed with his own sword; surgeons later said marks on his neck showed he had been strangled first. Panic-stricken by Oates's allegations of the Plot, the public immediately accused the Catholic priests of the murder; and on December 24, 1678, as a result of cross-examination and probably torture, authorities elicited a "testimony" from a Roman Catholic silversmith, Miles Prance, who said Godfrey was murdered, because of his zealous protestantism, by Robert Green, Lawrence Hill, and Henry Berry in the presence of three priests: Vernatti, Gerald, and Kelly. Green, Hill, and Berry were hanged on February 21, 1679, to satisfy the public. In June 1686, however, Miles Prance admitted to perjury and to having fabricated the entire story. The murder has never been solved, but it is probable that Oates and his associates had Godfrey murdered to lend support to their allegations of a Popish Plot. (*DNB*. Also see David Ogg, *England in the Reign of Charles II* [Oxford: Clarendon, 1934] 564-570; and John Kenyon, *The Popish Plot* [London: Heinemann, 1972] 264-70.)

76. *stick at*] scruple at, hesitate to accept or believe.

93-94. *Surly in the Alchemist*] The reference is to Jonson's *the Alchemist* II.iii:

Mammon. I but come,

To ha' you confute this gentleman.

Surly. Who is,

Indeed, sir, somewhat caustive of believe

Toward your stone: would not be gull'd.

(Ben Jonson, *The Alchemist*, ed. F. H. Mares [Manchester: Manchester UP, 1967] 59.)

111. *cataphrestically*] by improper use of language or terms. See *The Humorists*, Act II: "Dryb. . . . but faith I think Hieroglyphick was very pretty and Catechrestical,—hum."

113. *Theocritus his Pharmaceutria*] Theocritus's *Pharmaceutria* is from his second *Idyll*. The title roughly means witch or sorceress. The work is one of three mimes in the *Idyll* and presents a recurring theme of helplessness in the face of erotic passion. Simaetha has been deserted by her lover Delphis and resorts to magic to get him back, calling on Hecate and the Moon and concocting a love charm with which to bind him. The reader is left, though the two lovers are finally together, with an uneasy feeling that all is *not* well. (*The Idylls of Theocritus*, ed. Robert Wells [Manchester: Carcanet, 1988] 33-35.)

113-114. Sadducismus Triumphatus] This work was republished in 1681 by author Joseph Glanvill as *Saducismus Triumphatus: or, Full and Plain Evidence Concerning Witches and Apparitions*. Glanvill, late Chaplain in Ordinary to the king and Fellow of the Royal Society, hoped his discourse would prove useful for reclaiming men from Saducism, i.e., materialistic unbelief and denial of immortality. *Saducismus*, writes Kittredge, "was thought to have put the belief in apparitions and witchcraft on an unshakable basis of science and philosophy." (Robbins 223; also see *OED*.)

Advertisement:

1. Books of *Poetry* and *Plays*] This publisher's advertisement appears in Q1 and Q2. The authors and/or works to which this advertisement refers are noted below (*DNB*):

William Davenant was born in 1609 in Oxford. His first dramatic work, *The Tragedy of Albovine, King of the Lombards* (4to, 1629) was dedicated to the Earl of Somerset. No record of performance exists, but names of the characters are anticipated in his poem *Gondibert*. Davenant is reported to have embraced the Catholic faith in 1646.

John Wilson, born about 1627, was made made known at court by his plays. He was a friend of James, Duke of York, and a follower of Ben Jonson. *Andronicus Commenius: a Tragedy* contains a passage between Andronicus and Anna (IV.iii) which may have been inspired by the famous scene in *Richard III*.

Lodowick Carlel, born 1629, held several positions as a dramatist under Charles I and II. He is the reputed author of nine plays, eight of which survive. *Heraclius, Emperor of the East* (4to, 1664) was, according to Gerard Langbaine, never staged.

Water Montague was born about 1603. *The Shepherd's Paradise, a Comedy* was privately acted for Charles I by the Queen's Majesty and Ladies of Honour, London (~1659). Montague was exiled to France because of his Catholic sentiment and was imprisoned in the Tower in 1643 for carrying correspondence from France to both their majesties of England.

Aminta, in pastoral verse, may be found in *Obras* by Juan de Jauregui (1583-1641).

John Milton, 1608-1674, is the author of *Paradise Lost*.

Prologue:

1. *resolv'd to quit the stage*] This is both a reference to political pressures and to long-time disputes with Dryden about the expertise of Jonson, wit versus humor, etc. *MacFlecknoe* had probably been in manuscript form since 1678, so it is likely Shadwell was well aware

of and discouraged by Dryden's open hostility toward him. (Borgman 38-51; also see "Performance History" for more information.)

8. Vandike] Anthony Van Dyck (1599-1641), a Flemish Baroque artist, won international fame as Rubens's valued assistant and later as a portrait painter. He was court painter to Charles I (1632-41), his most famous work from that period being *Charles I Hunting*. (H. W. Janson, *The History of Art* [New York: Harry N. Abrams, 1984] 506-7.)

14. *Rank and or'e grown---and all run up to Seed*] See *Hamlet* I.ii.135-37: "*Ham.* 'tis an unweeded garden/ That grows to seed, things rank and gross in nature/ Possess it merely."

26. *Instruction is an honest Poets aim*] Contrary to Dryden's theory that drama should delight, Shadwell believed that if the author did not also instruct, he was little better than a "Dancing-Master" (see preface to *The Humourists*).

41. *Crippled peice*] The play was censored, with the many deletions for the stage performance restored in the printed version.

Drammatis Personae:

12. *Inns of Court.*] These are the four sets of buildings in London (the Inner Temple, the Middle Temple, Lincoln's Inn, and Gray's Inn) belonging to the four legal societies which have exclusive right to admit persons to practice at the bar and hold a course of instruction and examination for that purpose. (*OED* 5.c.)

46. *Pendle-Hills*] actual site of the alleged witches' mischief in the Lancashire district.

Act I:

26. *Your Father is my Taylor*] The term tailor/taylor often implies ridicule both because the profession was considered somewhat lowly and because a tailor created, or wove, an "illusion" with clothes. "*Kent* A Taylor made thee" (*Lear* II.ii.60). (*OED* B.1.b.)

27. *Cassock and a Girdle*] A cassock is an ankle-length gown worn by clerics, usually of black. The girdle, or cincture, a cord of 12-14 feet, is used to bind the alb (a vestment of white linen) at the waist when the priest is vesting for mass. (*CE* 95 & 118.)

29. *Coxcomb*] fool, simpleton, vain of accomplishments or dress.

31. *mechanick Divine*] obs., used contemptuously, a low, vulgar fellow. *Dictionary of the Canting Crew* (1700): "*Mechanic.* . . a mean. . . contemptible fellow." (*OED* B.2b. & c.)

34. *Belweather*] the leading sheep (bellwether) of a flock, the one on whose neck a bell is hung.

44. *hot-spur*] one who spurs or pushes on recklessly. The first and best-known occurrence is as the surname of Sir Henry Percy, son of the Earl of Northumberland, who fell in rebellion against Henry IV in 1403.

45. *brand him home*] mark or stamp with infamy, stigmatize. (*OED* 3.)

50. *Legantine*] i.e., legatine, one armed with the Pope's authority, a Papal legate.
52. *Chop-Logick*] one who produces only a sophistical argument, i.e., "chops logic."
54. *Wall-eyed*] having a divergent squint, dim sighted or purblind.
57. *Vicaridge of forty pound*] position and pay of a vicar. S provides commentary in his endnotes on Goldsmith's vicar in *The Deserted Village* who, at the age of 50, was considered "handsomely provided for" with only 23 pounds a year.
68. *insinuate*] introduce oneself by devious methods or subtle ways.
73. *secrets of the Family*] S attributes this allusion to the third satire of Juvenal, line 113: "Scire volunt secreta domus atque inde timeri," or "Anything so he'll get in to knowing the family secrets!" (*The Satires of Juvenal*, trans. Rolfe Humphries [Bloomington: Indiana UP, 1958] 37.) The satire is against the city of Rome, the freedmen of which are condemned for their vices and evil ways. (E. Courtney, *A Commentary on the Satires of Juvenal* [London: Athlone Press, 1980] 153.)
89. *maintain your great Diana*] The daughter of Zeus and Leda and twin-sister of Apollo, Diana is sometimes considered the Roman goddess of the moon and of hunting, protectress of women and, at least in very early times, mother goddess of nature. She is sometimes called the "wood-spirit," for she is commonly worshipped in wooded places. Her central function seems to have been to enhance fertility, not confined to that of humans. (*OCD*) Usage here is not clear, but Sir Edward possibly equates Smerk's zeal, or "cause," with worship of a pagan sort.
95. *Surplice*] This name for a wide-sleeved, white linen garment reaching to the knees comes from the 11th century Latin *superpelliciae*, or "above fur clothing," those fur-lined tunics worn in early churches. (*CE* 566.)
96. *pitch Surplices*] S believes this is an allusion Nero's persecution of the Christians put to death in this manner.
106. *Sons of Thunder*] See Mark 3:17: "And James the son of Zebedee, and John the brother of James; and he surnamed them *Boanerges*, which is, The sons of thunder."
112. *Reformation*] Sir Edward refers to the division of Christian churches in the 15th-16th centuries which involved not only religious beliefs, but political, humanistic, and philosophical ones as well. (*CE* 517.)
113. *auricular*] oral confession.
145. *precise*] over-exact or fastidious.
208. *Mother Demdike* and all her Imps] i.e., Elizabeth Southern and others. See introductory section on "Source."
211. *Academy of Compliments*] S refers to Brome's *A Jovial Crew: or, The Merry Beggars* (1641). There were various editions of this book on manners and wit.

213. Ods Bud] minced form of "God's blood"; an exclamation of surprise.

221. fulsom] in language, style, and behavior, offensive to good taste. (*OED* 7.) See *Epsom-Wells*, Act IV: "Rains. I hate a Woman that's in love with a fulsom Coxcomb. . . ."

223-224. King did not draw his own Sword] Charles II's monarchy seems to have entertained the last real show of ceremony for the Order of the Garter. And though Charles did take an interest in such details as a new way to wear insignia and in creating dukedoms for his illegitimate children, his dispensing of political honors waned as he was often reminded that he ruled through Parliament. (James McMillan, *The Honours Game* [London: Leslie Frewin, 1969] 56.) Sir Timothy's ceremony appears to be of little significance to the king.

228-229 Kings Dogs] King Charles's love of walking was equal to his love of dogs, and everywhere he went, a train of spaniels followed. Though he did not introduce the breed, they became known as King Charles Spaniels, registered at the formation of the Kennel Club in 1873. A law was passed in Charles's reign that gave these dogs free travel anywhere in the realm. Toying with his dogs was a way for Charles to alleviate boredom during government business meetings. (Antonia Fraser, *King Charles II* [London: Weidenfeld & Nicolson, 1979] 291-92.) See *The Virtuoso*, Act I: "Mir. He had as many tricks as a well educated Spaniel, would fetch and carry, and come over a stick for the King."

251-252. wearest a Knighthood worse than a Haberdasher of Small wares would] probably a comment on class. See *The Humorists*, Act I: "Raym. . . . this Itinerant Habberdasher of small Wares, is a Ranger of the Game, a very Bawd-Errant. . . ."

255. Cocker'd] nourished and pampered.

255. Cawdles] warm drink of gruel mixed with wine and spices often given to the sick (caudle). See *Epsom-Wells*, Act II: "Doro. . . . did I not rise early and make thee a Caudel when thou wer't puking, and gave thee *Aqua Mirabilis*, to fetch up the Water off thy Stomach?"

274. Property of Choice] Before the laws were revised in the 19th century, inheritance was important to women for several reasons. Having land often attracted a marriage partner, or it simply provided security for the unmarried woman. (Maria L. Cioni, *Women And Law In Elizabethan England With Particular Reference To The Court Of Chancery* [New York & London: Garland, 1985] 85.) The independent Isabella chooses "Liberty, and Property of Choice" (the property being Bellfort and his assets) over her own father's wishes and what would have probably been her inheritance.

276. 'tis as bad as Popery] In 1673 the Test Act in England had required that all persons holding an office take an oath to recognize the King as head of the church. This excluded the Pope as authority, thus nullifying the Roman Catholic church in England. Popery, then, especially in the face of the Popish Plot, was considered an act against the throne. (H. Daniel-Rops, *The Church in The Seventeenth Century* [London: J. M. Dent, 1963] 304 & 307.)

278. brace] pair.

278. Sparks] young men of elegant or foppish character. (*OED* 2.)

278. *Spaw*] obs. of spa, a town or resort with mineral springs thought to be good for both health and beauty. Spas were used by many members of society simply for social reasons, the spa at Bath.

279. Banes] obs. of Ban/Banns; proclamation of a marriage. Restoration plays rarely show the marriage service but do often show preparations for it. Since most of the comedies at that time dealt in part with gentlefolk, no character planned to be married by banns. There are, however, many references to forbidding the banns in the sense of preventing a projected marriage. (Gellert Spencer Alleman, *Matrimonial Law And The Materials of Restoration Comedy* [Wallingford, Pennsylvania: U Pennsylvania Libraries, 1942] 41.)

291. Romancy] chivalrous, romantic. (*OED* II.8.)

304. pox] exclamation of irritation or impatience; in the vulgar sense, infected with the pox, usually syphilis.

304. piss'd upon a Nettle] S cites *The Dictionary of the Canting Crew* which gives the example, "He has pist upon a Nettle, he is very uneasy, or much out of Humor." To "piss pins and needles" also meant to be infected with gonorrhoea, resulting in a sharp sensation while urinating. (R. W. Holder, *A Dictionary of American and British Euphemisms* [Bath: Bath UP, 1987] 169.)

306. Nuncle] variant of Uncle.

311. S flesh] profane "God's flesh."

311. Ell] an English measurement of length equalling 45 inches.

312. Familiarity breeds Contempt] The quotation is originally from Publilius Syrus, *Maxims*. (Bergin Evans, *Dictionary of Quotations* [New York: Delacorte, 1968] 83.)

313. Byr Lady] contraction of "by our Lady," used as an oath or expletive.

315. Murrain] plague or infection, a term of contempt. See *Epsom-Wells*, Act I: "Bev. But *Clodpate* is a Clownish-Country Fool. The Murrain among Cattle is not infectious to men, nor can his blunt folly ever insinuate it self into an honest debauchee."

317-318. Black Jacks] Black jack was a name given to a large leather jug for beer, etc., the jug coated externally with tar. Here it is probably used as a generic tavern name.

318. Shovel-board] A game in which a coin is driven by a blow of the hand along a polished board or table marked with transverse lines. See *The Miser*, Act III: "*Cheatly* She perswaded him to play with *Hazard* at Backgammon, and he has already lost his *Edward* Shillings that he kept for Shovel-board. . . ."

319. sit at lower end oth' board] at the end of the table opposite the family.

319. make your Leg] bow.

322. Uds lud] profane oath especially common in 17th century, minced form of "God's lord."

330-331. by th' Mass] This oath is not listed in general dictionaries of slang. S explains that "Byr Lady" (note 313 above) is a pre-reformation oath, for Catholicism died hard. "By th' Mass" seems, however, to come closer to that explanation.

331. wood] insane, mad. See *Canterbury Tales*, Prologue: "What sholte he studie, and make himselven wood."

332. Coursers] those who have been running or moving onward, especially at a gallop on horseback.

332. Hare] Witches were thought capable of changing themselves into various animals; a 12th century account states that "certain old women, as well in Wales as in Ireland and Scotland, change themselves into the form of hares in order the more secretly to steal other people's milk by sucking [cows'] udders under a false shape." A hare could also be a witch's familiar, the demon which helped her perform her evil errands. (Kittredge 166.) See Jonson's *The Sad Shepherd*, II.viii.: "Geo. For, as the Shep'ard said, A Witch is a kind of Hare. *Scat.* And marks the weather as the hare does." (Ben Jonson, *The Sad Shepherd*, ed. C. H. Herford, Percy & Evelyn Simpson, Vol. VII [Oxford: Clarendon, 1952] 39.)

332. Dee'l] obs. of Deal/Deil, Devil.

337. pleck] spot of ground.

341. Prodigies] amazing, abnormal or monstrous things. (*OED* 2.) See *The Late Lancashire Witches*, I.i.23-24: "Arth. . . . But for my part, Ile hold them prodigies,/ As things transcending Nature."

346. Hopkins] Matthew Hopkins, the Witch Finder General, in one year (1645-1646) made his name synonymous with informer to the authorities and perjurer. In only a few months, he sent more "witches" to the gallows than had any witch hunter before him. The son of a Suffolk minister, he became a lawyer and during the Civil War stood on the side of republican Protestantism. Because it was easier to attack witches than to hunt for Roman Catholics, he convinced authorities he could put down unrest by concentrating on a Protestant effort to detect witches, which was very profitable for Hopkins. (In a time when the average wage was sixpence a day, he often earned six to twenty-three pounds for a single "hunt.") With no knowledge of demonology except for the work of James I, Pott's account of the Lancashire witch trials, and Bernard's *Guide to Jurymen*, he was set up as a witch finder. In 1646, Hopkins's methods of torture were finally exposed by clergyman John Gaule in his *Select Cases of Conscience* and answered unsubstantially by Hopkins in his pamphlet *Discovery of Witches*. Hopkins's credibility began to be tested, and no more of his famous mass trials were conducted. (Robbins 249-253; also see Kittredge.)

347. Carrion] dead body, putrefying flesh; something that is corrupt. See *The Virtuoso*, Act III: "Fig. I wish I might ne'r stir out of this place, if the lewd Carrion had not the impudence to tell me, that Sir *Nicholas Gimcrack* was a handsomer Man than thou art."

349. Two Brace of Greyhounds] See *The Late Lancashire Witches*, II.i.583-84: "Gill. I and my puckling will a brace/ Of Greyhounds be, fit for the race . . . Then will we lead their Dogs a course."

360. *Bodin*] Frenchman Jean Bodin's 1580 work *De le Demonomanie des sorciers* (*Demonomania of witches*) attracted varying critical viewpoints. A lawyer and philosopher, Bodin wrote *Demonomanie* to help judges (since in 1390 witch trials had been moved from the ecclesiastical to the secular court) detect and counter witchcraft. Bodin was one of the first to attempt a legal definition of a witch: "One who knowing God's law tries to bring about some act through an agreement with the Devil." As a trial judge himself, Bodin is reported to have tortured children and invalids and saw no punishment too cruel for witches. (Robbins 53-56; also see Kittredge.)

360. *Remigius*] Nicholas Remy (1530-1612) first published his *Demonolatreiae* in Lyons in 1595. Though he claims to have burned 900 persons as witches between 1581 and 1591, his figures and names cannot be documented. Remy attempted to use this rationale to justify his ideology: ". . . there are no unexplained facts. Whatever is not normal is due to the Devil." (Robbins 407-8; also see S-HWD and Kittredge.)

360. *Delrio*] Martin Antoine Del Rio (1551-1608) a Belgium-born Jesuit scholar, wrote the encyclopedic *Disquisitionum Magicarum Libri Sex* about 1596 with many editions to follow. The six sections address specific topics, i.e., magic in general, how and why God permits man to be tormented by evil spirits, prophecy, instructions to judges, and function of the confessor. Like Bodin, this Catholic witch hunter was acceptable to Protestants because of his friendship with Justus Lipsius of Leyden and was well known in England. (Robbins 121-23; also see Kittredge.)

360. *Nider*] Johannes Nider (1380-1438) was author of several theological works and professor of theology at the University of Vienna. His *Formicarius* (*The Anthill*) was only the second book to be printed on witchcraft and was later sometimes appended to *Malleus Maleficarum*. Though he discusses the evil powers of witches, Nider was much more a skeptic than later demonologists. (Robbins 355; also see Kittredge.)

360. *Institor*] Prior Heinrich Kramer (Latinized as Institor) (~1430-1505) co-authored the famous *Malleus Maleficarum* with Jakob Sprenger in 1486 to silence opposition to the witch hunt. See note 361 below.

360. *Sprenger*] Jakob Sprenger (1436-1495), Dean of Cologne University, co-authored *Malleus Maleficarum* with Heinrich Kramer. See notes 360 above and 361 below.

360. *Godelman*] Johann Georg Godelmann, Protestant law professor at Rostock University, in 1591 expanded an earlier work into *De Magis, Veneficis et Lamiis* (*Sorcerers, Poisoners, and Witches*). Godelmann attempted to distinguish degrees of witchcraft, some less harmful than others, without convincing others that witches could sometimes use sorcery to restore health, etc. He opposed Bodin and believed many innocents were often condemned. (Robbins 226-27; also see Kittredge.)

361. *More*] Henry More (1614-1687) spent his life within Christ's College, Cambridge, emerging only for seances with Joseph Glanvill and for local witch trials. As leader of the Cambridge Platonists, he opposed medieval scholasticism, unbending Calvinism, and ritualistic Anglicanism. Influenced by the new science of the 17th century, he attempted to prove the existence of God by material evidence of the existence of evil, i.e., the existence of witches and demons: "No spirit, no God," he declared. In *An Antidote Against Atheism* (1653) he confirmed the reality of witches based on testimonies of disinterested witnesses and eye-witness accounts. Unfortunately, though a scholar, More accepted without reserve the unsubstantiated beliefs of such men as Remy and Bodin; and instead of supplying scientific method to discredit such beliefs, he tried to use it to reinforce them. (Robbins 350-51; also see Kittredge.)

361. *Malleus Maleficarum*] Composed by Heinrich Kramer and Jakob Sprenger in 1486, this work (the *Hammer of Witches* or *Hexenhammer*) is said to be the most important, and most sinister, work on demonology ever written. It pulled together folklore about magic, coupled it with church dogma on heresy, and based its direction on Exodus 22:18: "Thou shalt not suffer a witch to live." This handbook for witch hunters was republished at least 29 times between 1486 and 1669. Much of its argument is taken from Nider's *Formicarius* (1435) and *Praeceptorium* and is divided into three main parts. Robbins believes it was this work which "opened the floodgates of the inquisitorial hysteria." (Robbins 337-340; also see Kittredge.)

366. Antidote against Atheism] *An Antidote Against Atheism* was written in 1653 by Henry More; see note 361 above.

379. Enter *Clod*] Clod's Lancashire dialect is much like Lawrence's in *The Late Lancashire Witches*, I.i.401: "*Law*. What is the matter con yeow tell?"

381. loo] an exclamation to incite dogs to the chase.

384. halloo] a loud yell to be heard at a distance, often to incite dogs to the chase.

390. Avant] obs. form of avaunt, begone. (*OED* B.)

391. wheint] obs. dialect for queint, strange. (Wright)

391. Schollard] illiterate usage of scholar, one whom the speaker regards as learned, but often one who can simply read and write. (*OED* 3.c.) See *Hamlet* I.i.42.

397-403. wee'l search her. . . and fling her into your great Pond.] S explains that Hopkins in *The Discovery of Witches* advises that a suspected witch should be held for 24 hours so that none of her spirits (or familiars) can come "in any visible shape to suck her." Robbins writes that Cotton Mather was the first to mention imps, i.e., familiars: "imps sucking persons." The creatures were purported to help the witch carry out her *maleficia* and in return were suckled by her hidden teats, or wens, which the devil gave to those who made a pact with him. Evidence of these teats was a major cause for conviction of witchcraft in 17th-century England. (Robbins 190-93.) Torture was generally used to extract confessions from suspected witches, the "swimming ordeal" being a favorite method. It was believed that the pure element of water would reject a criminal, causing him/her not to sink; so if a suspected witch could rise to the top or swim when thrown into the water, guilt was confirmed. (Kittredge 232.)

424. prate] talk, chatter, tell tales.

424. Sir Edward's Cellar] S traces this to *The Ingoldsby Legends*, *The Witches Frolic* in which Madge Gray, Goody Price, and Goody Jones feast in the vicarage cellar.

429. ^a The Owl is flown. . .] Shadwell explains these allusions thoroughly in his "Notes Upon the Magick." This is the time that witches begin their work.

435. ^b The Spindle] usually used in allusions to the Fates, imagined as spinning the thread of life or destiny. (*OED* 2.a.)

436. ^c Mandrakes] Mandrakes were thought to be potent in all forms of enchantment. Orientals regarded them as an aphrodisiac, while the ancients used them as an anaesthetic. Arabs and ancient Germans believed the plant to be inhabited by a spirit, possibly because of the root's human-like shape. (*S-HWD* 188.)

438-440. ^e Now all our Images are laid. . .prick, With Needles] "No Department of Witchcraft," writes Kittredge, "affords more convincing evidence of continuity than Image Magic, technically termed *invultuacio* or *envoutement*." An effigy of wax, clay, wood, metal, etc., is pierced with nails, pins, thorns or is burned or drowned so that the victim suffers corresponding torments. (Kittredge 73.) (See note *e.3*, Act I, "Notes on the Magic.")

442. Black Lambs blood] S alludes to Horace's *Sermonum I*, as does Shadwell in "Notes upon the Magick." It was believed animals were sacrificed at the Sabbat. Aeneas offers four black "bullocks" to the infernal powers and a black lamb to Night. Canidia and Sagana are reputed to have torn apart a black sheep, whose blood streamed in a trench. (*S-HWD* 158.)

450. ^h Be patient Dame, wee'l all obey] While Shadwell explains that there is usually a leader among the witches to preside at their conventions, Thomas argues that a witch "at her most malevolent" was isolated and practiced her religion privately. There may have been occasional meetings of "like-minded" individuals interested in mischief but no early evidence of actual organizations with leaders. (Thomas 525.)

460. ⁱ Deber] In his "Notes Upon the Magick" Shadwell explains that this is a name for the Daemon of the night.

464. Storm] In *A Discourse of the Damned Art of Witchcraft* (1608), theologian William Perkins wrote, "The wonders done by Inchanters are: 1. The raising of stormes and tempests; windes and weather, by sea and land: 2. The poysoning of the ayre: 3. Blasting of corne: 4. Killing of cattell, and annoying of men, women, and children." (Kittredge 27.) Thomas Aquinas believed in the power of devils, with God's permission, to work *maleficia*, including storm-raising (as he explained in his commentary on Job). (Robbins 29.) Reginald Scot, however, following Wier, rejected the notion that devils and their disciples could control the weather. (Kittredge 158.)

514. 'swawnds] profane oath in dialect, "Christ's wounds."

515. clemd] past tense of clam, to starve or thirst.

522. wildred] lost or bewildered; wild. (*OED* 1. & 2.)

531. *Whalley*] In 1519 Elizabeth Robinson was brought before the ecclesiastical court of Whalley after declaring her intention to perform a "black fast" against Edmund Parker. (Thomas 512.) Whalley Abbey, Lancashire, was a Cistercian foundation, its last Abbot hanged in 1537 for alleged involvement in the Pilgrimage of Grace. Today the two gatehouses are intact, and there are remains of the cloisters, etc. (*The Cambridge Guide to the Historic Places of Britain and Ireland*, ed. Kenneth Hudson & Ann Nicholls [Cambridge: Cambridge UP, 1989] 286.)

548. corns of Love] corn as a British term for wheat; the phrase is similar to the expression "sowing wild oates."

549. Keeping Fool] supporter of a mistress.

577. Buggarts] obs. form of boggard, a bogy or evil one.

589. Angel] old English gold coin having on it the archangel Michael piercing the dragon. (*OED* III.6.)

Act I - "Notes upon the Magick":

Translations used for sections on the magic are either standard printed ones or have been graciously provided by Professor H. C. Rutledge, University of Tennessee Classics Department. There are no elaborations on works which Shadwell cites but from which he provides no particular quoted material.

b.2-3. Martial. . . lib. 9 Ep. 3] This quotation is actually found in Martial's *Epigrams*, Book 9, Ep. 29: *quae nunc Thessalico lunam deducere rhombo*, or "who now will be cunning with Thessalian wheel to draw earthward the moon." (*Martial Epigrams*, trans. Walter C. A. Ker [New York: Putnam, 1919] 91.) A *rhombus* was a wheel or disk through which a pair of cords was passed by a hole in the center. This was then spun by winding and unwinding the cords in the hands of the operator. It was used in spells, especially love charms; incantation recited during the process strengthened its effectiveness. (*Propertius, Elegies I-IV*, ed. L. Richardson, Jr. [Norman, Oklahoma: U of Oklahoma P and the American Philological Assoc., 1976] 291.)

b.3-4. (Martial) lib. 2. Ep. 67] See Martial's *Epigrams*, Book 12, Ep. 57, lvii: *cum secta Colcho Luna vapulat rhombo*, or "when the eclipsed moon is being assailed by the Colchian magic-wheel." Eclipse was attributed to witches. (Ker 359.)

b.4-6. Lucan. . . Traxerunt. . . fili] Book 6 of Lucan's *Pharsalia*, or *Civil War*, provides the story of the witch Erictho and her necromancy: *Traxerunt torti magica vertigine fili*, or "by the mystic twirling of the twisted thread." (Lucan, *The Civil War*, trans. J. D. Duff, Loeb [London: Heinemann, 1951] 338-39.) (Also see M. P. O. Morford, *The Poet Lucan, Studies in Rhetorical Epic* [Oxford: Basil Blackwell, 1967] 59.)

b.6-7. *Ovid. lib. I. Eleg. 8*] See Ovid's *Amores*, Book I: *scit bene quid gramen, quid torto concita rhombol licia, quid valeat virus amantis equae*, or "she [the local witch] knows well what herbs can do, and threads which move with the whirling wheel, and the effluence of a mare in heat." (*Ovid's Amores, Book One*, ed. & trans. John A. Barsby [Oxford: Clarendon, 1973] 92.)

b.7-8. *Propertius, lib. 3*] See Propertius's *Elegies*, Book 3, Eleg. 6: *staminea rhombi ducitur ille rota*, or "he is led captive by the magic wheel whirled on its string." (*Propertius*, trans. H. E. Butler [New York: Macmillan, 1912] 194-95.) (Also see L. Richardson, 339, who notes that accusation of witchcraft against a rival was common.)

b.8. (*Propertius*) *lib. 2*] See *Elegies*, Book 2, Eleg. 28: *deficiunt magico torti sub carmine rhombi*, or "now cease the wheels whirled to the magic chant." (Butler 147.)

d.2-3. *Ovid Metam. lib. 7. de Medea*] See Ovid's *Metamorphoses*, Book VII: *haud procul egesta scrobibus tellure duabus/ sacra facit*, or "then hard by she [Medea] dug two ditches in the earth and performed her rites." (*Ovid, Metamorphoses*, trans. Frank Justus Miller, Loeb [London: Heinemann, 1944] 358-59.)

d.3-4. *Horat, lib. I. Satyr 8*] See Horace, *Satire 8*, Book I: *scalpere terram/ unquibus et pullam divellere mordicus agnam*, or "Then they began to dig up the earth with their nails, and to tear a black lamb to pieces with their teeth." (*Horace, Satires, Epistles, Ars Poetica*, trans. H. Rushton Fairclough, Loeb [London: Heinemann, 1942] 98-99.) This 8th Satire is an attack upon *Canidia*, also ridiculed in Horace's *Epodes 5* and *17*, whose real name is reported to have been *Gratidia*, a supposed witch and seller of drugs. (*Horace, The Satires*, ed. Edward P. Morris [Norman, Oklahoma: U of Oklahoma P, 1968] 117.)

d.5-6. *Id. lib. 3. . . Magicarum, Sect. 4*] See Jesuit scholar Martin Antoine Del Rio's *Disquisitionum Magicarum* (~1596): Images, he says, are used by "assassins of the wise person" who make "evil deeds of fabricated images."

e.1-3. Images] See Del Rio as noted above: "The race of sorcerers is not much different from the wise people, these evildoers who fabricate certain images which either harm by burning or freezing."

e.3. *Hect. Boeth. the History of King Duff, lib. 3*] Shadwell refers to an account in *Holinshed's Chronicles* (the title page of which states, "Written at the First by Hector Boethius in Latine") of King Duffe of Scotland, son of Malcolm, crowned at Scone. In an attempt to rid his realm of robbers and murderers, King Duffe and his thanes executed criminal family members of some of his noblemen, who then sought to rebel against him. Though he looked outwardly healthy, Duffe suddenly fell very ill and could not be cured by his physicians. It was later found that the rebels had conspired with a "sort of witches," called Fores, dwelling in a town of Murrey land. Soldiers breaking into one of the wiche's houses found her "roasting upon a wooden broch an image of wax at the fier, resembling in each feature the kings person." As the image wasted away, so did the body of the King. Though the King was restored to health, he was later murdered; the story became a source for Shakespeare's *Macbeth*. (*Holinshed's Chronicles of England, Scotland, and Ireland*, Vol. 5 [New York: AMS, 1965] 232-35.)

e.4-7. *Corn. Tacit. Ann. 2d*] This can be found in Cornelius Tacitus's *Annals*, Book 2: *reperiebantur solo ac parietibus erutae humanorum corporum reliquiae, carmina et*

devotiones et nomen Germanici plumbeis tabulis insculptum, semusti cineres ac tabo obliti aliaque malefica quis creditur animas numinibus infernis sacrari, or "it is a fact that explorations in the floor and walls brought to light the remains of human bodies, spells, curses, leaden tablets engraved with the name *Germanicus*, charred and blood-smearred ashes, and others of the implements of witchcraft by which it is believed the living soul can be devoted to the powers of the grave." (Tacitus, *The Annals*, trans. John Jackson, Loeb [London: Heinemann, 1956] 494-95.)

e.8-9. Hor. lib. I. Sat 8] See Horace, *Satire 8: lanea et effigies erat, altera cerea*, or "One image there was of wool, and one of wax." (Fairclough 98-99.)

e.9-10. Ovid. Epist Hypispile to Jason] See Ovid's *Heroides: devovet absentis simulacraque cerea figit, et miserum tenuis in iecur urget acus-*, or "she vows to their doom the absent, fashions the waxen image, and into its wretched heart drives the slender needle." (Ovid, *Heroides and Amores*, trans. Grant Showerman [Cambridge: Harvard UP, 1958] 76-77.)

e.10. Hor. 18. Epod] This quotation is actually found in Horace's *Epode 17: an quae movere cereas imagines*, or "Shall I, who can make waxen images to feel. . . ." (Horace, *The Odes and Epodes*, trans. C. E. Bennett, Loeb [London: Heinemann, 1952] 414-15.)

e.10-11. & f.1-2. Ovid, Amor. 7. Eleg. 6.] See *Amores*, Book 3, Elg. 7: *sagave poenicea defixit nomina cera/ et medium tenuis in iecur egit acus?*, or "[could some witch have] moulded my image in red wax and stuck pins in its guts?" (Ovid's *Amores*, trans. Guy Lee [New York: Viking, 1968] 146.)

g.1-2. Hor. lib. I. Satyr 8. de Canidia &c. Sagana] See note *d.3-4.* above.

g.2-3. Ovid metam. 7] See Ovid's *Metamorphoses*, Book VII: *cultosque in guttura velleris atril/ conicit et patulas perfundit sanguine fossas*, or "plunging her knife into the throat of a black sheep, she drenched the open ditches with his blood." (Miller 358-59.)

h.2-3. Apuleius. . . Regina] Lucius Apuleius's *Metamorphoses*, or *The Golden Ass*, provides several examples of witches' rites. In Book III, Fostis says, "I do greatly fear to discover the privities of this house and to utter the secret mysteries of my dame. . . ." (Apuleius, *The Golden Ass*, trans. J. A. Hanson, Loeb [London: Heinemann, 1989] 158.)

i.2. Pet. de Loyer de spectris] See Pierre Le Loyer's *Discours et Histoires des Spectres (A Treatise of Specters)*, 1586.

k.5-6. Formicarium, cap. 4.] See Johannes Nider, *Formicarius (The Anthill)*, 1435: Nider writes in Book 3, subtitled "The Magic of the Finns," of Olaus of the Northern tribes.

k.6-13. Wierus de praest. . . illusions of the Devil towards Witches] See Johannes Wier's, *De Praestigiis Daemonum (On Magic)*, 1563: He says, "and so he arranges those things accordingly; they throw rocks behind their backs toward the west and burning things everywhere into the air which sometime become altars. Then they sprinkle ditches that have been made with ointment or sprinkle their finger in water (others say 'walking stick'),

and then they move together under this into a mass; the hairs of pigs (or as others say, 'hairy pigs') and wood they pour into the ditch on the other side."

l.1-3. *Lucan, lib. 6.*] See his *Civil War, lib.6.: Miratur Erichtho,/ Has fatis licuisse moras, irataque mortil Verberat immotum vivo serpente cadaver*, or "Erictho marvelled that fate had power to linger thus. Enraged with death, she lashed the passive corpse with a live serpent." (Duff 356-57.)

m.2-5. *Lucan*] See *Civil War, Book 6: Tum vox Lethaeos cunctis pollentior herbis/ Excantare deos confundit murmura primum/ Dissona et humanae multum discordia linguae./ Latratus habet illa canum gemitusque luporum,/ Quod trepidus bubo, quod strix nocturna queruntur,/ Quod strident ululantque ferae, quod sibilat anguis*, or ". . . and lastly her voice, more powerful than any drug to bewitch the powers of Lethe, first uttered indistinct sounds, sounds untunable and far different from human speech. The dog's bark and the wolf's howl were in that voice; it resembled the complaint of the restless owl and the night-flying screech-owl, the shrieking and roaring of wild beasts, the serpent's hiss." (Duff 345-55.)

Act II:

6. *Burning-glasses*] the focus of a lens, i.e., the burning point of a magnifying glass (obs.). (*OED* II.10.) Giambattista della Porta (see note 305 this section) did significant work with burning glasses or "occhiales" and was possibly the inventor of the telescope. (Louise George Clubb, *Giambattista Della Porta, Dramatist* [Princeton, N. J.: Princeton UP, 1965] 21.) See *The Woman-Captain, Act I: "Gripe. I will save fire, and have it [meat] roasted by Burning Glasses."*

8. *fustian*] one who uses inflated, turgid, inappropriate lofty language. See Dryden's *Spanish Friar*: "I am much deceiv'd if this be not abominable fustian." Also see *The Sullen Lovers, Act I: "Stanf. . . so that what with Sir Positive's Orations, Woodcocks squeaking Fiddle, and Poet Ninny's Heroick Fustian, I have a greater Wind-mill in my brain then a New Polititian with his head full of Reformation. . . ."*

15. *Casuists*] theologians who study and resolve cases of conscience or questions regarding duty or conduct, often with a sinister application.

38. *pose*] puzzle, confuse, perplex. (*OED* 2.)

41. *Dignified*] holding a position or rank as a dignitary, especially in an ecclesiastical context (obs.). 1667-8 Marvell *Corr.* xc. Wks. 1872-5 II. 240: "It hath bin. . . mov'd to raise 100,000*li.* . . upon the dignifyd Clergy."

50. *Grogram*] a coarse fabric of silk, of mohair and wool, or of these mixed with silk and, in this case, used in a cassock.

53. *Journey-man*] one who is not a "master" of his trade or who drudges for another, a hireling. (*OED* 2.)

58. *Can any power. . . Kings?*] Only the king could bestow titles. This could be a reference to the Test Act with its affirmation that the king was head even of the church.

63. Darneux] Dornix/Darnix derives its name from Tournai (Doornik) in the Low Countries of France where a coarse type of tapestry was woven. The term appears often in 17th-century works; and it is likely the same type of coarse, large-patterned material was also made in England for use in secondary rooms. (Peter Thornton, *Seventeenth-Century Interior Decoration in England, France and Holland* [New Haven & London: Yale UP, 1978] 108-109.)

64. *Bed-Tester*] Beds with posts supporting a tester on which to hang curtains, valances, etc., were designed as early as the 15th century. In the 17th century, beds were generally made of walnut or oak but identified by their hangings (e.g., the chintz bed, the green velvet bed), so only where the woodwork was prominent would it be mentioned. (Thornton 153-54.) Isabella's reference here to a bed "*carv'd with Idolatrous Images, out of two load of old Timber*" implies both that the bed is unfashionable with its carvings which overpower its hangings (of coarse dornix) and that it is made from common, rustic timber.

65. *Lying in*] being in childbed, i.e., lying in chambers.

66. *Chamblet*] Camlet, an important upholstery and curtain material, had a ribbed effect, was rough to the touch, and contained little pattern. Very strong material, it was not elegant and had the "watered" appearance of French *moire*. (Thornton 115.)

70-71. *Green printed stuff, of the new fashion*] According to Peter Thornton, usually the window-curtains in fashionable homes of the 17th century were made of silks, brocatelles, and half-silks. And while the material was often brocaded or enhanced by gold or silver thread, the fabric itself was most often a solid color. By the 1680s, however, colorful chintz was being imported by the English East India Company for wall-hangings, window-curtains, table-covers, etc. (Thornton 116.) Isabella is possibly referring to this "*new fashion*."

71. *Leather in panes*] leather cut in strips longitudinally for ornamental purposes. (*OED* 2.b.)

72-73. *Russia Leather Chairs*] In the second half of the 17th century, chairs were sometimes covered in gilt leather or plain leather. Russia leather and Turkey leather are frequently mentioned in this connection, and Morocco leather appears later in the century. (Thornton 119.)

73. *Carpet of the same*] Leather was also used for making protective covers, i.e., "cases" and "carpets" for furniture. (Thornton 123.)

74. *pair of Tables*] The term "a pair of tables" appears often in 17th century inventories and refers to a games board designed as a box with two tray-like halves hinged to open out to form a backgammon board. On the outside faces were also the boards for chess or draughts and for Nine-Men's Morris. (Thornton 231.)

78-79. *expositions upon a short Creed*] Isabella possibly refers to those creeds, prayers, etc., suggested by the Anglican work on uniformity of prayer, administration of rites and ceremonies, *The Book of Common Prayer*. (See *The Book of Common Prayer*, ed. John E. Booty [Charlottesville, Virginia: UP of Virginia for Folger Shakespeare Library, 1976].)

79. Lauds] William Laud (1573-1645), in his later years Archbishop of Canterbury, was usually in disagreement with theologians at Oxford and became "marked" in the university as one who sought to introduce the doctrines of Rome; but many tiring of Calvinism came to his aid. Supported by James I, he rose to prominence in the church and was later a favorite of Charles I, who agreed with his attempt to reform the church under the "influence of constituted authorities and learned inquiry." Many rejected his call for high church discipline and conformation, and at the age of 72 he was beheaded under the Commonwealth. His collected published sermons survive. (See *DNB* 626-35 and *Daniel-Rops* 165.)

80. Heylins] Peter Heylyn (1600-1662) was both a theologian and a writer of works ranging from geography to drama. In 1633 he obtained the bishopric for Alresford, Hampshire, where he beautified the church and introduced the Laudian ritual. In 1658 his *Examen Historicum, or a Discovery and Examination of the Mistakes, Falsities, and Defects in some Modern Histories* attacked Fuller's *Church History* for its errors in detail. In 1661 his *Ecclesia Restaurata, or the History of the Reformation* was published to deal with the religious disorder of the 16th century and to justify Laud's attempt to restore order. (*DNB* 770-74.)

80. Andrews] Lancelot Andrewes (1555-1626) received holy orders at Cambridge in 1580 and was appointed catechist at Pembroke, where his "catechetical lectures" were attended by all serious divinity students. He was often resorted to as a casuist and in his lifetime was eminent as a prelate, as a preacher, and as a writer, his most important work being the anti-Romanist *Tortura Torti* (1609). (*DNB* 401-05.)

80. Tom Fullers] Thomas Fuller (1608-1661) graduated from Queen's College, Cambridge, and in 1640 was elected proctor for the diocese of Bristol, an account of which he gives in his *Church History* and in his *Appeal*. His sympathies were toward moderation, and he objected to the severity of a proposed "Canon for the restraint of Sectaries." Fuller published a pamphlet entitled "a lover of his native country" to support the demand for a free parliament, a collection of sermons, and several Cambridge histories, making a substantial living by his pen. (*DNB* 755-60.)

81. Austin] Austin is the common English name for St. Augustine, of which there were two: Bishop of Hippo (~A.D. 430) and Bishop of Canterbury (~A.D. 604). The latter is reported to have been sent by Pope Gregory to evangelize England and to have converted the King of Kent and thousands of subjects to Christianity in 597. (*The Benedictine Monks of St. Augustine's Abbey, The Book of Saints, A Dictionary of Persons Canonized or Beatified by the Catholic Church* [New York: Thomas Y. Crowell, 1966] 91.)

86. *Tithe-Piggs*] pigs due or taken as tithe, the 10th part of the annual produce of agriculture, etc., due for the support of the priesthood or religious establishment.

93-94. *Trees of Marygold and Sweeting Apples, Horse Plums, and Warden-pares*] All these are fruit trees. Marigold refers to a variety of apple, obs. (*OED* 3.), sweeting apples to sweet-flavored apples. Horse plums are a variety of small red plum and Warden-pears an old variety of baking pear.

95. *panes*] sides of a cloister or court. (*OED* 4.)

99. *flying Ale*] The *OED* provides one definition for flying/fleying as an obsolete alchemy term for volatile, and both the *OED* and S cite Ripley's *Compl. Alch. VI* (1471) for usage: "*Ashm.* 161 Spyrirts whych fleyng are." Even the term "volatile ale" does not provide a clear explanation for what Isabella means, but Watts' early *Dictionary of Chemistry* may give a clue in the section on alcohol: "*Proof spirit* was a term originally intended to denote spirit that was just strong enough to ignite gunpowder when burnt upon it, but it was defined by law in the reign of George III to be spirit 'such as shall at the temperature of 51°F. weigh exactly twelve-thirteenth parts of an equal amount of distilled water.'" (Muir Pattison & H. Forster Morley, *Watts' Dictionary of Chemistry*, Vol. 1 [London: Longmans, Green, & Co., 1899] 96.) By the 17th century the term "alcohol" was becoming synonymous to ale and other alcoholic beverages, so the reference is probably to a very strong ale.

100. *Lymon-pill*] obs. of lemon peel, the rind of the lemon fruit which yields oil or essence of lemons and is used in cookery and perfumery; also used to cut the bitterness in ale and freshen the breath.

127. *Metaphysicks*] a term applied, sometimes with reproach, to reasoning, ideas, etc., which are considered oversubtle or too abstract; visionary.

130. *cross-Legg'd*] The belief that magic knots could win or keep a lover was widespread, and "tying the marriage knot" in early wedding ceremonies actually involved wrapping types of cord around the couple as a symbol of unity and for securing the marriage vows. Symbolic knots, however, could also be made as an act of securing or constraining, i.e., interlacing the fingers or crossing the legs, one knee over the other. (Cyrus Lawrence Day, *Quipus and Witches' Knots* [Lawrence, Kansas: U of Kansas P, 1967] 74.) (See note 132 below.) This symbolic gesture is part of Susan's spell-casting.

131. *St. Agnes night*] On the eve of St. Agnes's day, many virgins practice divinations to discover their future husbands. This virgin martyr (d. Rome ~A.D. 350) refused marriage because of her dedication to Christ, choosing death over violation of her virginity. Her iconographic emblem is the lamb (*agnus*=lamb) and her feast January 21. In England, as elsewhere, her cult was ancient and widespread, with five early church dedications. (David Hugh Farmer, *The Oxford Dictionary of Saints* [Oxford: Clarendon, 1978] 5.)

132. *True Loves Knots*] knots or bows of ribbon tied in a specific way as a love token; references to loves/lovers knots appear as early as Virgil. (See note 130 above.) Shakespeare, *The Two Gentlemen of Verona*, II.vii.45-6: "*Jul.* No, girl, I'll knit it up in silken strings./ With twenty odd-conceited true-love knots."

132. *quill'd*] cloth formed into small cylindrical plaits or folds to resemble a quill.

134. *Jelly Broath*] food, consisting chiefly of gelatin, obtained from various animal tissues by boiling and subsequent cooling. (*OED* 1. & 4.)

134. *put my Hair. . . in thy Drink*] Hair and nails, especially those of corpses, were sometimes used in the manufacture of drugs, unguents, and powders for particular spells. (Kittredge 144.)

135. put a live Fish. . . till it died] Sorcery with animals was often applied in love matters, whether for revenge or for attracting a lover. (Kittredge 99-100.) (See "Notes upon the Second Act," 1-5.)

155. entail'd] converted into "fee tail"; land settled on a number of persons in succession so that it cannot be bequeathed at pleasure by any one possessor.

175-176. six go downs] The *OED* defines this as a set of six spots on a die, domino, or card; a throw-down of the die. See, *The Miser*, Act IV, however, in which context this refers to toasts/drinks: "Tim. . . . I'll drink six go-downs upon reputation in *Campaigne* to your health. . . ."

179. *Aspenwolds*] Records list three watch and clock makers by the name of Aspinwall (sometimes spelled Aspinall) working during the 17th century:

Thomas Aspinwall, watchmaker, ca. 1605

Samuel Aspinwall, watchmaker, ca. 1655

Josiah Aspinwall, London watchmaker, ca. 1675

(G. H. Baillie, *Watchmakers and Clockmakers of the World* [London: N.A.G., 1951] 9.)

180. *Tompions*] Thomas Tompion, London clockmaker about 1671-1704, created some of the first watches with balance-springs. (Baillie 315.)

184. woundy] (rare) characterized by wounds, i.e., injured, sick.

197. Powts] obs. of poult, a young bird.

200. Pad] an easy-paced road horse, a padnag. (*OED* 4.)

201. Bumper] a glass of wine filled to the brim.

217-18. take my Oath] See Act III, note 90.

222. coyl] obs. of coil, a noisy disturbance, "row."

243. Drawing-Room] attached to a public room, a private chamber in which a king, queen, or person of rank held receptions and where ladies were "presented" at court. (*OED* 2.)

248-249. Butter would not melt] Heywood's *Proverbs* (1546) provides an early usage: "She looketh as butter would not melte in hir mouth." It refers to one who looks cold and aloof but who probably is not. (Evans 83.)

260. Garniture] ornament, trimming, etc., added to dress.

260. Periwigs] artificial hair, or part of a wig, worn especially in the 16th century first by women and later by men as a fashionable head-dress and retained by English judges and barristers as part of their professional costume. See *The Virtuoso*, Act I: "Sir Sam. I have forty several Periwigs for these Intriguo's and bus'nesses."

262. *Crooked-lane*] This is the name of a particular thoroughfare in London which at one time ran from the corner of Cannon and King William Streets to Miles Lane. Jonson and other dramatists have made quips using this as a generic placename for lower-class

businesses and residences--Jonson's *Christmas His Masque*: "and a straight young man, / though he come out of Crooked-lane-a." (F. C. Chalfant, *Ben Jonson's London, A Jacobean Placename Dictionary* [Athens, Georgia: U of Georgia P, 1978] 61-62.) Thus, as S points out, the idea that the best Wigg-maker in England is located in Crooked-lane is ludicrous.

265. politickly] with policy or skillful management; shrewdly, artfully, craftily.

268. parlous] risky to deal with; cunning, shrewd.

294. any nasty. . . Father to] See Shakespeare's *T. of Athens* IV.iii.1: "*Tim.* O blessed breeding sun, draw from the earth/ Rotten humidity." Also see John Dryden's *The Hind and the Panther* (I.310-11): "Were weary work; nor will the Muse describe/ A slimy-born and sun-begotten Tribe." (*The Works of John Dryden*, ed. H. T. Swedenberg, Jr., Vol. III [Berkeley & Los Angeles: U of California P, 1964] 132.)

302. Rickets] lack of vitamin D which results in softened bones and distortion and/or emaciation, usually of the legs.

305. *Baptista Porta*] Giambattista della Porta (1540-1615), an Italian natural philosopher and comedy writer, professed major interest in natural history and magic. Founding an academy at Naples, he devoted himself to unraveling secrets of nature; and his physical experiments contributed to optics and the knowledge of light. (Catherine B. Avery, ed., *The New Century Italian Renaissance Encyclopedia* [New York: Appleton-Century-Crofts, 1972] 793.) In his *Physiognomonica* he proposed that "physical traits shared by animals and men were indices to their characters," i.e., comparing the faces of sheep and sheeplike men, etc. Because magic was his passion, however, della Porta was brought before the Inquisition in 1579 and advised to "stick to his plays." (Clubb 15 & 25.) (See note 6 this section.)

310-311. *Lyra violli*] a bass-viol tuned and played according to method and notation for instruments of the lute family. (*OED* 5.) Like many other stringed instruments, the necks of these were often ornamented with carved heads, etc.

318. Cure the Mother beyond *Arsa fetida*] *Asafoetida* is a resinous gum, has the odor of garlic or onion, and is procured in Central Asia from the *Narthex asafoetida* plant. It has been used both as a flavoring and as an antispasmodic medicine, in this case probably to calm postpartum nervousness or hysteria.

318-19. burnt Feathers] Smouldering feathers were sometimes used for reviving someone from a swoon. See *The Sullen Lovers*, Act II, and Summers's endnote: "*La. Vain.* If it be we must burn some *Blew-Inckle*, and *Partridge Feathers Under your Nose*; or she must smell to *Assa foetida*."

326. *Crocus*] The beloved friend of Smilax, Crocus was changed by the gods into a saffron plant because he loved without being loved. (William Smith, ed., *Dictionary of Greek and Roman Biography and Mythology* [London: Taylor & Walton, 1844] 896.) Crocus is also an old chemical term for various yellow or red powders from calcinated metals, sometimes used in pharmaceutical preparations, and is a slang term for a quack doctor. (*OED* 4.)

339. we were in *Italy* together] Historical and military sources list no specific political involvement with Italy during the 17th century, so this is a possible reference to the "Grand Tour" that wealthy young men took between ages 16-20.

351. base manners of the *French*] English-French hostility can be traced to centuries before Charles II returned from France to the English throne. By the 1670s, however, English anti-Catholic sentiment and concerns that French economic policy was directed against England compounded the hostility. After years of French influence on English customs, manners, dress, etc., the English were demanding a return to their own culture. (Maurice Lee, Jr., *The Cabal* [Urbana, Illinois: U of Illinois P, 1965] 117.) See *The Humorists*, Act I: "Craz. A Curse on these French Cheats, they begin to be as rife amongst us, as their Countrey Disease. . . ."

364. Waters] the spa.

392. Cordial] of medicines, beverages, etc., that are warming, comforting, i.e., news that comforts or cheers in this instance.

410. Collation] a light meal or repast with delicacies such as fruit, sweets, wine, etc. (*OED* II.9.) See *The Libertine*, Act I: "Mar. *Flora*, go out, and prepare us a Collation."

418. Hobbists] Hobbism referred to Thomas Hobbes's philosophy that man and society could exist in a well-ordered state without religion, an idea regarded by many as atheistic, immoral, and seditious. His *Leviathan* (1651) states in part that "religion is dependent upon the civil authority and not merely subservient to it." With Charles II's return to power came also a return to power for the Church of England over all other religious sects (both Catholic and Protestant) and a renewed zeal to persecute atheists, heretics, Papists, and others who offended the episcopal establishment. The work was attacked by Clarendon's *The Catching of the Leviathan* and by others and was not allowed republication between 1660 and Hobbes's death in 1679. (Arnold A. Rogow, *Thomas Hobbes, Radical in the Service of Reaction* [New York & London: Norton, 1986] 164-84.) It is interesting that in 1651 Hobbes said of witches that "their trade was 'nearer to a new religion than to a craft or science.'" (Thomas 441.)

419. *Smithfield*] Smithfield is probably best known as the site of Bartholomew Fair. However, executions for Middlesex county were carried out there before the gallows were moved to Tyburn during the reign of Henry IV; trials by combat also took place in Smithfield. (Chalfant 162-64.)

432. *Devil in the form of a Buck-Goat*] Among other writers on witchcraft, Remy states in Book I, Ch. XXIII, of *Demonolatry* "That Demons change themselves for the time into the Shapes of Various Animals according to their Requirements. And when they wish to mix with their Subjects they nearly always assume the Shape of a Goat, especially when they publicly manifest themselves in order to be Worshipped and Revered." (Nicolas Remy, *Demonolatry*, trans. E. A. Ashwin & ed. Montague Summers [London: Rodker, 1970] 69.)

434. *b* salute his Bum] Kissing the devil's buttocks was a sign of homage at the Sabbat. The celebrated "kiss of shame" was addressed frequently by such "authorities" as Bodin,

who writes, "and to kiss him in that place which modesty forbids writing or mentioning." (Robbins 420.)

436. no ^c Salt must ere come] Salt could have been repugnant to the devil for several reasons. In the Old Testament it symbolized a bond or covenant; in the medieval church it was used to drive away evil spirits and, mixed with water, to insure health; in more modern times it has been associated with value, hospitality, scepticism, etc. (Thomas 29 & 628.) See Leviticus 2:13: "And every oblation of thy meat offering shalt thou season with salt . . . with all thine offerings thou shalt offer salt."

438. Our ^d Brooms shall] Though transvection by witches was explained as delusion even by early demonologists, popular illustrations spread the notion that witches used brooms as vehicles for flight. Bodin's *Demonomanie* explains that witches travel on a broom or on a black ram. The stick was supposedly rubbed with special flying ointment; thus Mother Demdike can cause the broom to move on its own. (Robbins 511-12.)

446-447. unchristen'd Brat . . . suet the breath and ^g blood] Baptism signified the entry of the new-born into membership of the church and was necessary to make the infant a full human being; by the 13th century it was expected to take place during the first week of birth. The church taught that baptism was necessary for salvation and that children who died unbaptised were consigned to limbo, where they were denied the sight of God and possibly suffered torments of the damned. (Thomas 36.) Folklore tells of vampire-hags who "ranged the air by night and slaughtered new-born infants or sucked their blood." (Kittredge 245.) And Remy's *Demonolatry*, Book II, Ch. VII, provides several examples of witches being blamed for crib deaths.

448. stole anothers flesh and fat] In 1612 three witches were arraigned at Lancaster for afflicting Grace Sowerbutts, who claimed, among other things, that they had murdered a child and "did seethe the bones of the said child in a pot, and with the Fat what came out of the said bones, they said they would annoint themselves." (Kittredge 267-68.)

452-456. ^h From a Murd'rer . . . fatal Knot] A tale from English folklore, "Club-Footed Aggie," relates, "When I was a boy there used to be a witch living round here. She always wore a long cloak, tied with a bit of rope, which, she always said, her mother had taken off her father's neck after he'd been hanged for stealing some sheep." (Katharine M. Briggs, *A Dictionary of British Folk-Tales*, Vol. 2 [Bloomington, Indiana: Indiana UP, 1971] 629.) Superstition has it that a "hangman's rope is good for scrofula, and a bit of it ensures luck in gambling." (Kittredge 142.)

460. Gibbets] gallows.

462. ^k Bones I got] Violation of graves is often mentioned in old penitentials, and though it was most often for the sake of stealing valuables from the dead, materials taken were probably sometimes used in black magic. (Kittredge 144.) From 1542 to 1604, three Acts of Parliament made witchcraft a statutory offence; the last act declared it a felony to "take up a dead body in whole or part for magical purposes." (Thomas 442-43.)

466. ^l A Brat ith Mothers Womb] Miscarriage was often blamed on a witch's *maleficium*. Remy writes of a woman so "vicious and depraved that she used to rip open the wombs of

pregnant women and devour the foetus which she had drawn from them" and that "Witches make Evil Use of Human Corpses; especially Abortive Births." (99 & 103.)

472. ⁿ Mongst Tombs] See 462 above.

473. ^o With hair] i.e., hair flowing, the head uncovered. (See "Notes upon the Third Act," g.5-6.)

474. Wen] a cyst or abnormal growth protruding from the skin surface. (See Act I, note 397-403.)

480. murren] obs. of murrain, plague or pestilence.

481. Kine] arch. pl. of cow.

483. Love Cups] Making love philters and aphrodisiacs was usually a job for the village wizard and was outlawed by the church as early as 11th century. In 1582, Alexander Atherton, a Lancashire yeoman, complained there had been a conspiracy to use magic to make him love Elizabeth Winstanley and that he was pining away because she now refused him. Recipies vary! (Thomas 233.)

484. Yard] virile member, phallus. (*OED* 11.a.)

507. Beesoms] obs. of besom, a bundle of rods or twigs used for punishment or for sweeping, i.e., a broom.

512. *Incubus*] a lewd demon, possibly a fallen angel, thought to seek sexual intercourse with women. (See Robbins and Kittredge.)

Act II - "Notes upon the Second Act":

1-5. **Burchard Decret.*] See Burchard of Worms, *Decretum* (~1025): "You have done what certain women are accustomed to do. They pick up the living fish and 'send it into its own childbirth' and hold it there so long until it becomes dead and bake it and eat it; they do this in such a way that they might make themselves loved. If you did this for two years, you would pay penance through legal religious rites."

5-6. *Virg. Eclog.* 8] See Virgil's *Eclogue VIII: necte tribus nodis ternos, Amarylli, colores;/ necte, Amarylli, modo et 'Veneris' dic 'vincula necto,'* or "Weave, Amaryllis, three hues in three knots; weave them, Amaryllis, I beg, and say, 'Chains of love I weave!'" (*Virgil*, Vol. I, trans. H. Rushton Fairclough, Loeb [London: Heinemann, 1934] 60-61.)

a.2-6. *Bodin Daemonoman*, lib. 2. cap. 4] See Jean Bodin's, Book 2 of *De la Demonomanie des sorciers (Demonomania of witches)*, 1580: "He used to be called by a certain voice, almost human, by the devil himself, whom they do not call the devil but little Martin."

a.9-11. *Philippo Ludwig. Elich. Daemonomagiae, Quest.* 10] See Philip Ludwig Elich's *Daemonomagia* (1607): "They are accustomed to the devil brought in of the Lamia who

has been brought down: the president of the synagogue and the rector sitting on the throne and changed into a dreadful buck-goat."

a.11-12. *Guaccius compendium Maleficarum, Lib. I. cap. 13.*] See Francesco-Maria Guazzo's *Compendium Maleficarum* (1608): "There the devil is, having been introduced as president, sitting on the throne in terrifying form as have other gods."

b.4-5. *Guaccius*] See note above: "As an indication of homage they kiss him on the buttocks."

b.5-6. *Ludwigus Elich quest. 10.*] See Philip Ludwig Elich: "As a sign that there be honor to his ears, these kisses must be applied to his buttocks."

c.1-5. The Devil will have no Salt] See Elich, Guazzo, Bodin and Leviticus 2:13.

d.1-2. *Lucian*] See Lucian's "The Lover of Lies (ΦΙΛΟΨΕΥΔΗΣ), or The Doubter," in which the main discussion between Tychiades and Philocles deals with the supernatural and the people's gullibility. (*Lucian*, Vol. III, trans. A. M. Harmon, Loeb [London: Heinemann, 1947] 319-321.)

e.3-5. *Remigius Daemonolat. lib. I. cap. 22.*] See Book 1 of Nicholas Remy's *Demonolatry*, 1595: "That Witches must always have to report some Fresh Injury worked upon a Fellow-creature since their last Meeting; and they do not escape Punishment if they come to the next Meeting guiltless of some Crime of Witchcraft." (68.)

g.1-3. *Ovid Fast. lib. 6.*] See Ovid's *Fasti*, Book VI: *nocte volant puerosque petunt nutricis egentes/ et vitiant cunis corpora rapta suis./ carpere dicuntur lactentia viscera rostris/ et plenum poto sanguine guttur habent*, or "They fly by night and attack nurseless children, and defile their bodies, snatched from their cradles. They are said to rend the flesh of sucklings with their beaks, and their throats are full of the blood which they have drunk." (*Ovid's Fasti*, trans. Sir James George Frazer, Loeb [London: Heinemann, 1959] 328-29.)

g.3-10. *Wierus, lib. ultimo de Lamiis, cap. 6.*] See Joannes Wier's *De Lamiis (On Witches)*: "We lie in wait for the baptised and unbaptised infants for our ceremonies and fall upon them in their cradles or lying at the sides of parents and after they are thought to be smothered steal them secretly from the tomb and cook them in oil; from the solid material we make an ointment and with our wishes truly acted upon drink the liquid mass."

h.1-6. *Remigius, lib. 2 Daemonolat. cap. 3.*] See Book 2 of Remy's *Demonolatry*, Ch. 3: "That Witches make Evil Use of Human Corpses; especially of Abortive Births, Criminals put to Death by the Law, or any that have died some Shameful or Dishonourable Death." (99.)

h.9-13. *Lucan, lib. 6.*] See Lucan's *Bellum Civile, or Pharsalia*, Book VI: *Laquem nodosque nocentes/ Ore suo rumpit, pendentia corpora carpsit/ Abrasitque cruces percussa que viscera nimbis/ Volsit et incoctas admisso sole medullas./ Insertum manibus chalybem nigramque per artus/ Stillantis tabi saniem virusque coactum/ Sustulit, et nervo morsus retinente pependit*, or "She breaks with her teeth the fatal noose, and mangles the carcass that dangles on the gallows, and scrapes the cross of the criminal; she tears away

the rain-beaten flesh and the bones calcined by exposure to the sun. She purloins the nails that pierced the hands, the clotted filth, and the black humour of corruption that oozes over all the limbs; and when a muscle resists her teeth, she hangs her weight upon it." (Duff 342-45.)

h.13-16. Apuleius, De auero asino, lib. 3.] See Apuleius, *The Golden Ass*, Book III: *Priusque apparatu solito instruit feralem officinam, omne genus aromatis*, or "first she arranged her deadly laboratory with its customary apparatus, setting out spices of all sorts." And *sepulorum etiam cadaverum expositis multis admodum membris: hic nares et digiti, illic carnosi clavi pendentium, alibi trucidatorum servatus cruor*, or "numerous pieces of mourned and even buried corpses: here noses and fingers, there flesh-covered spikes from crucified bodies, elsewhere the preserved gore of murder victims." (Hanson 158-59.)

i.1-2. Lucan] See Book VI of *Civil War: desertaque busta/ Incolit et tumulos expulsis obtinet umbris*, or "she inhabited deserted tombs, and haunted graves from which the ghosts had been driven." (Duff 340-41.)

i.3-5. Agrippa de occulta Philosophia, lib. I. cap. 48.] Find in Agrippa, *De Occulta Philosophia*, Book 1, 1533: "These places correspond to Saturn, smelly, shadowy, subterranean, religious, funereal as a cemetery bust, and a little deserted stream runs away from people in their deadly antiquity; there are solitary caverns and wells."

i.6-8. his third Book, cap. 42.] See Agrippa as noted above: "These places are extremely suitable in every way for the experience of nocturnal visions, comings and goings, phantasms found in a cemetery in which there is the execution of criminals and judgments."

k.1-3. Lucan, lib. 6.] See Book VI of *Civil War: Ast, ubi servantur saxis, quibus intimus umor/ Ducitur, et tracta durescunt tabe medullae/ Corpora, tunc omnes avide desaevit in artus/ Immergitque manus oculis gaudetque gelatos/ Effodisse orbes, et siccae pallida rodit/ Excrementa manus*, or "But, when the dead are confined in stone [a sarcophagus], which drains off the internal moisture, absorbs the corruption of the marrow, and makes the corpse rigid, then the witch eagerly vents her rage on all the limbs, thrusting her fingers into the eyes, scooping out gleefully the stiffened eyeballs, and gnawing the yellow nails on the withered hand." (Duff 342-43.)

m.1-2. Hor. Epod. 5] See Horace's *Epod V: et ossa ab ore rapta ieiunae canis*, or "and bones snatched from the jaws of a starving bitch." (Bennet 374-75.)

m.2-4. Lucan, Lib. 6. of Erictho] See *Civil War: Et, quodcumque iacet nuda tellure cadaver,/ Ante feras volucresque sedet; nec carpere membra/ Volt ferro manibusque suis, morsusque luporum/ Expectat siccis raptura e faucibus artus*, or "Whenever any corpse lies exposed on the ground, she sits by it before beast or bird can come; but she will not mangle the limbs with the knife or her bare hands; she waits for the wolves to tear it, and means to snatch the prey from their unwetted throats." (Duff 344-45.)

o.1. Ovid per. . . Capillis.] See "Notes upon the Third Act," g.3-4.

q.1-3. Lucan, lib. 6.] See *Civil War: Huc quidquid fetu genuit natura sinistro/ Miscetur. Non spuma canum quibus unda timori est,/ Viscera non lyncis, non dirae nodus hyaenae/ Defuit*, or "With this was blended all that Nature inauspiciously conceives and brings forth."

The froth of dogs that dread water was not wanting, nor the inwards of a lynx, nor the humps of a fowl hyena." (Duff 352-53.)

r.1-2. *Juvenal. Sat. 6.*] See Juvenal, *Satire VI: Hic magicos adfert cantus, hic Thessala vendit/ philtra*, or "One man supplies magical spells; another sells Thessalian charms by which a wife may upset her husband's mind." (*Juvenal and Persius*, trans. G. G. Ramsay, Loeb [London: Heinemann, 1957] 132-33.) Ramsey notes that Thessaly was famous for witches and magic and that the husband here is driven mad by a love potion.

s.1-4. *Wierus de praestig. Daem, lib. 3. cap. 37.*] "Among the amatory ointments for these purposes are numbered at the most extreme the hairy tail of a wolf, a magic wand, a little fish, a cat's brain, and a spotted lizard named *stincus* and likewise the mouth from a green frog all eaten [by the witches] in a heap of ants."

t.3-4. *Virg. Aeneid. 4.*] See Virgil's *Aeneid*, Book IV: *quaeritur et nascentis equi de fronte revolsus/ et matri praereptus amor*, or "sought, too, was the love-charm, torn from the brow of a colt at birth ere the mother snatched it." (Fairclough 430-31.)

t.4-5. *Ovid, lib. 2.*] See Ovid's *Ars Amatoria*, Book II: *datque quod a teneri fronte revellit equi*. Mentioned in many of Shadwell's other notes on magic, this is the hippomenes, the substance obtained from horses to be used as an aphrodisiac. Virgil explains in *Georgics* that it was the excretion from a tumor growing on the mare, while Pliny in *Natural History* says it was the small black membrane on the forehead of the new-born foal. (*Publius Ovidius Nasso, Ars Amatoria*, ed. M. J. Griggs [London and Basingstoke: Macmillan, 1971] 59 & 130.)

t.5-6. *Lucan, lib. 6.*] See Lucan's *Civil War: Nec noxia tantum/ Pocula proficiunt aut cum turgentia sucol Frontis amaturae subducunt pignora fetae*, or "And not only their baleful philtres have power, or their act when they steal from the mare the sign that she will love her foal - the sign that grows, swollen with juice, upon its forehead." (Duff 336-37.)

u.1-2. *Virg. 3. Georg.*] See Virgil's *Georgics*, Book II: *hic demum, hippomanes vero quod nomine dicunt/ pastores, lentum destillat ab inquine virus*, or "Then, and then only, does the slimy 'horse-madness,' as shepherds rightly name it, drip slowly from the groin." (Fairclough 174-75.)

u.3. *Tibullus, lib. I. Eleg. 4.*] This quotation is actually found in Tibullus, *Elegies*, Book II, Eleg. 4: *hippomanes cupidae stillat ab inguine equae*, or "along with hippomanes that drip from the loins of mares in heat." (*The Erotic Elegies of Albius Tibullus*, trans. Hubert Creekmore [New York: Washington Square P, 1966] 84-85.)

u.3-5. *Ovid, lib. I. Eleg. 8.*] The following is found in Ovid's *Amores*, Eleg. 8, as noted in b.6-7. of Act I: *scit bene quid gramen, quid torto concita rhombol licia, quid valeat virus amantis equae*, or "whirl the magic wheel, cull herbs, brew aphrodisiacs." (Lee 26-27.)

u.5-6. *propert, lib. 4*] See Propertius, *Elegies*, Book 4, Eleg. 5: *consuluitque striges nostro de sanguine, et in me/ hippomanes fatae semina legit equae*, or "she consulted owls how she might have my blood, and gathered for my destruction the charm that drips from the pregnant mare. (Butler 294-95.)

u.6-10. Wier] See Wierus *de praestig*: "*Caruncula* [a large, fleshy growth], not unfamous, appears in a circle the size of a fig; *Latiuscula*, black in color, appears on the forehead of the young colt, which, with the birth started, the mother, by licking it and wiping it off, eats it; and if she takes the life early from the foetus, she has it deep inside and does not admit it to nurse."

u.10. *Nandaeus, Hist. Mag.*] Gabriel Naude (b. Paris 1600), Naudaeus, in the spirit of the new scientific age, attempted to destroy myths and superstitions and distinguish between types of magic through scientific principle. His *Apologie pour tous les grands personnages qui ont ete faussement soupconnez de magie* set forth guiding principles for judges and scholars to determine whether or not someone were guilty of sorcery; he also argued that Bodin and others confused great learning with magical practice. (Jack A. Clark, *Gabriel Naude, 1600-1653* (Hamden, Connecticut: Archon, 1970) 9-13.)

u.12-16. *M. Phi. Ludwigus, Elich. . . quest. 10.*] "The whole throng and crowd sing obscenities in honor of the demon, 'harr, harr,' and in that dance with the devil dance here and there; in another Sabbath game the more with hissing, shrieking clamors she rages and dances like a bachant."

Act III:

3. *Sidneys Admirable description of Kalandar*] The hospitable nobleman Kalander's garden and orchard in Book I of Sir Philip Sidney's *Arcadia* is described as a contrast between beauty and utility: "The backside of the house was neither field, garden, nor orchard; or rather it was both field, garden, and orchard." (Sir Philip Sidney, *Arcadia, 1598* [New York: Scholars' Facsimiles & Reprints, 1983] 8.)

5-6. Golden days of Queen *Elizabeth*] Since Sir Philip Sidney was well thought of by Queen Elizabeth, this reference relates to note 3 above. The golden age refers both to England's period of world domination and to her literary renaissance under Queen Elizabeth. (John Buxton, *Sir Philip Sidney and The English Renaissance* [London: Macmillan, 1954] 28, 43, 86.)

8. Board-wages] wages allowed to servants to keep them in food.

12. Embroiderers] those hired to ornament cloath with needlework.

13. Lacemen] manufacturers or dealers in ornamental, open-work fabric of linen, cotton, silk, woolen, etc. (*OED* 6. & 9.)

25. Halls] large public rooms in mansions used for receptions, banquets, etc. (*OED* 2.a.)

29. Buttery-hatch] the half-door over which the buttery provisions (liquor or wine) were served.

30. March-beer] a strong ale or beer brewed in March. See *The Sullen Lovers*, Act I: "*Stanf. Free! Yes to be drunk with March Beer, and Wine. . . .*"

31. Mary-bones] obs. of marrow-bones, bones containing edible marrow. See *The Late Lancashire Witches*, IV.i.1137-38: ". . . or your Mary-bones whether you please, and confesse your selfe to be what you are."

35. Sur-loyn] obs. of sirloin, the upper and choicer part of a loin of beef, usually roasted.

50. *Plots of Papists*] The Popish Plot, which had brought the growing distrust of Catholics to a head three years before Shadwell's introduction of *Witches*, was for years a cause of fear for Englishmen. Because Titus Oates, an ageing Anglican minister, presented details of a conspiracy by which Charles II was to be assassinated and because of the murder of the magistrate to whom Oates had made his deposition (see note 62 on *Sir Edmond-Bury Godfrey*, "To the Reader"), many Catholics were put to death. As a result the Earl of Shaftesbury proposed a bill to prevent Charles's Catholic brother James, the Duke of York, from succession to the throne and urged that the Protestant Duke of Monmouth, Charles's illegitimate son, become the next king. The ensuing political battle between Charles and Parliament resulted in routing Shaftesbury and his followers (later known as Whigs) in a Tory reaction, and Shaftesbury was sent to the tower for high treason in July 1681. (Borgman 53-54; also see Kenyon.)

54. Jesuits] The name arises from the Society of Jesus whose school of moral training and spiritual discipline was one of the most strict in Catholicism. (See note 319 this act.)

59. Yeomanry] originally, a class of servants or attendants in a noble household; a class below the gentry. (*OED* 2.c.)

65. *An Italian Song*] In his recent edition of *The Squire of Alsatia*, J. C. Ross explains that the function of songs in drama is to establish mood, to evaluate those who like or dislike them, and, through their content, to "contribute ironically to the meanings of their dramatic situations." Citing H. James Jensen's article "English Restoration Attitudes towards Music" (*Musical Quarterly* 55 [1969]), he adds that Shadwell consistently has his well-bred characters favor songs of the newly fashionable Italian style, while his low-bred characters prefer English songs and dances (e.g., *Young Hartfort*, IV.109-15). (Ross 226-27.) During the 1680s, when Henry Purcell published his beautifully bound *Sonnatas of III Parts*, exotic "things Italian" were the rage in London--Pasta, Parmesan cheese, Chianti, and Italian Music. Italian instrumental music was simpler and more direct than the English music that had dominated for a century and the sonatas more structured than the highly ornamented French dance suites. (William Zagorski, "'Spot-On' Intonation," *Musical Heritage Review* 18 [1991]: 14.)

81. Grottoes] excavations or structures imitating rocky caves, often adorned with shellwork, and serving as a place for recreation or cool retreat.

81. Water-works] (obs.) a system of machinery for raising, conveying or distributing water, mentioned as early as 1594.

86. Mr. *Redletters*] The name for this Catholic neighbor is a possible allusion to the letters *IHS* which appeared in red on a priest's vestments.

90. de Oades] Under Cromwell's dictatorship Catholics had been denied almost every right; so after the Restoration, Charles II, with his own leanings toward Catholicism and pressure from his mother and sister, invoked his Declaration of Indulgence (1672), under which priests were authorized to celebrate Mass in private homes. (Daniel-Rops 303-04.) A public outcry for a series of acts against Catholics, however, imposed a range of disabilities on those unwilling to take the oaths of supremacy and allegiance to the king as

head of both church and state; and the 1673 Test Act required that all office-holders "subscribe a declaration against transubstantiation and take the sacrament according to the rites of the Church of England." (John Miller, *Popery and Politics in England, 1660-1688* [Cambridge: Cambridge UP, 1973] 55-56.)

94. gra] obs. and rare exclamation ascribed to an Irishman from a *ghraidh*, "my dear." 1707 Farquhar *Beaux Stratagem* IV.i--"Foigard Leave dat wid me, joy; I am your priest, gra; and your conscience is under my hands."

109-110. *Kelly . . . Tegue O Divelly*] See note 62 on *Sir Edmond-Bury Godfrey*, "To the Reader," and note on *Tegue*, "Title Page."

113. Cloke-bagg] obs. of cloak-bag, a bag in which to carry a cloak or other clothes; a valise.

119. soleedity] possibly, solidity in the sense of soundness, truth. (Wright.)

123. Saint *Ty-burn*] Executions for Middlesex country were carried out at the gallows at Tyburn. See note 419, Act II.

141. School Divine] pertaining to schoomen. School-divinity refers to religious principles and doctrines taught in school or by medieval moralists and divines.

160-61. turn the great end of their Prespective] Shadwell's telescope metaphor implies that men see, or at least look, more clearly or objectively before they are married, less so when they marry.

168-69. setling what ever you please, or all that Estate upon you] That is, he will legally promise to her his entire estate, or whatever she wants of material goods, before she gives into him.

188. plaguely] plaguily (colloq.), vexatiously, confoundedly, exceedingly.

191. run through] pass easily and quickly through something, i.e., stab with a weapon. (*OED* II.14.a.)

233. *Physnomy*] obs. of physiognomy, face or countenance, especially as viewed as an index to the character. (*OED* II.3.a.)

234. *Operator for Teeth*] an operating surgeon or dentist: 1706 Phillips, *Operatour for the Teeth*, one skill'd in drawing and cleansing the Teeth, and in making Artificial ones. Dentists were usually of a lower class and were trained simply to pull teeth rather than treat problems. (*OED* 3.a.)

239. chief Constable] the officer at the head of the police force of a county or equivalent district, probably also a comment on class.

247. Basilisk] a reptile, also called a cockatrice, alleged to be hatched by a serpent from a cock's egg and whose breath and look were fatal.

248. Kinde] the family, ancestral race or stock from which one springs. (*OED* II.12.)

250. vixen] an ill-tempered, quarrelsome woman, shrew. (*OED* 2.)

256. inoculated] obs., grafted by inserting buds.

257. *Westphalia*] also Westfalia, the name of a region of West Germany, famous for its bacon and ham. Isabella may mean cured, tough, etc. See *The Woman-Captain*, Act II: "Rich. A Pox on Pipkins - I have brought my Mistress some cram'd Chickens, *Westphalia* Bacon . . . and should be loath to see her want."

269. Racks] In these machines of torture, the victim was "stretched like leather" until either a confession, in the case of witch trials, or death ensued. (Robbins 503.)

289. Writings are Sealed] Since Isabella's union with Sir Timothy has been prearranged, their fathers would have signed a prenuptial agreement to allow certain properties to go to the couple on their marriage.

293. *Pauca Verba*] (*l. paucis verbis*, or in a few words, concisely. (*Harper Dictionary of Foreign Terms*, ed. Eugene Ehrlich [New York: Harper & Row, 1987] 240.) See *The Miser*, Act II: "Tim. Look you Mrs. *Thea*, *pauca verba*, the short and the long on't is, I have had a very great affection for you."

296. woundedly] woundily, excessively.

303. *Fast-break*] obs. of breakfast; in general, to break one's fast.

316-17. *you had your Ordination too with us*] This is possibly a general statement about the Reformation; those priests who became Anglican as a result of the split from the Roman church would have originally been ordained under the Roman Catholic church. It may also refer to the actual ceremony of ordination which the Catholic church considered a sacrament (which Calvin also supported) but which the Anglicans did not; the imposition of hands in Holy Orders, accompanied by a blessing of the Holy Spirit, however, was similar for both churches. (See Paul Elmer More and Frank Leslie Cross, eds., "The Validity of the Orders of the Church of England, made out against the Objections of the Papists, in Several Letters to a Gentleman of Norwich that desired Satisfaction therein" in *Anglicanism, the Thought and Practice of the Church of England, Illustrated from the Religious Literature of the Seventeenth Century* [London: Society for Promoting Christian Knowledge, 1935] 29.)

319. *Jesuits dyed innocent*] Shortly after the alleged Popish Plot, Jesuits were supposed to be organizing a new Gunpowder Plot and Catholics to be awaiting the landing of French forces. Ireland, whose dedication to the Roman Catholic church and loyalty to the country were inseparable, was implicated; and six Jesuits and nine other priests were hanged, while 2,000 other Catholics were imprisoned or forced to flee England. (Daniel-Rops 304; also see Kenyon 205-9.)

321. *a Presbyterian one*] After the Restoration, both of Charles II and of the Anglican church, any nonconforming religion was viewed suspiciously. Charles's Declaration of Indulgence actually aimed to link Baptists, Presbyterians, Quakers, etc., with the Catholics against the Anglicans. (Daniel-Rops 304.) There was speculation, too, that the 1st Earl of Shaftesbury conspired with other protestants in the fabrication of the plot. (See Kenyon 134.)

322. *Aboo, boo*] a sound imitating the lowing of oxen; also used to express contempt, aversion.

336. *Turk*] anyone having qualities attributed to the Turks; a cruel, tyrannical person, one who treats his wife badly. (*OED* 4.b.)

339-40. *almost as good a Friend as he in de West. . . it did begin vid a T*] S suggests this is probably a reference to Richard Thompson of Bristol. (See note 57, "To the Reader.")

344. *Proclamations, and three Parliaments have voted*] Convinced by Oates's declaration of a Catholic plot, Parliament and the Houses supported treason trials that amounted to a "morality play, staged as a demonstration of government power, an affirmation of kingly authority, and a warning to the unwary." (Kenyon 116.)

344-45. *Nemine contradicente*] (*l.*) with "no one contradicting."

355. *Company of Tantivy Fools*] See note 58, "To the Reader."

362. *Patron*] a financial supporter or upholder/advocate of a theory or doctrine. (*OED* 3.b.)

383. *Chamber*] room or apartment in a house, usually one appropriated for the use of one person; a private room or bedroom.

389. *Examinations*] judicial inquiries into the guilt or innocence of an accused person; interrogation of a witness and/or interrogation under torture. (*OED* 2. & 6.)

396. *suckled a great black Cat*] Witches were believed to suckle their familiars, i.e., the devil, who came to them in the form of an animal, usually a cat or dog but sometimes a toad, a rat, or even a wasp or butterfly. (Thomas 445-56.) The cat appears as a familiar in the first notable Elizabethan witch-trials at Chelmsford in 1566 and is described as a "white-spotted creature named Sathan, which sucked blood." (Kittredge 177.)

403. *cannot make Water*] obs., cannot urinate. (*OED* II.16.)

404. *fit of the Gravel*] kidney stone.

408. *kind*] to be loving, on intimate terms, i.e., make love. (*OED* II.6.)

412. *bee*] be, stay there, remain. (*OED* B.I.4.)

413. *Scott*] Reginald Scot's *Discoverie of Witchcraft*, 1584.

415. *Gaal*] gall, the secretion of the liver, bile; bitter fluid.

415. *Quicksilver*] the metal mercury in its liquid mobile form.

429. *Rachdale*] Rochdale, Lancashire County, has been noted for its industries. (*The Blue Guides England*, ed. Stuart Rossiter [London: Ernest Benn, 1972] 544-45.) Around the

time of the Restoration, Rochdale had a considerable market on Tuesdays for cloth, stockings, corn, and living cattle. (Baines & Fairbairn 20.)

443. Close] an enclosed field; an enclosure about or beside a building. (*OED* 2. & 3.)

453-54. *Flagellum Diabol.* in the second *Tom. of Mall. Maleficarum*] Part II of *Malleus Maleficarum* deals with types of *maleficia* and how they are to be counteracted. (Robbins 338.)

464. wons] obs., lives or dwells.

464. i'th' Lone] in the lodging-house. (Wright.)

465. whoo] obs. dialect of hoo, heo, she. *Shadwell Sq. of Al.*, III, ii: "Oh rare! By th' Mass! Whoo Kisses daintily: And whoo has a Breath like a Caw."

465. clipt] obs., embraced.

474-75. go through stitch] do something thoroughly. (Wright.)

493. Clove of Garlick] Garlic, probably introduced by the Sumerians nearly 5,000 years ago and growing in England by 1548, was, in addition to flavoring, used as a charm against evil spirits and disease. (Sarah Garland, *The Complete Book of Herbs & Spices* [New York: Viking, 1979] 27-8.)

494. *Fennel*] This herb was left in England when the invading Romans departed, and natives believed it powerful against evil; it was thought to relieve pain, resist venom, and act against the "fiend's hand" and against witchcraft. (Garland 58.)

495. *Alicium*] The Greeks believed alyssum would "abate rage" through its power to cure hydrophobia. "Sweet Alyssum" has long been sought out by man and bee because of its honey scent. (Alice M. Coates, *Flowers and their Histories* [New York: McGraw Hill, 1968] 13.)

495. *Mullein*] Mullein, in its dark and sinister side, was supposedly used by Circe in her incantations and by witches in their rites--hence the names hag-taper and pig's taper. If its leaves were gathered in the sun, however, they acted as protection against sorcery. (Garland 114.)

495. *Long-wort*] Lungwort has been grown in Britain for centuries in many varieties and is helpful to treat coughs and pulmonary ailments. (Garland 94.)

496. *Moly*] A fabulous herb having a white flower and black root, moly was supposedly endowed with magical powers and said to have been given by Hermes to Odysseus as a charm against Circe. Pliny writes that according to Homer, moly, discovered by Mercury, is powerful "over the most potent sorceries." (Pliny, *Natural History*, trans. H. Rackham, W. H. S. Jones, et al, Loeb [London: Heinemann, 1938] Book XXV, viii.)

497. Brimstone] formerly the common vernacular name for sulphur, which has an inflammable character and is mentioned often in the Bible.

498-99. Delrio, and Remig. and Fr. Silvester.] See notes 360 of Act I. Allegedly, Friar Silvester, also called Gerbert, made a pact in 999 with the devil who allowed him to become pope. William of Malmesbury relates the story in *Gesta Regum* and credits Gerbert, Roger Bacon, and Bishop Grosseteste with making a magical speaking head of brass. (Kittredge 240.)

531. kibbo] obs., a stick or cudgel.

532. fow] dial., foul, vile.

547. Mal. Enters with a Bridle] See a similar stage direction in *The Late Lancashire Witches*, III: "He turns from her. She Bridles him. . . . Exeunt Neighing."

548-49. Horse, Horse, be thou to me] This early farce jig, also appearing in *The Late Lancashire Witches*, was probably written in London ~1595 when a pamphlet appeared entitled *The Brideling, Sadling and Ryding, of a rich Churle in Hampshire, by the subtyll practice of one Iudeth Philips, a professed cunning woman, or Fortune teller. With a true discourse of her unwomanly using of a Trypewife For which fact, shee was whipped through the cities, the 14 of February, 1594.* (Charles Read Baskerville, *The Elizabethan Jig and Related Song Drama* [New York: Dover, 1929] 281-83.)

553. Brakes] fern, bracken; brushwood or briars. See Jonson's *The Sad Shepherd*, II.viii.: "ore-growne with brakes and briars,/ Close by the ruines of a shaken abbey." (Percy & Simpson, Vol. VII, 40.)

563. Puck-Hairy] During the Middle Ages fairies were considered neither small nor kindly; and Elizabethans believed that hobgoblins or spirits like Puck, alias Robin Goodfellow, could perform domestic chores for mortals and monsters alike. (Thomas 606.) Even the more frightening witches of *Macbeth* have names for their familiars. Demdike's name for her imp is probably a compound of Puck, for his supernatural powers, and Hairy, because he appears in the form of a shaggy, black dog. Also see reference to Puck-Hairy in Jonson's *The Sad Shepherd*, III.

565. shock] a dog having long shaggy hair, spec. a poodle. See *Epsom-Wells*, Act I: . . . "we are already so much pester'd with gay Fools, that have no more sense than our Shock-dogs."

566. Contract written in Blood] Kittredge explains that the "diabolical compact" was not in the popular imagination before 1500 and provided another way for ecclesiastical prosecutors to link "heretics" to the devil. Pacts contained various clauses, and Satan, a tempter and a trickster, usually caused his recruits a bad end. Faustian legends abound. (Thomas 473.)

569. Mamilion] This is a contrived usage for one who takes Demdike's mamilla, either her breast or some other nipple-shaped protuberance. (Robert Hunter West, *The Invisible World, A Study of Pneumatology in Elizabethan Drama* [Athens, Georgia: U of Georgia P, 1939] 66.) Mamilion does appear, however, as a name in *The Late Lancashire Witches*, II.i.539: "Meg. Come my Mamilion like a Puggy,/ Mawd. And come my puckling take thy teat,/ Your travels have deserv'd your meat."

571. Puggy] Probably a term of endearment for Puck, small spirit. See *The Late Lancashire Witches*, II.i.539: "Come my *Mamilion* like a Puggy."
572. Duggy] obs., teat or nipple, usually in reference to a suckling. See *The Late Lancashire Witches*, II.i.538: "Come away, and take thy duggy . . . *Enter foure Spirits.*"
573. Rouney] Another familiar or devil; see this play, Act V, line 201. Also see Charme 5., *The Masque of Queens*: "*Rouncy* is over, *Robble* is under, / A flash of light, and a clapp of thunder."
575. Sirrah] arch. form of address used to men and boys, expressing contempt or authority on the part of the speaker.
580. Capo] obs. of caple, a hack or mare.
580. Titt] tit, term for a small animal, sometimes a small horse, or object; in rare usage applying to a young man. See *Epsom-Wells*, Act I: "*Caro*. Sometimes we have their tame Husbands, who gallop hither upon their Tits, to see their faithful Wives play a game at Ninepins."
581. marle] marvel, wonder. (Wright.)
588. Smallage] One of several varieties of celery or parsley, especially wild celery or water parsley, these plants used in the witches' rites are, if not poisonous, at least uncultivated and wild. (*OED*) (Note: Almost all of the following herbs are gathered by the witches in Jonson's *Masque of Queens*.)
588. Night-shade] Nightshade is a potentially dangerous plant family to which henbane and belladonna belong. (Lesley Gordon, *A Country Herbal* [New York: Mayflower, 1980] 91.) Most of the herbs mentioned in this act are also gathered by the witch in Jonson's *The Sad Shepherd*, II.viii: "venom'd Plants Wherewith she kills." (Percy & Simpson, Vol. VII, 41.)
589. Poplar Leaves] Some species of poplar tree have very tremulous leaves that sporadically hide the sun. Pliny cites both the white and black poplar leaves as good for making unguents and other healing concoctions. (*Natural History*, Book XXIV, xxxii.)
589. Aconite] This herb has been cultivated for its medicinal powers since ancient times and, because parts of the plant are poisonous, as a deadly dip for arrows, spears, and animal traps. (Garland 116.)
592. Water-parsnip] An aquatic, umbelliferous plant of the genus *Sium*, Pliny writes that, taken as food or as seed in wine, it is good for the kidneys, spleen, menstruation, and as a liniment removes spots from women's faces. (*Natural History*, Book XXII, xli.)
592. Cinquefoil] A plant with compound leaves each of 5 leaflets, cinquefoil is often found in woods and marshes. Pliny says it is popular for its actually producing strawberries but is also "used in purifying houses." (*Natural History*, Book XXV, lxii.)
601. Martagon] Sometimes called scarlet Turk's cap lily or *lilium chalconicum*, this dainty flower probably came from Constantinople. There seems to be no "therapeutic" use

for this particular variety, but the Madonna lily, *lilium candidum*, was cultivated in England as a symbol of the resurrection of the Virgin. (Coates 142-45.)

602. Henbane] Hog's bean, or henbane, has been grown in most parts of the world. Though used as a remedy for toothache in early times, it is very dangerous; internal use can lead to delirium and convulsions. (Garland 119.)

602. Hemlock] All parts of this plant are poisonous, and doses of hemlock were once given to condemned criminals (i.e., Socrates). (Garland 117.) Along with similar charms, it is also gathered by the witches in *Macbeth*, IV.i.25: "Root of hemlock digg'd i' th' dark."

602. Moon-wort] The *OED* defines moonwort as a type of fern, sometimes called madwort or the plant Honesty. Pliny, however, cites alysson as madwort, named thusly because, taken in vinegar and worn as an amulet, it "prevents persons bitten by a dog from going mad." (See *Natural History*, Book XXIV, lvii.)

603. Wild Fig-Tree] A fruit tree of the genus *Ficus*, a poisoned fig was often used to remove one's enemies. See Pliny's *Natural History*, Book XXIII, lxiv, on the medicinal value of wild figs.

604. Cypress] A tree with hard, durable wood and dense, dark foliage, the cypress is often regarded as symbolic of mourning, the branches used at funerals. Pliny says that the "globules on this tree are taken in drink for snake bites" and other maladies. (*Natural History*, Book XXIV, x.)

604. Yew] A tree with dense, dark green foliage, the yew is often planted in church yards as a symbol of sadness. "Slips of yew/ Sliver'd in the moon's eclipse" are gathered for their cauldron by the witches in *Macbeth*, IV.i.27-8.

605. Libbards Bane] *Doronicum*, sometimes called leopard's bane, belongs to the herb family *Compositae* and, as discovered by the Ancients, contains a deadly poison that "killeth Panthers" or "killeth Wolves." (Coates 84.)

607. Mandrake] See note 436 in Act I.

608. Three Circles] Use of mathematical figures and the magic circle is recorded early by Agrippa, who explains that "a Circle doth answer to Unity" and that "they who adjure evil spirits, are wont to environ themselves about with a cicle." (West 126.) The use of three in this case is a possible reversal or misuse of the Trinity. Guazzo (1626) explains that "The witches swear allegiance to the Devil within a circle marked out on the ground, possibly to indicate that the Devil wants them to believe he is lord of heaven and earth, or possibly because the circle is the symbol of divinity and the earth the footstool of the Lord." (Robbins 373.)

609. looking West] West, where the sun sets, is, as the ancient Egyptians believed, the land of the dead.

616. Cloven Foot] Some authorities contended that the devil could not totally disguise himself from the "godly man" who would recognize the fiery visage or the cloven hoof. In

The Late Lancashire Witches, the boy who has supposedly fought with the devil relates that he recognized the foe by his "clubb'd cloven feet, like an ox." (West 88-9.)

622. *Maudlin*] Maudlin-wort, or costmary, is dedicated to St. Mary Magdalene, the patron saint of fallen women. (Gordon 62-3.) Reference here may also be to maudlin defined as tearful and sad. See Jonson's *The Sad Shepherd*, II.vii: "A Witch/ Is sure a Creature of Melancholy"; Jonson's *Maudlin* is the Witch of Papplewicke. (Jonson, Vol. VII., 39.)

623. Gossips] friends, booncompanions, usually meaning women.

625. piece of your Garment] Guazzo (1626) writes that initiation into the service of the Devil included the witches' giving "the Devil some part of their clothing, in token that the Devil separates them from spiritual, corporal, material, and terrestrial things." (Robbins 372.)

631. your day] Remy writes in *Demonolatry* "That Witches, just as they are said to have done in Ancient Heathen Days, make yearly Offerings to their Demons," probably the day to which this Devil refers. (40.)

633. Secret part I with my mark must sign] Rossell Robins explains that the Devil's mark or seal is not to be confused with the witch's mark or protuberance, but that the devil's distinctive mark supposedly resembled a scar, birthmark, or tattoo. Finding such a mark, often on a finger, was justification for witch hunters to apply torture or sentence death. (Robbins 135.) Remy's *Demonolatry*, Book III, explains, "to-day the Devil brands and seals those whom he has newly claimed as his own with such tokens of harsh and inhuman slavery, marking them especially (as some say) on that part of the body which was anointed by the priest on the day of their baptism. . . . And it is a strange and marvellous fact that they can endure the deepest wound in that part which has been marked in this manner by the Demon's talon without feeling any pain." (9.)

671. Moon and Stars come down] possibly a reference to a meteor shower or to total darkness. These following descriptions of foul weather caused by the witches are similar to those predictions by Jesus for the last days of earth. See Mark 13:24-25: "But in those days, after that tribulation, the sun will be darkened, and the moon will not give its light, and the stars will be falling from the heaven, and the powers in the heavens shall be shaken." Scot, following Wier, rejects the notion, however, that devils and their disciples control weather. (Kittredge 158.)

672. thick darkness] See *Macbeth*, I.iv.: "*Lady M.* Come, thick night,/ And pall thee in the dunnest smoke of hell." Also see Joel 2:2: "a day of clouds and of thick darkness, as the morning spread upon the mountains."

672. hide the Sun at Noon] a solar eclipse.

674. Orbs upon their Axes] rotating heavenly bodies.

675-86. troubled Sky. . . . with violent hast, retire] Foul weather has long been attributed to the devil and witches. In 1587 an Essex clergyman wrote, "It is a common opinion when there are any mighty winds and thunders with terrible lightnings that the Devil is abroad." (Thomas 472.) See Shadwell's *Tempest*, Act II: "Devil sings. *Arise arise! ye*

subterranean winds,/More to disturb their guilty minds./And all ye filthy damp and vapours rise,/Which use t' infect the Earth, and trouble all the Skies."

691. ^c Raise Ghosts] Because ghost-beliefs were closely linked with witchcraft-beliefs, anyone visited by a spectre or poltergeist might blame the intrusion on a malevolent neighbor. (Thomas 594.)

696. Dive-dappers] small diving waterfowl; applied ludicrously to a person.

706. Hobbell] used oddly here as a noun, usually means to walk unsteadily or lamely, clumsily.

Act III - "Notes upon the Third Act":

d.1-4. & e.1-2. Wier. de praestigiis Daem. ultimo de Lamiis] See Joannes Wier's *De Lamiis*: "By cooking it out of water, they take the oiliness of boys and pressing together what remains last form the elixir; then they put it together and continually serve it for use: with this they mix *Eleoselinum*, aconite leaves, poplar leaves and soot or otherwise, the water plant *sium*, common five-leaved acus or the blood of bats and sleep-inducing nightshade, etc."

f.1-2. See the Renown'd Johnson] See Ben Jonson's *The Sad Shepherd*, II.viii. The scene is dedicated to hunting the "hag," whose dwelling in the "drowned Lands of *Lincolnshire*" and whose mischief are almost duplicated by Shadwell.

g.1-3. Hor. Satyr] See Horace, *Satire 8*, Book I: *Vidi egomet nigra succinctam vadere palla/ Canidiam, pedibus nudis passoque capillo*, or "My own eyes have seen Canidia walk with black robe tucked up, her feet bare, her hair dishevelled." And *ossa legant herbasque nocentis*, or "from gathering bones and harmful herbs." (Fairclough 98-99.)

g.3-4. Ovid Ep. of Hypsipile] See Ovid's *Heroides*, VI, "Hypsipyle to Jason": *per tumulos errat passis discincta capillis*, or "Among sepulchres she stalks, ungirded, with hair flowing loose." (Showerman 76-77.)

g.4-5. Senec. de Medea, v. 756] See Seneca's *Medea*, v. 752-3: *vinculo solvens comam/ secreta nudo nemora lustravi pede*, or "For thee, loosing my hair from its bands after the manner of my people, with bare feet have I trod the secret groves." (*Seneca's Tragedies*, Vol. I, trans. Frank Justus Miller, Loeb [London: Heinemann, 1938] 292-93.)

g.5-6. Ovid Metam. 7] See Ovid's *Metamorphoses*, Book 7: *egreditur tectis vestes induta recinctas,/ nuda pedem, nudos umeris infusa capillos*, or "[Medea] went forth from her house clad in flowing robes, barefoot, her hair unadorned and streaming down her shoulders." (Miller, Vol. 1, 354-55.)

h.2-3. Virg.] See Virgil's *Eclogue 8*: *has herbas atque haec Ponto mihi lecta venena*, or "These herbs and these poisons, culled in Pontus. . . ." (Fairclough, Vol. 1, 62-63.) Also see later note *c.4-7* in this section.

h.3-4. Ovid Metam. 7] This quote is actually from Ovid's *Metamorphoses*, Book 14: *protinus horrendis infamia pabula sucis/ conerit et tritis Hecateia carmina miscet*, or "She

straightway bruised together uncanny herbs with juices of dreadful power, singing while she mixed them Hecate's own charms." (Miller, Vol. 2, 302-303.)

h.4-5. Virg. 3. Georg.] See Virgil's *Georgics*, Book 3: *miscueruntque herbas et non innoxia verba*, or "mixing herbs and baleful spells." (Fairclough, Vol. 1, 174-75.)

h.5. Propert.] See Propertius, *Elegies*, Book 4, Eleg. 5: *quippe et, Collinas ad fossam moverit herbas*, or "Nay, did she bring herbs from the Colline field to the magic trench." (Butler 294-95.)

h.5-7. Virg. 4. Aeneid] See Virgil's *Aeneid*, Book 4: *falcibus et messae ad lunam quaeruntur aenis/ pubentes herbae nigri cum lacte veneni*, or "and herbs were sought, mown by moonlight with brazen sickles, and juicy with milk of black venom." (Fairclough, Vol. 1, 430-31.)

i.1. cicuta solanum] hemlock, night-shade, etc.

k.1-2. Hor. Ep. 5] See Horace, *Epode 5*, Canidia's Incantation: *iubet sepulcris caprificos erutas, / iubet cupressus funebres*, or "orders wild fig-trees uprooted from the tombs, funereal cypresses. . . ." (Bennett 374-75.)

l.1-3. Plin Nat. Hist. lib. 2. cap. 13] This quotation is actually from Pliny's *Natural History*, Book 25, xciv: *effossuri cavent contrarium ventum et tribus circulis ante gladio circumscribunt, postea fodiunt ad occasum spectantes*, or "The diggers avoid facing the wind, first trace round the plant three circles with a sword, and then do their digging while facing the west." (Jones 240-41.)

m.1. Hor. Ep. 5] See Horace's *Epode 5*: *et uncta turpis ova ranae sanguine/ plumamque nocturnae strigis*, or "eggs and feathers of a night-roving screech-owl smeared with the blood of a hideous toad." (Fairclough 374-75.)

o.2-8. Guaccius in his Compend. Malefic.] See Guazzo's *Compendium Maleficarum*: "1. They deny faith and the creator 2. The devil taints them with the *Lavacro* [bath] of the newly baptized 3. With their name denied, he gives a new one 4. He compels them to deny anything paternal or maternal 5. The *Lamiae* give to the devil some morsel of clothing 6. The demons offer forth an oath upon a little circle carved in the earth 7. They seek from the devil to be abolished from the Book of Life and written into the Book of the Dead. 8. They promise sacrifices and offer them in individual months or in a fifteen-month period by halting the life of an infant, i.e. sucking the matter out."

o.8-10. Bart. Spineus, Quest de strigibus, 2. cap. 9] See Bartholomaeus de Spina, *Quaestio de Strigibus*, 1523: "They are held to pay penance annually for their masters and demons."

o.10-12. Remigius, lib. I. II. cap. 10] It is not clear where this passage appears in Remy's *Demonolatry* or if the reference is actually correct. Loosely translated, "It is customary to place a characteristic mark on some part of the body: the symbol is not always the same and is sometimes in the form of a hare, sometimes the foot of a toad, and sometimes the puppy, the dormouse, or the cobweb."

p.1-2. *Lucan. lib. 6.]* See Lucan's *Civil War*, Book 6: *Cessavere vices rerum, dilataque longal Haesit nocte dies; legi non paruit aether*, or "The natural changes cease to operate: daylight lingers and is delayed by the length of night; the ether is disobedient to its law. (Duff 338-39.)

p.2-3. *Sen. Med.]* See Seneca's *Medea: pariterque mundus lege confusa aetheris/ et solem et astra vidit, et vetitum mare/ tetigistis, ursae. temporum flexi vices*, or "And in like manner, with heaven's law confounded, the world has seen both sun and stars together, and you, ye bears, have bathed in the forbidden sea. The order of the seasons have I changed." (Miller 292-93.)

q.1-2. *Ovid. Ep. Hypsip.]* See Ovid's *Heroides*, VI: *illa reluctantem cursu deducere lunam/ nititur et tenebris abdere solis equos*, or "She is one to strive to draw down from its course the unwilling moon, and to hide in darkness the horses of the sun." (Showerman 75-77.)

q.2-3. *metam. 7. de Medea]* See Ovid's *Metamorphoses*, Book 7, "Medea": *te quoque, Luna, traho*, or "Thee also, Luna, do I draw from the sky." (Miller, Vol. 1, 356-57.)

q.3-4. *Pet. Arbiter]* See Petronius Arbiter's *Satyricon*, his story of the witch Oenoe: *Lunae descendit imago/ carminibus deducta meis*, or "the shape of the moon is drawn down to me by my spells." (Petronius, *Satyricon*, trans. Michael Heseltine, Loeb [London: Heinemann, 1930] 302-03.)

q.5. *Hor. Epod. 5.]* See Horace's *Epode 5* on the witch Canidia: *Quae sidera excantata voce Thessala/ Lunamque caelo deripit*, or "She who could draw the moon and subject stars, with her Thessalian witch-song, down from heaven." (*The Odes and Epodes of Horace*, trans. Lord Lytton [New York: Harper, 1870] 474-75.)

q.5-6. *Id. Ep. 18]* This quotation is actually from Horace's final *Epode 17: Deripere lunam vocibus possim meis*, or "who can snatch with my chantings the moon from the sky." (Lytton 518-19.)

q.6-7. *Tibul. lib. I. Eleg. 2.]* See Tibullus, *Elegies*, Book 1, Eleg. 2: *hanc ego de caelo ducentem sidera vidi*, or "I've seen her draw the stars down from the sky." (Creekmore 10-11.)

q.7. *Propert.]* See Propertius, *Elegies*, Book 4, Eleg. 5: *audax cantatae leges imponere lunae*, or "she dared put spells upon the moon to do her bidding." (Butler 294-95.)

r.1. *Ovid Metam. 7.]* See Ovid's *Metamorphoses*, Book 7: *nubilaque induco, ventos abigoque vocoque*, or "the winds I dispel and summon." (Miller, Vol. 1, 356-57.)

s.1-4. *Lucan. lib. 6.]* See Lucan's *Civil War*, Book 6: *Torpuet et praeceps audito carmine mundus,/ Axibus et rapidis impulsos Iuppiter urguens/ Miratur non ire polos. Nunc omnia complent/ Imbribus et calido praeducunt nubila Phoebos,/ Et tonat ignaro caelum Iove*, or "listening to their spells, the swift firmament is arrested, and Jupiter, while driving on the heavens that speed on their swift axles, marvels that they stand still. At one time they drench the world with rain and veil the hot sun with clouds, and the heavens thunder while Jupiter knows nothing of it." (Duff 338-39.)

t.1-2. *Id. ibid.*] See Lucan, as above: *Ventis cessantibus aequor/ Intumuit; rursus vetitum sentire procellas/ Conticuit turbante Noto*, or "Though the winds are still, the sea rises high; or again it is forbidden to be affected by storms, and is silent. . . ." (Duff 338-39.)

t.2-3. *Sen. Medea*] See Seneca's *Medea*: *sonuere fluctus, tumuit insanum mare/ tacente vento*, or "The waves have roared, the mad sea swelled, though the winds were still. (Miller, *Medea* 292-93.)

t.3. *Id. Herc. Oet.*] See Seneca's *Hercules Oetaeus*: *concussi fretum/ cessante vento, turbidum explicui mare*, or "I have stirred up the deep, though the winds were still, and have calmed the heaving sea. . . ." (Miller, *Tragedies* 222-23.)

u.1-2. *Virg. Aeneid. lib. 4.*] See Virgil's *Aeneid*, Book 4: *mugire videbis/ sub pedibus terram et descendere montibus ornos*, or "and thou shalt mark earth rumbling under thy feet and ash-trees coming down from mountains." (Fairclough, Vol. 1, 428-29.)

u.2-3. *Metam. 7.*] See Ovid's *Metamorphoses*, Book 7: *iubeoque tremescere montis/ et mugire solum manesque exire sepulcris*, or "I bid the mountains shake, the earth to rumble and the ghosts to come forth from their tombs. (Miller, Vol. 1, 356-57.)

u.3-4. *Lucan Lib. 6.*] See *Civil War*: *Terra quoque inmoti concussit ponderis axes,/ Et medium vergens titubavit nisus in orbem*, or "The earth too throws the poles of her stable mass out of gear, and the pressure that tends to the centre of the sphere becomes unsteady." (Duff 338-39.)

x.1. *Metam 7.*] See Ovid's *Metamorphoses*, Book 7: *vivaque saxa sua convulsaque robora terra/ et silvas moves, iubeoque tremescere montis*, or "I move the forests, I bid the mountains shake, the earth to rumble. . . ." (Miller 356-57.)

x.1-2. *Ovid. Ep. Hypsip.*] See Ovid's *Heroides*, VI: *illa loco silvas vivaque saxa movet*, or "she moves from their places the woods and the living rocks." (Showerman 76-77.)

y.1-3. *Metam. 7.*] See Ovid's *Metamorphoses*, Book 7: *cum volui, ripis mirantibus amnes/ in fontes rediere suos, concussaue sisto,/ stantia concutio*, or "With your help when I have willed it, the streams have run back to their fountainheads, while the banks wandered. . . ." (Miller 356-67.)

y.3. *Virg. Aeneid. 4.*] See Virgil's *Aeneid*, Book 4: *sistere aquam fluviis et vertere sidera retro*, or "to stay the flow of rivers and turn back the stars." (Fairclough, Vol. 1, 428-29.)

y.3-4. *Tibull*] See Tibullus, *Elegies*, Book 1, Eleg. 2: *fluminis haec rapidi carmine vertit iter*, or "With spells she reverses the course of rapid rivers." (Creekmore 10-11.)

y.4-5. *Sen. Med.*] See Seneca's *Medea*: *violenta Phasis vertit in fontem vada/ et Hister, in tot ora divisus, truces/ compressit omnibus ripis piger*, or "Phasis has turned his swift waters backward to their source, and Hister, divided into many mouths, has checked his boisterous streams and flowed sluggishly in all his beds. (Miller 292-93.)

z.1. *Ovid. Amor. 3. Eleg. 6.*] This quotation actually comes from Ovid's *Amores*, Book 3, Elegy 7: *carmine laesa Ceres sterilem vanescit in herbam*, or "magic can turn a wheat field into weed." (Lee 146-47.)

z.1-2. *Virg. Eclog. 8.*] See Virgil, *Eclogue 8: atque satas alio vidi traducere messis*, or "and charm sown corn away to other fields." (Fairclough, Vol. 1, 62-63.)

a.1-2. *Aeneid. 4.*] See Virgil's *Aeneid*, Book 4: *haec se carminibus promittit solvere mentes/ quas velit, ast aliis duras immittere curas*, or "With her spells she professes to set free the hearts of whom she wills, but on others to bring cruel love-pains." (Fairclough, Vol. 1, 428-29.)

b.1-2. *Lucan, lib. 6.*] See *Civil War: Carmine Thessalidum dura in praecordia fluxit/ Non fatis adductus amor*, or "By their [the Thessalian witches'] spells love steals into insensible hearts against the decree of destiny." (Duff 336-37.)

c.1-2. *Hor. Epod. 18.*] See Horace, *Epode 17: possim crematos excitare mortuos/ desiderique temperare pocula*, or "[I] can raise the ashes of the dead, and mix the potion that creates desire. . . ." (Fairclough 414-15.)

c.4. *Virg. Aeneid*] See Virgil's *Aeneid*, Book 4: *nocturnosque movet Manis*, or "She awakes the ghosts of night." (Fairclough, Vol. 1, 428-29.)

c.4-7. *Id. Eclog. 8.*] See Virgil, *Eclogue 8: has herbas atque haec Ponto mihi lecta venena/ ipse dedit Moeris (nascuntur plurima Ponto),/ his ego saepe lupum fieri et se condere silvis/ Moerim, saepe animas imis excire sepulchris*, or "These herbs and these poisons, culled in Pontus, Moeris himself gave me--they grow plenteously in Pontus. By their aid I have oft seen Moeris turn wolf and hide in the woods, oft call spirits from the depth of the grave." (Fairclough, Vol. 1, 62-63.)

c.7. *Propertius* before cited] See note q.7. above: *et sua nocturno fallere terga lupo*, or "and to disguise her shape beneath the form of the night-prowling wolf." (Butler 294-95.)

c.19. *Thomas Aquinas in 2 sentent. distinct. 8 Aug. lib. 18. de Civit.*] See Augustine's *Civitas*.

c.29-33. *Wierus ultimo libro de Lamis, cap. 14.*] "To the total power of the *Lamia* finally it is also said that they truly and substantially transform themselves into hairy wolves, dogs, wildcats or other beasts according to their own desire, and a little time they are said to be able to transform themselves back into humans, and this same delusion is defended even by outstanding men as truth itself."

c.38-43. *Remigius Daemonolat, lib. I. cap. 19.*] See Remy's *Demonolatry*, Book I, Ch. 19: "However joyless and even ridiculous the Songs and Dances at the Demons' Assemblies, nevertheless the Witches on taking their Departure have to return Thanks as if they had enjoyed the greatest of Pleasure." (63.)

c.44-46. *Remigius, lib. I. cap. 17. and 18.*] Remy explains in Book I, Chs. 17 & 18, of his *Demonolatry* that "the Dances, which were in Ancient Days performed in the Worship of Demons, are still used to-day at their Nocturnal Assemblies. That they cause far more Fatigue than the ordinary Dances of Men." Participants also conceal their names and cover their faces with a veil. (60-63.)

Act IV:

14. quoited] threw a quoit or disc of stone or metal as used in a game.
60. ten bones] the ten fingers. (*OED* A.1.e.)
69. Counterfeits a Sound] imitates a swoon or faint.
73. lug'd] pulled roughly, usually by the hair or ears.
78. assoon] immediately, forthwith. The two words (as soon) were commonly written together between the 15th and 18th centuries.
83. cudgels] beats or thrashes with a club.
91. tickle her Toby] slang, tickle her posteriors, especially the buttocks.
98. hala] dia. for hale, pretty well. (Wright.)
103. sweet as a Cow] See Shadwell's *Sq. of Al.*, III.ii: "Whoo Kisses daintily: And whoo has a Breath like a Caw."
104. power] a large number, quantity. (*OED* B.II.10.a.)
107. list] dia., choose, desire. (Wright.)
- 109-112. An onny mon Smaith my Sweet heart, etc.] i.e., If any man strikes my sweetheart, I'll strike him back if I can, etc.
115. *Roger a Coverly*] S cites a tract of 1648 against a knight, Sir Hugh Caulverley, in which there is a reference the tune *Roger of Caulverley*.
116. helter Skelter] in disordered haste; confusedly, pell-mell.
117. Roysters] var. roister, riotous fellows, noisy revellers and ruffians.
120. Phanaticks] Usage here probably refers to any non-Catholic or non-Anglican religious sect.
- 127-28. bone of my bone] See Gen. 2:23: "And Adam said, This *is* now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man."
139. Inquisition] Historically, the inquisition was a legal court of the Roman Catholic Church, sometimes administered in cooperation with civil courts, for investigating and sentencing persons accused of formal heresy. Theodosia may be referring more specifically to the Spanish Inquisition (1476), a judgmental mixture of church and politics known for use of torture and abuse of canonical procedures. (*CE* 293-94.)
148. Jesuites Blood and Treachery] Part of the allegations attached to the Popish Plot included a Jesuit scheme. (See Act III, note 319.)

171. ravish] obs., tear one away from a state, belief, etc.
203. *Inspires*] influences, animates with a feeling or impulse. (*OED* II.4.b.)
209. *maak it out unto dee*] probably, explain it to him or guide him as a priest.
210. *ruminating*] revolving, turning over in the mind, meditating upon.
224. *Eerish Cardinal*] Whether Shadwell actually knew of an Irish cardinal or whether there had ever been one is not clear, for records of cardinals from that early period are not readily available. Tegue's statement could, however, be highly ironical. Since Henry VIII's Act of Uniformity (1559) made the Roman Catholic Church illegal in the British Isles, an Irish cardinal, at least from that time to Shadwell's writing, would have been either nonexistent or at least in a very precarious position. Tegue repeats this in Act I of *The Amorous Bigotte* (1690).
- 228-30. *Caatholicks may be shaved. . . phare is de solidity now of daat*] Tegue is arguing against the logic of a protestant's saying that "even" a Catholic may be saved if, through his own faith, he seeks salvation through Christ. Catholics, on the other hand, say that he is instead saved only after being damned, i.e., entering purgatory. (See note 232 below.)
232. *Purgatory*] The Roman Catholic church teaches that the souls of the dead suffer a purging that prepares them to enter heaven, cleansing them for the presence of God. In this intermediate place, the soul may atone for unforgiven sins and be relieved by the prayers and offerings of the living faithful to remit temporal punishment. Though factual existence of purgatory as a place is not stressed by the church, its theological significance was defined by the Council of Trent. (*CE* 126 & 502; also see Matt. 12:39-45.)
239. *Transubstantiation*] The Council of Trent defined transubstantiation as "a singular and wondrous conversion of the total substance of bread into the body and of the total substance of wine into the blood of Christ, the external appearances only remaining unchanged." Thus the body and blood of Christ are believed present in the Holy Eucharist. (*CE* 583; also see Mark 14:22-25.)
241. *Cooncel of Trent*] The Council of Trent, the 19th ecumenical council, opened its first session in 1545 and closed after 25 sessions in 1563. Its purpose was to draw up a platform of reform, define doctrine, enact legislation on marriage, etc. So extensive was its work that no other council was held for over 300 years. (*CE* 583.)
- 250-52. *fornicaation. . . damn'd and bee fait and trot*] The Roman Catholic church defines fornication as sexual intercourse between an unmarried man and an unmarried woman who are not closely related, thus distinguished from adultery or incest. Because Tegue says it is a venial sin, he implies it is one committed out of "imperfect knowledge or consent," i.e., out of ignorance in Smerk's case, and so absolution can be granted. If, as Tegue further explains, Smerk marries and commits the same sin (adultery), then it becomes a damnable mortal sin, i.e., transgression of divine law by consenting parties. The church teaches, however, that every sin, no matter how serious, can be forgiven. (*CE* 553-54.)
- 256-57. *Vide Scot. Discovery*] See Reginald Scot's *The Discoverie of Witchcraft*, Book 4, Ch. 6: "But to procure the dissolving of bewitched and constrained love, the partie

bewitched must make a jakes of the lovers shooe. And to enforce a man, how proper so ever he be, to love an old hag, she giveth him to eate (among other meates) hir owne doong. . . ." (Reginald Scot, *The Discoverie of Witchcraft* [Carbondale, Illinois: Illinois UP, 1984] 85.)

257. Jaakes] dia. for jakes, privy.

258. Sirreverence] obs. of sir-reverence, human excrement. Greene (1592), *Ned Browne Wks.* XI. 33: "His face . . . and his Necke, were all besmeared with the soft sirreuerence, so as he stunk."

262-63. *Exercizo te Conjuuro te in Nomine, &c.*] "I exorcise you and entreat you in the name, etc." The adulterated Latin Tegue uses in this section (lines 312-13, 324, 325-26, 339, and 449) to exorcise the witch is probably meant to be extemporized, for in line 313 Shadwell gives directions to "*dic Latine*," or go on speaking Latin.

265. hubub] (hubbub) often referred to as an Irish outcry and sometimes an interjection of contempt; *abu!* the war-cry of the ancient Irish.

273. touch him vid Relicks] The Roman Catholic Church designates any part of the bodily remains of a saint a sacred relic and lesser relics, such as items that might have been intimately connected with the saint (clothing, etc.), as second class relics. These relics, however, are usually enclosed in church altars and are not to be exposed for public veneration or use without special church permission. (*CE* 518.)

275. Get some Lead melted] See *Malleus Maleficarum*, Part II, Quest. 2: "Someone who has been bewitched either in himself or in his possessions comes to a witch desiring to know who has injured him. Then the witch pours molten lead into water until, by the work of the devil, some image is formed by the solidified lead. On this, the witch asks in which part of the body he wishes his enemy to be hurt, so that he may recognize him by that hurt." (159.)

276. Poringer] obs. of porringer, a small basin (earthenware, wood, metal, etc.) from which soup, porridge, children's food, etc., is eaten.

281. St. *Winifred*] A native of Wales (~650), Winefred is said to have been murdered by Caradog of Hawarden for refusing his advances, a spring of water gushing forth on the spot where she was beheaded. (Benedictine Monks 731.)

282. St. *Ignatius*] *The Book of Saints* lists many saints by this name living between 107 and 1838. (See pages 357-58.)

286. St. *Caaterine* de Virgins] Although there are several Saints Catherine, this is possibly a reference to Catherine of Alexandria (~310), a maiden who died at the hands of Maximus Daza and whose alleged relics have been enshrined for hundreds of years at a monastery at Mt. Sinai. (Benedictine Monks 155.)

286-87. St. *Bridgets*] There are several, two of whom are Irish: St. Brigid of Kilbride (6th century), venerated in the diocese of Lismore; and St. Brigid of Kildare (450-525), the patron of Ireland after St. Patrick. (Benedictine Monks 134.)

288. St. *Francis*] Many Saints Francis (or Frances) lived between 1100 and 1900, the most famous of which is Francis of Assisi (~1181). (See *The Book of Saints*, 283-290.)

288. St. *Laurence's Gridiron*] Laurence of Rome (~258), according to some accounts, was put to death three days after the martyrdom of Pope Sixtus II by being roasted alive on a gridiron. His name is mentioned in the canon of the Mass. (Benedictine Monks 427.)

294. Holy-water] Water blessed by a priest becomes sacramental and is distinguished by its use: (1) ordinary holy water, usually used in blessings, (2) baptismal water, (3) water of consecration, and (4) Easter water. (CE 270.)

312-13. *Conjuro te malum demonem, Conjuro te pessime in Spiritum redde mihi meum (dic Latine)*] "I entreat you bad demon, I entreat you evil spirit answer me (go on speaking Latin)."

324. *Exorciso te Demonem*] "I exorcise you Demon, fly, fly," etc.

324. Melchizedek] In sources predating the Old Testament, Melchizedek emerges as a figure possessing more than ordinary power. From the early church to present, however, scholars have argued whether he was a divine being or simply a charismatic king of ancient Jebus, who bestowed either blessing or curses. (Fred L. Horton, Jr., *The Melchizedek Tradition* [Cambridge: Cambridge UP, 1976] 2-18.) (Also see Gen. 14:18-20 and Heb. 7:1-4.)

325. Bethlehem Gabor] During the 17th century Counter-Reformation, the protestant struggle for religious freedom reached its bitterest phase against the Habsburgs. When agreements were finally signed, they were quickly broken by the Habsburgs, and a civil war, led by Count Gabriel Bethlen, ensued. (Jozef Lettrich, *History of Modern Slovakia* [New York: Frederick A. Praeger, 1955] 23.) (See S endnotes.)

330. *Meridian*] the sun's point of highest development or full spender.

333. Miracle] Scot states in Book 8, Ch. 1, of *Discoverie* that although in times past it pleased God to work miracles among his people to strengthen their faith, both popish miracles and miracles of witchmongers have ceased, for God will not give his power to any creature. "Such things (saith *Cardane*) as seeme miraculous, are cheeflie doone by deceit" or are within the "lewd acts and imaginations of the wicked." (Scot 142-3.)

339. *Exorciso te in nomine, nomine*] "I exorcise you in the name, name. . . ."

351. improve] use it to good purpose.

365. Casement] usually, a frame or sash forming a window, opening on hinges attached to the upright side of the frame in which it is fixed. Belfort wishes for a casement/window through which he may make visible his heart and feelings.

374. valet de Chambre] chamber valet, one who is manservant or personal attendant to a master.

392. Ghostly Father] spiritual Father.

436. Cronan] used oddly here as a noun, a song/tune sung in a low smooth voice. (*OED* 3.)

438. in three parts] Since part is often synonymous with voice, Sir. Edward is probably asking the musicians for a type of fugue or round with 3 voices or parts. (*The International Cyclopedia of Music and Musicians*, ed. Bruce Bohle [N. Y.: Dodd, Mear & Co., 1985] 1629.) S notes a similar stage direction in *The Late Lancashire Witches*, III: "As they beginne to daunce, they play another tune, then fall into many."

448. roguery] knavishness, rascality, vagrancy.

448. Confederacy] league for an unlawful or evil purpose. (*OED* 1.b.)

455. Receipt] formula or prescription, statement of ingredients for making some preparation.

457. Hogsheads] large casks of a particular capacity for liquids; for liquor, a cask measuring 63 old wine-gallons (52.5 imperial gallons).

461. Natural Causes] Seventeenth-century clergymen defined "natural" in different ways. Keith Thomas explains that "For those Protestants who believed that the age of Christian miracles was over, all supernatural effects necessarily sprang from either fraudulent illusion or the workings of the Devil. . . . Protestants now attacked not only folk magic, but also large parts of the old ecclesiastical magic as well." (256.) "Natural Causes" might also be linked in principle to Natural Religion, an idea which Dryden attacked in his *Religio Laici* (1682). (See Phillip Harth, *Contexts of Dryden's Thought* [Chicago & London: U of Chicago P, 1968] 84-94.) However the term is interpreted in this context, it serves to ally Belfort and Doubty with Hobbes and freethinkers, denying the supernatural and, therefore, the divinity of kings. Also see *The Libertine*, Act IV: "D. Joh. There's nothing happens but by Natural Causes, Which in unusual things Fools cannot find, And then they stile 'em Miracles."

464. unwonted] not usual or commonly heard, seen, practised, etc. Glanvill's (1668) *Sadducismus* 6: "Epocha's made of those unwonted events."

503. charge my Peice] load a fire-arm with powder or shot for one discharge. An *OED* example comes from Sturmy's (1669) *Mariners Mag.*: "To tell readily how much Powder is a due Charge for any Piece."

557. Shalute] salute, or kiss by way of salutation.

597. Succubus] a devil in female form, specializing in seducing men. It is interesting that since women were supposedly more licentious than men, male incubi were believed to outnumber succubi nine to one. (Robbins 490.)

Act V:

20. a-do] to do; action with much trouble or difficulty.

28. raille] rail, utter abuses; possibly, joke in this context.

48. lack] dia., woe: "Lack-o-me--woe's me!" (Wright.)
61. gods-niggs] The *OED* lists gods-niggs as an example of a corrupt or minced oath but does not actually provide a definition. Wright and the *OED* define "nig" as both a niggardly or mean person and as a criminal who "clips" money.
65. Offices] where services are performed, probably by servants and attendants in this case.
- 84-85. Twin-Stars] At the advent of more powerful telescopes, it was discovered that some stars which appeared as single to the naked eye were actually double stars. As early as mid-17th century, scientists declared that the star in the middle of the tail of the Great Bear (*Ursae Majoris*) was really two stars in juxtaposition, producing extreme brightness. By 1782, Sir William Herschel had produced for the Royal Society a catalogue of double, or twin, stars. (Robert Grant, *History of Physical Astronomy* [New York & London: Johnson Reprint Corporation, 1966] 558-59.)
87. blazon] depict according to the rules of heraldry.
91. Dowdy] shabby in dress, color or person, and a play on "Doubty."
97. *Arabia felix*] Both S and the *Oxford Latin Dictionary* explain that this is a chief town in Arabia, probably Aden. Usage here is not clear, possibly a spice or balm as an aphrodisiac. Arabia was known for its spices, while *felix* actually means fortunate or fertile.
105. *foro Conscientiae*] loosely translated, a marriage of complicity or in good conscience since the couple's minds are supposedly united.
109. voluptuous] addicted to sensual pleasures.
120. Vizors] the front part of a cap or helmet, covering the face but providing openings for seeing and breathing; a mask to conceal the face. See *Epsom-Wells*, Act I: "Rains. Oh that admirable Invention of Vizor-masques for us poor Lovers, Vizors are so provocative, the Devil take me, I cannot forbear 'em."
149. Sprights] disembodied spirits; goblins, fairies, etc. Spenser (1590), *F.Q.* II.x.8: "Where companing with feends and filthy Sprights . . . They brought forth Giants." (Edmund Spenser, *The Faerie Queene*, ed. A. C. Hamilton [London & N. Y: Longman, 1980].)
153. *Benidicite*] *benedicite*, expressing astonishment or a wish on oneself or others, i.e., "good gracious" or "bless us."
168. *Conjuro te, fuge, fuge*] "I entreat you, fly, fly."
194. Deber, Deber, little Martin] See section *i* of Shadwell's "Notes," Act I. Also see *The Masque of Queens*: "Spur, spur upon little ^m. Martin."
201. *Marmot*] a large rodent; another familiar here.

245-46. when they are taken the Devil leaves 'em] Orthodox authorities believed that law officials were exempt from afflictions caused by witches and their familiars when brought to court. (West 96.) See *The Late Lancashire Witches*, V.2631-33: "Sir I have heard, that Witches apprehended under/ hands of lawfull authority, doe loose their power;/ And all their spells are instantly dissolv'd."

266. Whoremaster] procurer or pimp; lecher or fornicator.

276. brawd Sward] broadsword, word usage before 1000 A.D.; a cutting sword with a wide blade.

287. set upon by Cats] It was believed not only that the black cat was a witch's familiar, but also that an evil spirit could transform itself into a cat or another animal (i.e., cat witch). In the English middle ages, Gervase of Tilbury avowed that "women have been seen and wounded in the shape of cats by persons who were secretly on the watch, and that the next day the women have shown wounds and loss of limbs." (Kittredge 177.) See *The Late Lancashire Witches*, II.i.793-94: (*Enter Miller his hands and face scratcht, and bloody.*) "Miller . . . a murreine take them, ile be sworne/ they have scratcht, where I am sure it itcht not."

290. *Conujuro vos fugite, fugite. Cacodaemones*] "I entreat you, flee, flee. Filthy spirits." (*Cacare*, hence *caco*, means literally, "to defecate.") Remy writes in *Demonolatry* that "Cornelius Agrippa, also, had as his daily attendant a Cacodemon in the shape of a black dog with a leather collar studded with nails forming a magic inscription (Paulus Jovius, *in eius elogio*)." (70.)

310-11. bid 'em ring out all the Bells] See note 312 below.

312. Baptize all your Bells] When blessed (incorrectly called a "baptism") or consecrated, bells are sacramentals of the church, used in the religious services. Since the 6th century, there have been "sacring bells." (CE 71.) Remy's *Demonolatry* provides a section headed, "*The Sounds of Bell, because they call Men to Holy Prayer, is odious and baleful to Demons; and it is not without Cause that Bells are often rung when Hailstorms and other Tempests, in which Witches' Work is suspected, are brooding and threatening.*" (76.)

312-15. *Wier. . . Guacc.*] See Joannes Wier, *De Praestigiis Daemonum*, and Francesco-Maria Guazzo, *Compendium Maleficarium* (1608).

318. Bell at Oxford was Christen'd Tom] The tower of the Cathedral Church of Christ houses the bell "Tom," and the quadrangle is still called "Tom Quad." Several monuments stand at the cathedral to commemorate Royalists of the Civil War period when Oxford was the king's headquarters, one having been erected by the Duchess of Cleveland, mistress of Charles II, in memory of her father, Lord Grandison. (Harry Batsford & Charles Fry, *The Cathedrals of England* [London: B. T. Batsford Ltd., 1960] 133-35.)

319. at Lincoln] The Gothic Cathedral Church of St. Mary, Lincoln, is the work of 12th-century St. Hugh of Avalon. Its central tower, the "Lady Bell Steeple," houses the large bell known as "Great Tom." (*Cathedrals, Abbeys, and Churches of England and Wales*, ed. T. G. Bonney, Vol. I [London: Cassell, 1891] 82.)

320. de hosht] The symbol of Christ's body, the host. (CE 274.)

321. black Chicken] Black cocks were buried under the bed or where an epileptic fell to cure epilepsy and were often used as sacrifices in magical rites, i.e., sacrifices to devils. (Kittredge 95 & 208.)

323. *Nider in formicario*] See Johannes Nider, *Formicarius (The Anthill)*, 1475, the second book ever printed on witchcraft.

326-27. I have cut off a haund] There are, as Shadwell explains in his notes, numerous examples of cat-witches injured while in animal shape. (See Kittredge 177.) (Also see note 287 this act.)

330. shay shome Aves] Ave Maria, or "Hail Mary," is the title of the familiar two-part prayer, "Hail Mary full of grace, the Lord is with thee, blessed art thou among all women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen." (CE 59-60.)

331. *fugiat Tempestas*] "Let the storm flee."

334-35. Hawks wanted their Pidgeons] Since hawks were used for hunting game birds, Sir Timothy implies they, also, want to hunt.

336. Lubber] a clumsy, stupid fellow, especially one who lives in idleness; in early quotations, often applied to a monk (abbey-lubber).

364. been at Cuffs] exchanging blows, scuffling.

388. drones] lazy idlers. Otway (1678), *Friendship in Fashion*, V.i.: "a Droan of a Husband, a meer Utensil." Reference here may be to the male bee as nonworking but having the capability to impregnate the female. Also see *The Virtuoso*, Act I: "Clar. Pish: you are an old insignificant Fellow, Nuncle, such as you should be destroyed, like Drones that have lost their Stings, and afford no Honey."

420. wag] a mischievous joker.

433. *Witches habit*] See introductory section on "Performance History" for costuming.

445. shalt] See note 436, Act II.

445-50. Shadwell's Footnote 1, *Mall. Malif. Institor Springer*, Part 3. Quest. 15.] See *Malleus Maleficarum*, Pars III, Quaest. XV: *secum deferant sal exorcizatum in Dominica die palmarum, & herbas benedictas. Haec enim res insimul cum cera benedicta inuolutae, & in collo deportatal. . . miram habent efficaciam*, or "they must always carry about them some salt consecrated on Palm Sunday and some Blessed Herbs. For these can be enclosed together in Blessed Wax and worn round the neck. . . as remedies against illness and diseases caused by witchcraft." (Fr. Iacobi Sprengeri & Fr. Henrici Institoris, *Malleus Maleficarum*, Vol. 1 [Bruxelles: Culture et Civilisation, Impression Anastaltique, 1969] 246-67.) (*Malleus Maleficarum*, trans. Montague Summers [London: Pushkin, 1928] 228.)

446. Holy-Wax] The *agnus dei* are oval disks of wax on one side of which is stamped the figure of a lamb and on the other side the coat-of-arms of the pope. Blessed by the pope, they are "intended as protection against Satan, sickness, sudden death, temptations," etc. (CE 28.)

450-54. Shadwell's Footnote 2, *Tibullus, Eleg. 2.*] See *Tibullus*, Book I, Elegy 2: *ter cane, ter dictis despue carminibus*, or "Three times chant it, spit three times when the spell is said." (Creekmore 10-13.)

Eleg. I.] See *Tibullus*, Book I, Elegy 2: *despuit in molles et sibi quisque sinus*, or "And each in self-defense into his own soft bosom spat." (Creekmore 14-15.)

Theocritus] See *Theocritus*, Idyll VI: *ως μη βασκανθω δε, τρις εις εμον επτυσα κολπον*, or "But to cheat the evil eye, thrice I spat into my bosom as the hag Cotyttaris taught me." (*Theocritus*, ed. & trans. A. S. F. Gow [Cambridge: Cambridge UP, 1965] 54-5.)

Theophrastus libro de characterismis] See *The Characters of Theophrastus*, XVI, "Superstitiousness": *μαινομενον τε ιδων η επιληπτον φριξας εις κολπον πτυσαι*, or "If he catch sight of a madman or an epilept, he shudders and spits in his bosom." (*The Characters of Theophrastus*, ed. & trans. J. M. Edmonds, Loeb [London: Heinemann, 1953] 82-83.)

456. eye-biting Witches] Stories of fascination, or enchanting by means of an "evil eye," appear in every civilization. St. Matthew linked the evil eye and the evil person or witch, and *Malleus Maleficarum* warned judges to beware of the witch who could bewitch with a mere glance. (Robbins 193-94.)

454-60. Shadwell's Footnote 3, *Mal. Mallif.* part 3. quest. 15] See *Malleus Maleficarum*, Pars III, Quaest XV: *non permittant se ab ea tangi corporaliter*, or "they [the judges] must not allow themselves to be touched physically by the witch." And *Et si commode fieri potest, ipsa tergo dorsum vertendo ad iudices & assessores introducatur*, or "And if it can be conveniently done, the witch should be led backward into the presence of the Judge and his assessors." (Sprenger & Institoris 246-47 and Summers, MM 228.)

468-70. Shadwell's Footnote 4, *Mal. Malef.* particularly Part 3. Quest. 15] See *Malleus Maleficarum*, Pars III, Quaest. XV: *Hoc ipsum enim pro certissimo signo. . . quod etiamsi ad lachrimandum coniurationibus aliqua hortetur, & compellatur*, or "For we are taught. . . that this is a most certain sign, and it has been found that even if she be urged and exhorted by solemn conjurations to shed tears. . . ." (Continued in note below.)

2. Tome of *Mal. Malef.*] See *Malleus Maleficarum: si malefica existit, hoc ipsum, scilicet, lachrimas emittere non potest: dabit quidem flebiles, & ex sputo, genas & oculos linire*, or "if she be a witch she will not be able to weep: although she will assume a tearful aspect and smear her cheeks and eyes with spittle." (Sprenger & Institoris 246-47 and Summers, MM 227.)

475. Mittimus] a warrant, authorized by a justice of the peace or other proper officer, directed to the prison keeper to give him custody of an alleged felon. See *The Miser*, Act V: "Gold. . . I am robb'd, undone, make me a Mittimus."

482-83. *Demdike* . . . threatened to be revenged] Book II, Ch. VII, of Remy's *Demonolatry* states that "it is the greatest torture to a witch to pass over even the smallest insult." (114.)

483. Cow has been suckt dry] "When cows 'go dry' unaccountably or give bloody milk," writes Kittredge, "witchcraft has always been an easy and natural diagnosis." "Milk-filching" is related to the transference of crops forbidden in the Twelve Tables of the Romans; and in the 11th century Bishop Burchard of Worms's *Decretum* stated that "Some women firmly believe that by their charms and incantations they can attract their neighbor's milk or honey to their own cows or bees." There is an old English tale of a witch who enchanted a leather bag so that it went and "sucked men's cows in the pasture"; the witch may, of course, do so herself in the form of a hare. (Kittredge 163-66.) (Also see *Malleus Maleficarum*, Part II, Quest. I, Ch. XIV.)

484. Child has had fits] Fits, and the medical community's inability to cure them, were one of many results of an alleged witch's *maleficia*. As late as 1602 the Royal College of Physicians was divided over the case of Elizabeth Jackson, accused of using witchcraft to bring on the fits of the 14 year-old Mary Glover; the trial was notable for Drs. Argent and Jorden, who argued in vain that the fits had natural causes. (Thomas 537.)

491. struck with pain in her rump-bone] In the face of inability to explain particular illnesses, people often attributed to witchcraft many diseases, aches and pains that are easily diagnosed today. Rheumatism, arthritis, creeping paralysis, etc., are all recorded as symptoms of the 17th-century witch's supposed victims. (Thomas 536.)

492. Sow cast her farrow] This is another example of how witches were supposed by most writers on witchcraft to injure property and animals.

497. Gamer] dia., an old woman, grandmother, mistress of the house. (Wright.)

498. threped] threped; quarrelled, chided.

500. Butter would not come, nor the Ale warck] A witch who can dry up the cows can also bewitch cream so that butter "will not come." One form of countermagic has been to plunge a redhot iron into the cream in the churn to reverse the spell and burn the witch. The same witch's spell may also affect the yeast in bread dough or in brewing. (Kittredge 167 & 171.)

503-4. never give a Witch any Milk. . . from the Cows] See *Malleus Maleficarum*, Part II, Quest. 2, Ch. 7: "Also, because when witches wish to deprive a cow of milk they are in the habit of begging a little of the milk or butter which comes from that cow, so that they may afterwards by their art bewitch the cow; therefore women should take care, when they are asked by persons suspected of this crime, not to give away the least thing to them." (Summers, *MM* 189-90.)

513. mental reservaaion] Mental Reservation or Mental Restriction is putting into words a meaning different from that which the words usually have. Not just considered

equivocation, mental reservation is either *strict*, a lie and always forbidden by the church, or *broad*, permissible if there is "justifiable reason for it or on basis of the conviction that the questioner has no right to exact the truth." (CE 383.)

520. *Jamaica*] Through colonization of and trade with places like the West Indies and Jamaica, England was by this time being well supplied with indigo, spices, coffee, etc., though they still considered these as "uncivilized" regions. (Baines & Fairbairn 18.)

525. *eyes of a Lyon*] This is probably a play on Lyon, France, where the Reformed Churches were widely established and where influential Calvinism taught that strong discipline should be "policed" by elders of the church. The French and Belgic Confessions (1559 & 1561) implied that true doctrine was at a premium and presented creeds to reconcile intellectual differences. (John McManners, ed., *The Oxford Illustrated History of Christianity* [Oxford: Oxford UP, 1990] 262-63.)

537. *Statute Book*] governmental book of laws.

567. *Certificate*] Sir Jeffery has given Tegue the oaths of supremacy and allegiance (see Act III, note 90) and probably written certification that he has taken them. John Miller notes that the Council against the Catholics had a particularly difficult time of tendering the oaths in Lancashire. (167.)

571-3. *how many Sacraments. . . dere are sheven*] Sacraments of the church must be instituted by God, and both form and matter must be present for each in order to produce grace. Defined by the Council of Trent, the Catholic Church teaches that seven sacraments are instituted by Christ: baptism, Holy Eucharist, penance, matrimony, anointing of the sick, confirmation, and holy orders. (CE 534.) The Anglican church, however, recognizes only two, the sacrament of Baptism and the sacrament of the Lord's Supper, or Holy Communion, and believe that these only are provided for in scripture. (More & Cross 412-15.) *Malleus Maleficarum*, Part II, Quest. I, Ch. V, explains that witches also "commonly perform their Spells through the Sacraments of the Church." (Summers, *MM* 114.)

574. *dispensaation*] This "relaxation" of the obligation of a church law (i.e., fasting, abstaining, vows, certain marriage laws, etc.) due to special circumstances can only be granted by proper authority of the church. (CE 167.)

605. *French invasion*] See Act III, note 319.

614. *We are Marry'd already*] As a stock motif in comedy, successful "clandestine" marriages usually occur when the husbands are gentlemen and the brides heiresses. The audience would have probably sympathized with Isabella's and Theodosia's acting against a forced marriage; but in 1677 the House of Lords had introduced a bill to prevent men under 21 and women under 18 from marrying or contracting themselves without permission of their parents or guardians, and any clergyman assisting them could be imprisoned. Common law courts might refuse dower to a woman not married publicly in a church, and parents might disinherit the lovers, as stage parents often threatened to do. (Alleman 35.)

619. *pageantry*] obs., public acting of a scene or display; in this context possibly "fraud."

644. walk] Two obsolete definitions might apply here: "go away" or, in slang, "die" and, as a figurative religious term, "walk with God." (*OED* II.8.a. & II.6.a.)

678-79. never shall have Orders] As S points out, Shadwell has failed to correct this passage for his printed edition to match his "To the Reader," in which he writes, ". . . *all that was expunged is Printed in the Italick Letter. All the difference is, that I have now ordained Smerk, who before was a young Student in Divinity, expecting Orders and to be Chaplain to Sir Edward.*"

679-80. Farm of 40. *l. per annum*] Susan will be allowed the profits (40 pounds/year) as Sir Edward's tenant farmer.

683-84. Saint *Omers*. . . *one of deir Witnesses*] St. Omer (Audomarus), c. 595-670, a monk at Flanders, believed the diocese sorely needed evangelization and appointed a large band of fellow-monks to cover the district with abbeys to spread the Christian word. (Benedictine Monks 534.)

694-95. *hanging Speech . . . by de Jesuits*] Whether or not the Jesuits committed any of the crimes they were accused of, their general attitude toward politics made them suspects in the Popish Plot, and between 1678 and 1681 they suffered more than any other Catholic order. (Kenyon 205.) Tegue may refer to the death speeches he learned from the nine Jesuits executed as a result; but "hanging speeches" were traditional and not only a result of the Plot. Many were even published and hawked in the streets after an execution.

700-01. Be ne're so wise . . . Fate that over-rules us still] Sir Edward's concluding speech can be associated with Hobbes's doctrine of the limited will, "based ultimately on a deterministic theory of the universe." (Stroup 410.)

Epilogue:

0.2. *Mrs. Barry*] Acting for Duke's, United, Lincolns Inn Fields, and Second United companies from 1674-1709, Mrs. Elizabeth Barry is noted as the greatest Restoration actress. In 1695 she was "One of the leaders of a group of players who revolted against the pantentees and organized a new company at Lincoln's Inn Fields," and she continued acting even into her later years. (Wilson 110-17.)

6. *Manteau's*] obs., loose upper garments instead of straight-bodied gowns.

6. *Petticoats*] sometimes specifically under-skirts of calico or other mateial but often skirts collectively, upper and under.

9. Spanish Fryer] Shadwell refers to John Dryden's popular play, *The Spanish Fryar or the Double Discovery* (first acted in early March 1679 at Dorset Garden), in which Mrs. Barry and Anthony Leigh also performed. Like *Witches*, the play was censored after performances at the Inner Temple between 1686-7 by authorities who felt "that at so difficult and ticklish an epoch the raillery of Father Dominic could not be tolerated upon the public stage," and three passages were excised by the censor. (John Dryden, *The Dramatic Works*, ed. Montague Summers, Vol. V. [New York: Gordian, 1932] 112.)

14. *offend a Party*] See Shadwell's "To the Reader" and corresponding notes for this edition.

17. *By Creesh*] The *OED*, Wright, and dictionaries of slang define creesh/creish either as grease or fat or as a "lick" or a stroke. It seems more likely that in this instance it is simply Tegue's dialect for "by Christ."

18. *Some simple Tory*] By 1681, Charles II had begun to take control of the remaining "Plot hysteria" by promoting an Anglican, authoritarian policy. Stressing that "monarchy, religion and property would stand or fall together," he appealed to the loyalty of his subjects. By April, Tory informers had begun to discredit the Whigs, and grand juries "asked that the laws against Papists and Dissenters should be enforced; one described Dissenters as Jesuits." (Miller 189-90.)

20. *Tony Leigh*] A famous comedian of the Restoration stage, Anthony Leigh and his wife, actress Elinor, had a son Michael, who made his first appearance on the stage as "Young Leigh" in Shadwell's *The Amorous Bigotte*, spring 1690. (Wilson 110.)

24. *Wives learn ogling in the Pit*] casting coquettish or insinuatingly familiar glances, "making eyes" at the men. S cites an anonymous satire from 1681: "Now all the Ladyes Pride, and chieftest Joy/ Is to be Ogled at the next new Play."

36. *Physick of the Stage*] physic, medicine of the stage, i.e., for treatment of the city's disease.

TEXTUAL VARIATIONS

Following is a listing by line number of textual variations from the copy text of *The Lancashire-Witches, and Tegue o Dively the Irish-Priest*. The text shown before the bracket is the Q1 reading and what has been used in this edition. Following the bracket are variations in other editions of the play as indicated. If a Q2, Q3 or Q4 reading has been taken over one in Q1, the change is shown as a footnote *within* the text. Note: Stage directions for exits are preceded by a bracket in Q2-4; these brackets are absent in Q1 and not shown below. Spelling for proper names and abbreviations for names have been standardized for this edition, usually according to their first appearance in Q1; changes only appear within the list of variations. Format for this edition is as close to Q1's as possible; but, of course, it was impossible to duplicate exactly type style, line length, etc.

Historical Collation

Title Page: See introductory section entitled "Text" for transcription of the title page collational formulae, description of contents, etc.

To The Reader:

1. *Comaedy*] *Comedy* Q2-4.
6. *Comaedy*] *Comedy* Q2-4.
7. *present time*)] Q2; ~;) Q3-4.
9. *Comaedy*] *Comedy* Q2-4.
9. *reason*] Q2; *Reason* Q3-4.
11. O Dively] Q2; ~, Q3-4.
13. *Party here;*] ~, Q2-4.
- 15-16. *Party who*] *Party, who* Q2-4.
16. *being ashamed*] *being to ashamed* Q2-4.
22. *world*] *World* Q2-4.
27. *ordained*] *Ordained* Q2-4.
31. *cume*] *came* Q2-4.
37. *when to hiss;*]~ ^ Q2-4.

38. *Gentlemen*] ~ , Q2-4.
 40. *I had,*] ~ ^ Q2-4.
 45. *me;*] ~ , Q2-4.
 49. *Church,*] ~ ^ Q2-4.
 54. *should concern,*] ~ ^ Q2-4.
 55. *doe*] *do* Q2-4.
 55. *Lord, or*] Q2; ~^ *or* Q3-4.
 57. *Hot-headed*] Q2; *Hotheaded* Q3-4.
 67-68. *County. Which*] Q2; ~; *which* Q3-4.
 69. *here*] Q2; *hereby* Q3-4.
 72. *falshood*] Q2; *falsehood* Q3-4.
 74-75. *England. Which are*] Q2; ~; *which are* Q3-4.
 79. *examination*] Q2; *Examination* Q3-4.
 79. *Power*] Q3-4; *power* Q2.
 81. *reasons*] Q2; *Reasons* Q3-4.
 81. *vindication*] Q2; *Vindication* Q3-4.
 82. *adding, or deminishing*] *adding*^~ Q2-4.
 83. *rehers'd*] *rehears'd* Q2-4.
 88. *resolved*] Q2; *resolv'd* Q3-4.
 89. *action*] Q2; *Action* Q3-4.
 90. *borrowed*] Q2; *borrow'd* Q3-4.
 90. *antient*] Q2; *Antient* Q3-4.
 91. *Witchmonger. Which*] Q2; *Witchmonger*^ *Which* Q3-4.
 93. *beleive*] *believe* Q2-4.
 94. *beleif*] *belief* Q2-4.
 94. *evidences*] Q2; *Evidences* Q3-4.
 95. *viz*] *viz.* Q2-4.
 97. *actions*] Q2; *Actions* Q3-4.
 98-99. *ignorance, fear, melancholy, malice, confederacy*] Q2; *Ignorance, Fear, Melancholy, Malice, Confederacy* Q3-4.
 99. *beleif*] *belief* Q2-4.
 102. *By*] *by* Q2-4.
 103. *lessen'd, and*] Q2; ~; *and* Q3-4.
 104. *then ever*] *than* ~ Q2-4.

- 110. *ceremonies*] Q2; *Ceremonies* Q3-4.
- 112. *ha's*] Q2; *has* Q3-4.
- 112. *writers*] *Writers* Q2-4.
- 119. No *Errata* statement in Q2-4.

Advertisement, Books:

An advertisement does not appear in Q3-4.

- 0.1. Border differs from Q1 to Q2.
 - 3. *Playhouse*] *Play-house* Q2.
 - 11. *Emperor*] *Emperour* Q2.

Prologue:

- 1. *stage*] *Stage* Q2-4.
- 2. *th'*] *the* Q2-4.
- 8. *Vandike,*] ~. Q2-4.
- 11. *judge!)*] Q2; ~ ,) Q3-4.
- 11. *'Tis*] Q2; *'tis* Q3-4.
- 14. *or'e grown*] *o'regrown* Q2; *o're-grown* Q3-4.
- 15. *its*] Q2; *it is* Q3-4.
- 17. *press*] *Press* Q2-4.
- 20. *soars*] *sores* Q2-4.
- 24. *Poets*] Q2; *Poet's* Q3-4.
- 25. *Ropedancers*] *Rope-dancers* Q2-4.
- 25. *good as He*] Q2; ~ *he.* Q3-4.
- 26. *Poets*] Q2; *Poet's* Q3-4.
- 31. *damming*] *damning* Q2-4.
- 33. *trade*] Q2; *Trade* Q3-4.
- 34. *says*] ~, Q2-4.
- 37. *out weigh*] *out-weigh* Q2-4.
- 37. *foes*] Q2; *Foes.* Q3-4.
- 39. *suffer, but*] Q2; *suffer^but* Q3-4.
- 40. *petitioners*] *Petitioners* Q2-4.
- 41. *peice*] *piece* Q2-4.
- 41. *pray*] ~: Q2-4.
- 42. *losers*] Q2; *loosers* Q3-4.

42. *play*] ~. Q2; ~: Q3-4.

Drammatis Personae:

0.1. Border differs for Q1, Q2, and Q3-4. Q3 & Q4 border is identical.

0.2. *DRAMMATIS*] *DRAMATIS* Q2-4.

4. *sordid*, *Country*] Q2; *sordid*[^] *Country* Q3-4.

8. *Skill*] *skill* Q2-4.

19. *yet for*] *yet*, ~ Q2-4.

21. *Irish-Priest*] Q2; *Irish Priest* Q3-4.

35. *Edwards Family*] Q2; *Edward's Family* Q3-4.

44. *Searches*] *searches* Q2-4.

Act I:

0.8. *Hartfort*] Q2-4; *Harfort* Q1 (alternative spelling runs throughout Q1).

4. *For. . . curtesie, and seeming mirth*] Q2; *for. . . Curtesie, and seeming Mirth* Q3-4.

6. *melancholly*] *melancholy* Q2; *Melancholy* Q3-4.

7. *rellish*] *relish* Q2-4.

8. *fortune*] Q2; *Fortune* Q3-4.

9. *worth*] Q2; *Worth* Q3-4.

11. *To inquire. . . Advice.*] Q2; *T' enquire. . . Advice*[^] Q3-4.

16. *Advise*] Q2; *advise* Q3-4.

17. *spirit*] Q2; *Spirit* Q3-4.

18. *mind*] Q2; *Mind* Q3-4.

19. *wonder that a Parson*] *wonder, that a Person* Q2; *wonder, that a person* Q3-4.

22. *lord*] *Lord* Q2-4.

22. *Boys*] Q2; *Boyes* Q3-4.

23. *Add*] *add* Q2-4.

30. *Know,*] Q2; *Know*[^] Q3-4.

31. *to read*] Q2; *no read* Q3-4.

33. *Honesty*] Q2; *Honestly* Q3-4.

36. *men*] Q2; *Men* Q3-4.

39. *senceless*] Q2; *senseless* Q3-4.

40. *Hotheaded*] Q2; *Hot-headed* Q3-4.

44. *e're*] Q2; *er'e* Q3-4.

44. *Parsons*] *Persons* Q2-4.

47. *a-part*] Q2; *apart* Q3-4.
 48. *That is*] *that is*, Q2-4.
 48. *serve*] Q3-4; *Serve*, Q2.
 50. *power*] Q2; *Power* Q3-4.
 53. *Clothes*] Q2; *Cloths* Q3-4.
 55. *you;*] ~, Q2-4.
 57. *Viccaridge*] *Vicaridge* Q2-4.
 71. *them if*] ~, *if* Q2-4.
 71. *women*] *Women* Q2-4.
 79. *welcom*] Q2; *welcome* Q3-4.
 79. *approve:*] Q2; *approve*; Q3-4.
 85. *Widdow*] Q2; *Widow* Q3-4.
 87. *Sir forbear*] *Sir*, ~ Q2-4.
 88. *Discipline,*] Q2; ~. Q3-4.
 89. *Diana*] *Diana* Q2-4.
 94. *gentleness*] Q2; *Gentleness* Q3-4.
 95. *Surplice*] Q2; *Suplice* Q3-4.
 96. *pitch*] Q2; *pitch'd* Q3-4.
 97. *Ears*] ~, Q2-4.
 99. *Cause.*] Q3-4; ~, Q2.
 102. *renown'd*] Q3-4; *remown'd* Q2.
 103. *ways*] Q2; *wayes* Q3-4.
 114. *world.*] Q2; ~, Q3-4.
 119. *medling*] Q2; *meddling* Q3-4.
 120. *O'th'] O'th* Q2-4.
 123. *Sir,*] Q2; ~: Q3-4.
 130. *pitteous*] *piteous* Q2-4.
 138. *Melancholly*] *Melancholy* Q2-4.
 139. *suddain*] Q2; *sudden* Q3-4.
 145. *sower*] Q3-4; *sowr* Q2.
 150. *Deerest*] *Dearest* Q2-4.
 152. *loss:*] Q2; ~, Q3-4.
 162. *education*] Q2; *Education* Q3-4.
 163. *purpose*] Q2; *Purpose* Q3-4.

167. Grandchildren] Grand-children Q2-4.
 168. end.] Q2; ~^ Q3-4.
 169. *Shacklehead*] Q2-4; *Shaklehead* Q1 (alternative spelling runs throughout Q1).
 170. perfections] Q2; perfection Q3-4.
 172. her] ~, Q2-4.
 174. name] Q2; Name Q3-4.
 177. Son,] Q2; ~^ Q3-4.
 181. ungratious] ungracious Q2-4.
 183. scituation] situation Q2-4.
 185. Runing] Running Q2-4.
 186. knowest my Child] Q2; knowest, my Child, Q3-4.
 190. I'le] Q2; I'll Q3-4.
 195. Marriage] Q2; Mrrriage Q3-4.
 198. *Shacklehead*] Q2-4; *Shaklehead* Q1.
 199. Sir *Tim.*] Q2; ~, Q3-4.
 199. Couzen] Cousin Q2-4.
 201. Me?] Q2; ~! Q3-4.
 204. hast] Q2; haste Q3-4.
 207. its] it's Q2-4.
 207. Couzen] Cousin Q2-4.
 211. *Compliments*] *Complements* Q2-4.
 212. see.] Q2; ~, Q3-4.
 213. that!] Q2; ~? Q3-4.
 215-216. though one] tho', ~ Q2-4.
 217. King] Q2; king Q3-4.
 218. cheap] cheaply Q2-4.
 220. *Tim,*] ~! Q2-4.
 221. fulsom] Q2; fulsome Q3-4.
 222. Guinnies] Q2; Guineas Q3-4.
 228. Courtier] ~, Q2-4.
 229. them] ~, Q2-4.
 233. *Lancashire*] *Lancasher* Q2; *Lancaster* Q3-4.
 234. title] Title Q2-4.
 237. you dear Couzen] you dear Cousin Q2; you, dear Cousin Q3-4.

237. *she*] *She* Q2-4.
244. I'le] Q2; I'll Q3-4.
244. example] Q2; Example Q3-4.
246. ha, ha, ha] Q2; Ha, ha, ha Q3-4.
249. lump] Q2; Lump Q3-4.
250. form;] Q2; ~? Q3-4.
250. incarnate] Q2; Incarnate Q3-4.
252. Small wares] Q2; small Wares Q3-4.
252. It] Q2; it Q3-4.
253. somebody] Q2; some Body Q3-4.
254. thee] ~, Q2-4.
255. morning Cawdles] Q2; Morning Caudles, Q3-4.
256. afternoons] Q2; Afternoons Q3-4.
256. I'le] Q2; I'll Q3-4.
257. word] Q2; Word Q3-4.
259-260. some-where] Q2; some where Q3-4.
262. I'le] Q2; I'll Q3-4.
263. I'le] Q2; I'll Q3-4.
263. *Sir Tim.*] *Sir Tim.* Q2-4.
266. Brothers] Brother's Q2-4.
269. bashful] Q2; bashfull Q3-4.
270. comfort] Q2; Comfort Q3-4.
272. where] Q2; There Q3-4.
273. woman] Q2; Woman Q3-4.
274. Property] Q2; property Q3-4.
275. I'le] Q2; I'll Q3-4.
280. *Bellfort*] *Belfort* Q2-4.
282. dispair] despair Q2-4.
282. *Bellfort*] *Belfort* Q2-4.
284. engaged, in honour,] Q2; ~^ in Honour^ Q3-4.
287. money. . . money] Q2; Money. . . Money Q3-4.
288. Terms] ~, Q2-4.
291. life] Q2; Life Q3-4.
291. But] Q2; but Q3-4.

291. Knights] Q2; ~, Q3-4.
 292. vain] ~, Q2-4.
 292. woman] Woman Q2-4.
 294. faults] ~, Q2-4.
 295. saist] Q2; sayst Q3-4.
 295. world] World Q2-4.
 297. women] Q2; Women Q3-4.
 304. pox] Q2; Pox Q3-4.
 304. matter] Q2; Mattter Q3-4.
 306. plagueily] plaguily Q2-4.
 307. *Tomas*] Q2; *Thomas* Q3-4.
 308. *Shacklehead*] Q2-4; *Shaklehead* Q1.
 309. now Couzen] now Cousin Q2; now, Cousin Q3-4.
 310. Couzen. . . Couzen] Cousin. . . Cousin Q2-4.
 311. S flesh] 's flesh Q2; 's Flesh Q3-4.
 311. you'l] Q2; you'll Q3-4.
 313. Well,] Q3-4; ~^ Q2.
 313. Byr] By'r Q2-4.
 314. But] but Q2-4.
 314. Uncle I'le] Q2; Uncle, I'll Q3-4.
 315. Murrain] Q2; murrain Q3-4.
 316. eye] Q2; Eye Q3-4.
 317. Tennants] Tenants Q2-4.
 319. oth' board at meals] o'th board at meals Q2; o'th Board at Meals Q3-4.
 319. rise] ~, Q2-4.
 320. And] Q2; and Q3-4.
 321. me good Couzen:] me good Cousin: Q2; me, good Cousin; Q3-4.
 322. again Uncle] Q2; again, Unckle Q3-4.
 325. Brother] ~, Q2-4.
 326. yee yeou] yee, yeou Q2; yee, you Q3-4.
 332. playd] Q2; play'd Q3-4.
 333. han'] han Q2-4.
 333. bewitch'd] Q2; bewitched Q3-4.
 335. faces] Q2; Faces Q3-4.

335. eyes] Q2; Eyes Q3-4.
336. then an awd] Q2; then awd Q3-4.
337. o grawnt] o'grawnt Q2-4.
339. *Shacklehead*] Q2-4; *Shaklehead* Q1.
340. *Edward Hartford*] Q2-4; ~ *Harfour* Q1.
340. young *Hartfort*] Q2; young *Harfour* Q1; Young *Hartford* Q3-4.
341. sences] senses Q2-4.
343. *Jeff.*] ~, Q2-4.
343. sences] senses Q2-4.
344. I'le] Q2; I'll Q3-4.
346. Europe] *Europe* Q2-4.
- 347, 368, 372, 381, 383. *Yo Har.*] Young *Har.* Q1-4 (standardized for this edition).
347. I'le] Q2; I'll Q3-4.
347. 'tis true, a Pox] Q2; 'ts true, Pox Q3-4.
349. Two] two Q2-4.
350. womens] Q2; womans Q3-4.
351. Devil's] Devils Q2-4.
352. profane] Q3-4; prophane Q2.
357. its self] it self Q2-4.
361. Writes] writes Q2-4.
363. *Malleus*] Q2; *Malleeus* Q3-4.
363. Writer,] ~? Q2-4.
364. titles] Titles Q2-4.
366. Couzen] Cousin Q2; *Cousin* Q3-4.
366. I'le] Q2; I'll Q3-4.
368. do,] Q2; ~; Q3-4.
368. bold] Q2; ~, Q3-4.
369. shant] sha'nt Q2; shan't Q3-4.
371. Why] Q2; ~, Q3-4.
372. Ay] Q2; ~, Q3-4.
372. they,] Q2; ~; Q3-4.
373. with out 'em,] without 'em, Q2; without 'em; Q3-4.
373. Sports.] ~? Q2-4.
374. *Tom. Sha.*] *Tho. Sha.* Q2-4.

374. byr] by'r Q2-4.
378. Honour] honour, Q2-4.
381. Dogs,] Q2; ~; Q3-4.
383. Sir,] Q2; ~; Q3-4.
388. Yes,] Q2; ~^ Q3-4.
390. defy] Q2; defie Q3-4.
391. indeed] ~, Q2-4.
391. Schollard] Q2; Scolard Q3-4.
394. women] Q2; Women Q3-4.
396. *Shacklehead*] Q2; *Shaklehead* Q1 & Q3-4.
397. skill,] Q2; ~; Q3-4.
399. prickt] Q2; prikt Q3-4.
- 401-402. wee'l tye] Q2; wee'l tie Q3-4.
402. together] Q2; ~, Q3-4.
403. ye,] Q2; ~; Q3-4.
407. *Shacklehead*] Q2-4; *Shaklehead* Q1.
407. Clod] Q2; ~, Q3-4.
408. Witch, the Devil.] Q2; Witch! the Devil! Q3-4.
410. Deel's i'th' matter,] Q2; Deel' isth' matter; Q3-4.
417. its] it's Q2-4.
418. I'le] Q2; I'll Q3-4.
418. Warrant,] ~, Q2-4.
419. six Witches] Q2; Six ~ Q3-4.
422. *re-enters.*] ~^ Q2-4.
424. Celler] Cellar Q2-4.
426. *sings.*] ~^ Q2-4.
433. a-pace] apace Q2-4.
439. Wooll] Wool Q2-4.
441. I'le] Q2; I'll Q3-4.
441. poure] pour Q2-4.
446. *Lamb.*] ~^ Q2-4.
450. ^h Be patient Dame] Be patient h Dame Q2-4.
451. *Demd.*] *Dem.* Q1-4. Abbreviations for witches' names vary throughout Q1-4 but are standardized for this edition.

453. Weel] wee'l Q2-4.
458. *Black Lamb* in pieces] ~ pieces, Q2; *Black! Lamb* in pieces, Q3-4.
459. poure] pour Q2-4.
460. Deber, Deber] Q2; Debter, Debter Q3-4.
462. ship be Cast] ship be cast Q2; Ship be cast Q3-4.
464. Scrape] scrape Q2-4.
465. Gotten] gotten Q2-4.
466. Throw] throw Q2-4.
467. sage] Q2; Sage Q3-4.
467. ground] Q2; Ground Q3-4.
468. bestow] Q2; bestrow Q3-4.
469. *M. Spen.*] *Spencer.* Q1-4.
469. lay'd] laid Q2-4.
470. nayles] Q2; nayls Q3-4.
472. Got] got Q2-4.
474. west,] West, Q2; West[^] Q3-4.
475. water] Q2; Water Q3-4.
475. urine] Q2; Urine Q3-4.
477. brooms] Q2; Brooms Q3-4.
478. Sky] Q3-4; sky Q2.
479. Storme] Storm Q2-4.
481. vipers] Q2; Vipers Q3-4.
483. *Screech-Owles*] *Screech Owles* Q2-4.
483. *Owles*] *Owls* Q2-4.
485. parts.] parts[^] Q2; Parts. Q3-4.
486. winds] Q2; Winds Q3-4.
487. Pour] pour Q2-4.
490. Nights] Night's Q2-4.
498. Sleepy] Q2; sleepy Q3-4.
499. Saylers] Q2; Sailers Q3-4.
499. rowl] Q2; roll Q3-4.
502. *speaks.*] Q2; ~, Q3-4.
502. tasks] Q2; Tasks Q3-4.
507. Mother] Q2; mother Q3-4.

512. *Demdike*] Q2; ~; Q3-4.
512. S'flesh] s'flesh Q2-4.
513. what] Q2; What Q3-4.
515. clemd] clem'd Q2-4.
518. suddain] Q2; sudden Q3-4.
521. Countrey] Country Q2-4.
525. violent] ~, Q2-4.
526. Now Philosophy help] Q2; New Philosophy helps Q3-4.
530. Lodging] Q2; Lodgings Q3-4.
533. So] so Q2-4.
534. wits] Q2; Wits Q3-4.
535. Countrey] Country Q2-4.
537. Coller-bones] Collar-bones Q2; Collar-bone Q3-4.
538. our Mistresses] Q2; our Mistrisses Q3-4.
539. Countrey] Country Q2-4.
540. *Hartfort*] Q2-4; *Harfour* Q1.
542. *Shacklehead's*] Q2-4; *Shaklehead's* Q1.
542. *Whalley*] Q2-4; *Whally* Q1 (alternative spelling runs throughout Q1-4).
544. Mistress] Q2; Mystriss Q3-4.
544. ere] e're Q2-4.
548. of] off Q2-4.
548. Tennants] Tenants Q2-4.
549. Countrey] Country Q2-4.
549. Keeping] keeping Q2-4.
550. pittiful] pitiful Q2; pityful Q3-4.
555. *Isabella!*] ~. Q2-4.
560. Inclosures] Q2; Inclourses Q3-4.
566. here] ~, Q2-4.
567. 'Sdeath] Q3-4; 'sdeath Q2.
569. Whats] What's Q2-4.
570. Dee'l] Q2; dee'l Q3-4.
570. avant] Q3-4; avaunt Q2.
570. defy] Q2; defi Q3-4.
571. I'le] Q2; I'll Q3-4.

572. defy] Q2; defi Q3-4.
 574. travellers] Q2; Travellers Q3-4.
 576. bit,] Q2; ~; Q3-4.
 577. plecs] plec's Q2; piece's Q3-4.
 579. an other] another Q2-4.
 579. Set] set Q2-4.
 579. o'top] o top Q2-4.
 579. naw,] Q2; ~; Q3-4.
 582. Sence] Q2; Sense Q3-4.
 583. Why] Q2; ~, Q3-4.
 583. Shoulden] shoulden Q2-4.
 584. ee'n] een Q2-4.
 585. turn'd] Q2; tur'd Q3-4.
 585. o'th'] Q2; o'th Q3-4.
 586-587. it is] is it Q2-4.
 590. thats Whaint] that's whaint, Q2-4.
 591. yeou] yeow Q2-4.
 595. Ay byr] Ay, by'r Q2-4.
 596. hough] Q2; ~, Q3-4.
 599. *Harfourts*] *Hartforts* Q2-4.
 599. Keeps] keeps Q2-4.
 600. yeou'st] yeou'l Q2-4.
 600. neeght] ~, Q2-4.
 602. *Isabella,*] ~; Q2-4.
 605. *Shacklehead*] Q2-4; *Shaklehead* Q1.
 605. Son,] Q2; ~^ Q3-4.
 606. o my] O ~ Q2-4.
 607. heart] Q2; Heart Q3-4.
 608. e'n] Q2; e'en Q3-4.
 608. aut] Q2; out Q3-4.
 608. sences] senses Q2-4.
 609. freeghtend] freeghen'd Q2-4.
 610. No] ~, Q2-4.
 610. men] Q2; Men Q3-4.

Act I - "Notes Upon the Magick":

- a.1. work] Q2; Work Q3-4.
- b.2. conjurations] Q2; Conjurations Q3-4.
- b.3. *rhombo*] ~, Q2-4.
- b.4. *Vapulat rhombo,*] *vapulat* ~, Q2; *valupat* ~. Q3-4.
- b.4. *Lucan*] ~, Q2-4.
- b.5. Witchcraft in his sixt Book,] Witchcraft, in his sixth Book[^] Q2-4.
- b.5. matters] Q2; Matters Q3-4.
- b.6. does,] ~[^] Q2-4.
- b.6. *gramen*] ~, Q2-4.
- c.2. women] Q2; Women Q3-4.
- c.2. kills,] ~. Q2-4.
- d.2. rights] Rites Q2-4.
- d.2. *haud*] *Haud* Q2-4.
- d.3. *sacra*] *Sacra* Q2-4.
- d.3. *Horat,*] *Horat.* Q2-4.
- d.3-4. *Canidia, and Sagana*] *Canidia*[^]*and Sagana,* Q2-4.
- d.4. *scalpere*] *Scalpere* Q2-4.
- d.4. modern] Q2; Modern Q3-4.
- d.5. *Malleficarum*] *Maleficarum* Q2-4.
- d.6. *sagitarii*] *sagittariis* Q2-4.
- d.6. *et imaginum*] & ~ Q2-4 (*et* usually replaced by & throughout "Notes upon the Magick" in Q2-4.)
- e.2. *maleficorum*] ~, Q2-4.
- e.2. *imagines*] Q2; ~, Q3-4.
- e.2. *pungunt*] ~, Q2-4.
- e.3. *Scoticarum*] ~. Q2-4.
- e.4. *Ann. 2d*] *Ann. 2* Q2-4.
- e.4. *pisonis*] *Pisonis* Q2-4.
- e.4. *reperiebantur*] *Reperiebantur* Q2-4.
- e.5. *reliquiae*] ~, Q2-4.
- e.5. *devotiones*] ~, Q2-4.
- e.6. *insculptum*] ~, Q2-4.

- e.6. *obliti*] ~, Q2-4.
 e.7. *numinibus*] *Numinibus* Q2-4.
 e.7. *Malificarum*] *Maleficarum* Q2-4.
 e.8. *Woollen*] *Woolen* Q2-4.
 e.9. *Ovid*] Q2; ~. Q3-4.
 e.10. *Ovid*,] ~. Q2-4.
 f.1. *Ovid ibid, et*] *Ovid. Ibid. Et* Q2-4.
 f.2. *acus Id.*] ~. *Id.* Q2-4.
 f.3. *Cap. 8.*] Q2; *cap. 8.* Q3-4.
 f.5. *London,*] ~. Q2-4.
 g.1. *Sagana: pullam*] *Sagana, Pullam* Q2-4.
 g.2. *metam. 7*] ~ 7. Q2-4.
 h.2. *title*] Q2; *Title* Q3-4.
 h.3. *fagarum & Delrio, Disqu.*] *fagarum; & Delrio. Disqu.* Q2; *fagarum; & Delrio. Disq.* Q3-4.
 h.3. *quest. 9.*] *quaest.* ~ Q2-4.
 i.1. *Demon*] *Daemon* Q2-4.
 i.2. *Tempests,*] Q2; ~. Q3-4.
 i.2. *spectris*] ~, Q2-4.
 k.1. *rights*] *rites* Q2-4.
 k.2. *Storms.*] ~, Q2-4.
 k.2. *Daemonolat,*] ~. Q2-4.
 k.3. *Delrio,*] Q2; ~. Q3-4.
 k.3. *Quest.*] *Quaest.* Q2-4.
 k.4. *darkness*] *Darkness* Q2-4.
 k.6. *de magis*] *de Magis* Q2-4.
 k.7. *praest,*] ~. Q2-4.
 k.9. *projiciant aliquando*] *projiciant,* ~ Q2-4.
 k.9. *aerem projiciant*] *aream* ~, Q2-4.
 k.10. *in tingant*] *intingant* Q2-4.
 k.10. *spargant*] ~, Q2-4.
 k.11. *comoveant*] *commoveant,* Q2-4.
 k.12. *bulliant*] ~; Q2-4.
 k.13. *collocant,*] ~. Q2-4.

- k.13. *Scott.] Scot.* Q2-4.
 l.2. *moras]* ~, Q2-4.
 l.2. *verberat]* *Verberat* Q2-4.
 m.2. *polleutior]* *pollentior* Q2-4.
 m.2. *excantare]* Q3-4; *Excantare* Q2.
 m.2. *Deos]* ~, Q2-4.
 m.3. *dissona]* ~, Q2-4.
 m.3. *linguae latratus]* *linguae. Latratus* Q2-4.
 m.4. *Luporum quod]* *Luporum; Quod* Q2; *Luporum; quod* Q3-4.
 m.4. *bubo]* ~, Q2-4.
 m.4. *queruntur]* *quaeruntur*, Q2-4.
 m.4. *quod strident]* Q3-4; *Quod* ~ Q2.
 m.5. *vlulantq;]* *ululantq;* Q2-4.
 m.5. *ferae]* *fere*, Q2-4.
 m.6. *Tempests; if]* *Tempests: If* Q2-4.
 m.6. *curious]* ~, Q2-4.
 m.8. *magick]* Q2; *Magick* Q3-4.
 m.9. *Questio]* *Quaestio* Q2; *Quaestio*, Q3-4.
 m.9-10. *praedicatorum de strigimags, Discourses]* *Praedicatorum, de Strigimags,*
discourses Q2-4.
 m.11. *maleficarum]* *Maleficarum* Q2-4.
 m.11. *Spineus]* ~, Q2-4.

Act II:

1. *provokes]* Q2; *proves* Q3-4.
3. *eyes]* *eyes*, Q2; *Eyes*, Q3-4.
5. *Schoolmen]* Q2; *School-men* Q3-4.
6. *Burning-glasses]* Q2; *Burning-Glasses* Q3-4.
7. *heart]* Q2; *Heart* Q3-4.
7. *fire]* Q2; *Fire* Q3-4.
7. *Love.]* ~, Q2-4.
8. *fustian]* Q2; *Fustian* Q3-4.
11. *men:]* *men?* Q2; *Men?* Q3-4.
12. *love]* *Love* Q2-4.

13. *love*] *Love* Q2-4.
 13. *Daughter*] Q2; ~, Q3-4.
 15. *Undoubtedly*] Q2; *Undoubted* Q3-4.
 16. *sence*] Q2; *sense* Q3-4.
 18. *to*] ~, Q2-4.
 19. *Divines*] Q2; ~, Q3-4.
 25. *Churchmen,*] ~. Q2; ~[^] Q3-4.
 26. *I'le*] Q2; *I'll* Q3-4.
 29. *person*] Q2; *Person* Q3-4.
 29. *parts*] Q2; *Parts* Q3-4.
 31. *person*] Q2; *Person* Q3-4.
 36. *face*] Q2; *Face* Q3-4.
 39. *civilities*] *Civilities* Q2-4.
 43. *Of*] *of* Q2-4.
 43. *Lady, I am.*] *Lady.* [^] Q2-4. (Varies in copies of Q1.)
 45. *may*] Q2; ~, Q3-4.
 46. *And*] Q3-4; *and* Q2.
 47. *receive*] Q2; *recive* Q3-4.
 47. *blessing*] Q2; *Blessing* Q3-4.
 48. *knees*] Q2; *Knees* Q3-4.
 50. *band*] Q2; *Band* Q3-4.
 50. *Grogram*] ~, Q2-4.
 51. *wouldest*] *wouldst* Q2-4.
 52. *vouchsaf'd*] Q2; *vouchsafed* Q3-4.
 52. *use it to*] Q2; *use it for* Q3-4.
 54. *love*] Q2; *Love* Q3-4.
 58. *How Arrogance*] *How,* ~ Q2-4.
 58. *honour*] Q2; *Honour* Q3-4.
 59. *I'le*] Q2; *I'll* Q3-4.
 60. *pittiful*] *pitiful* Q2-4.
 60. *Parsons*] Q2; *Parson's* Q3-4.
 62. *and huge*] *with huge* Q2-4.
 62. *Jail*] Q2; *Gaol* Q3-4.
 63. *delapidations*] *dilapidations* Q2-4.

64. *Bed-Tester*,] *Beds-Tester*, Q2; *Beds-Tester*[^] Q3-4. (Varies in copies of Q1.)
65. *Friend*] Q2; ~, Q3-4.
65. *Lying in*,] *lying in*, Q2; *lying in*[^] Q3-4.
66. *better one*] *better*, ~ Q2-4. (Varies in copies of Q1.)
67. *who is to be my*] *who is my* Q2-4. (Varies in copies of Q1.)
- 67-68. *serve me*] *serves* ~ Q2-4. (Varies in copies of Q1.)
74. *A Chess-board*] Q2; *a* ~ Q3-4.
75. *Tobacco-pipes*] *Tabaco-pipes* Q2-4.
78. *expositions*] *Expositions* Q2-4.
79. *Twenty*] *twenty* Q2-4.
80. *Fullers*] Q2; *Fuller's* Q3-4.
81. *little*] Q2; *Little* Q3-4.
82. *Gentlewoman's*] *Gentlewomans* Q2-4.
82. *room*] *room*, Q2; *Room*, Q3-4.
84. *mode*] *Mode* Q2-4.
86. *Tithe-Piggs*] Q2; *Tithe-Pigs* Q3-4.
87. *Chambermaid*] *Chamber-maid* Q2-4.
89. *Tithe-gatherer*] ~, Q2-4.
89. *Horse-naild*] *Horse-nail'd* Q2-4.
92. *quible*] *quibble* Q2-4.
93. *Back-side*] *Back side* Q2-4.
94. *Horse-Plums*] Q2; *Horse-Plumbs* Q3-4.
94. *Warden-pares*] *Warden-pears* Q2; *Warden-Pears* Q3-4.
95. *panes*] Q2; *pains* Q3-4.
97. *despise*] ~, Q2-4.
98. *Hear*,] Q2; ~! Q3-4.
99. *stew'd*] Q2; *stu'd* Q3-4.
99. *Ale*] Q2; ~, Q3-4.
99. *bottled*] Q2; *botled* Q3-4.
100. *Lymon-pill*] *Limon-pill* Q2; *Limon pill* Q3-4.
100. *without*] Q2; *witout* Q3-4.
102. *pied bald*] *pied-bald* Q2; *piedbald* Q3-4.
104. *now, Fool*,] ~[^]~[^] Q2-4.
105. *trust to*,] ~[^] Q2-4.

107. *propositions*] Q2; *propitisions* Q3-4.
 110. *desist. I shall desist.*] *desist*^I ~ Q2-4.
 110. *Ex. Isabella*] *Ex. Isabella* Q2; *Ex. sabella* Q3-4.
 112. *lack*] ~, Q2-4.
 113. *courtesy*] Q2; *courtesie* Q3-4.
 115. *Sweet*] Q2; *sweet* Q3-4.
 117. *nothing, but*] ~; *but* Q2; ~^but Q3-4.
 118. *dispis'd*] *despised* Q2-4.
 121. *sweet*] Q2; *Sweet* Q3-4.
 122. *Pish: If*] *Pish: if* Q2; *Pish! if* Q3-4.
 122. *Father*] ~, Q2-4.
 127. *School'd Divinity*] *School* ~ Q2-4.
 128. *Chamber-maid*] Q2; *Chambermaid* Q3-4.
 129. *So scornful!*] Q2; *So, scornful*^ Q3-4.
 130. *set*] *sat* Q2; *sate* Q3-4.
 130. *cross-Legg'd*] *cross Legg'd*, Q2-4.
 131. *St. Agnes*] *S. Agnes* Q2-4.
 132. *coulour'd*] *colour'd* Q2-4.
 132. *Loves Knots*] Q2; *Lovers* ~ Q3-4.
 132. *startch'd*] *starch'd* Q2-4.
 134. *Broath*] *Broth* Q2-4.
 135. *Drink,*] Q2; ~^ Q3-4.
 136. *this?*] *this!* Q2-4.
 136. *mollify*] *mollifie* Q2-4.
 137. *I'e*] Q2; *I'll* Q3-4.
 138. *about it.*] ~: Q2-4.
 138. *breath,*] ~^ Q2-4.
 139. *Hartfort*] Q2-4; *Harfort* Q1.
 140. *Sir Edw.*] Q2; *Sir Edward* Q3-4.
 142. *Love;*] ~, Q2-4.
 142. *deuce*] Q2; *duce* Q3-4.
 144. *Now*] Q2; ~. Q3-4.
 147. *haste*] Q2; *hast* Q3-4.
 147. *For my*] Q2; *for* ~ Q3-4.

150. suspicion] supicion Q2-4.
152. I'le] Q2; I'll Q3-4.
155. No, part] Q2; No^Λ~ Q3-4.
156. you,] Q2; ~^Λ Q3-4.
158. *Theodosia.*] ~^Λ Q2-4.
159. Mistriss] Mistress Q2-4.
160. Cousin] ~, Q2-4.
162. entertain'd] Q2; entertai'd Q3-4.
162. Dolt! How] Q2; ~ how Q3-4.
163. be] Q3-4; bee Q2.
166. leive] lieve Q2-4.
169. to night] ~, Q2-4.
172. Pox,] Q2; ~^Λ Q3-4.
176. *Tom Shacklehead*] *Tom Shacklehead* Q2; *Tom Shacklehead* Q3-4.
177. Clock] ~, Q2-4.
180. No] ~, Q2-4.
181. Pish,] Q2; ~^Λ Q3-4.
183. byr] by'r Q2-4.
184. Stomack] Q3-4; Stomach Q2.
185. Swine] ~, Q2-4.
186. But it got you nothing to your Stomack.] ~ Stomach Q2; But it is got nothing to your Stomach. Q3-4.
188. Hare] Hair Q2-4. (Varies in copies of Q1.)
188. *Demdike*] Q2; *Demdick* Q3-4.
191. ha, well] ha, ~, Q2-4.
191. I hope] But I hope Q2-4.
196. weather] Weather Q2-4.
197. to morrow,] Q2; ~^Λ Q3-4.
201. hand] Q2; Hand Q3-4.
202. sports] sports, Q2; Sports, Q3-4.
203. *They paws*] ~ *pause* Q2-4.
204. man] Man Q2-4.
205. Hah] Q2; Ha Q3-4.
207. face] Q2; Face Q3-4.

213. *Demdike!*] Q2; ~. Q3-4.
 214. I'le] Q2; I'll Q3-4.
 215. *chair*] Q2; *Chair* Q3-4.
 216. *vanisht*] *vanish't* Q2-4.
 217. I'le] Q2; I'll Q3-4.
 218. *frightend*] *frightned* Q2-4. (Varies in copies of Q1.)
 220. *Exit yo. Har.*] ~ Yo. ~ Q2-4.
 221. *ails*] *ail's* Q2-4.
 222. *coyl*] *Coil* Q2-4. (Varies in copies of Q1.)
 223. *Sir Jeffery*] Q2; *Sir Jeffery* Q3-4.
 224. *errant*] Q2; *errand* Q3-4.
 225. **La. Sha.**] *L. Sha.* Q1-4.
 225. *Servant*] Q2; *Servaut* Q3-4.
 227, 241, 244. **La. Sha.**] Q2-4; *L. Sha.* Q1.
 230. *ignorant*] Q3-4; *Ignorant* Q2.
 231. *Let*] Q2; *let* Q3-4.
 233. *Fifty*] Q2; *fifty* Q3-4.
 233. *head*] Q2; *Head* Q3-4.
 233. I'le] Q2; I'll Q3-4.
 236. *always*] Q2; *allways* Q3-4.
 236. *the Country*] Q2; *that ~* Q3-4.
 237. *Covent-Garden*] Q3-4; *Covent Garden* Q2.
 238. *creature*] Q2; *Creature* Q3-4.
 239-240. *the Country*] Q2; *that ~* Q3-4.
 241. *me*] ~, Q2-4.
 242. *care and charges*] Q2; *Care and Charges* Q3-4.
 242. *Oxford*] Q2; ~, Q3-4.
 243. *Ay,*] Q3-4; ~[^] Q2.
 243. *Drawing-Room*] *drawing Room* Q2-4.
 248. *Now you look as if*] Q2; *Now look as though* Q3-4.
 249. *mouth*] Q2; *Mouth* Q3-4.
 250. *person's*] Q2; *Person's* Q3-4.
 251. *anothers*] Q2; *another's* Q3-4.
 255. I'le] Q2; I'll Q3-4.

257. this] ~, Q2-4.
258. Oh, do you so.] Oh, do you so? Q2; Oh! do you so? Q3-4.
260. fancied] fansied Q2-4.
260. Periwigs] Q2; Perriwigs Q3-4.
261. Triming's] Trimming's Q2-4.
261. fancy] Q2; Fancy Q3-4.
261. Wigg-maker] Q2; Wig-maker Q3-4.
262. *Crooked-lane*] Q3-4; ~, Q2.
263. Hold] Q2; ~, Q3-4.
264. loath] loth Q2-4.
264. consider] Q2; ~, Q3-4.
265. decent;] ~, Q2-4.
265. I, my self,] I_Λmy self, Q2; I_Λ my self_Λ Q3-4.
270. Cousin!] ~; Q2-4.
271. Ladiship] Q2; Ladyship Q3-4.
272. What Cousin] ~,~, Q2-4.
274. look you Sir *Timothy*] look you Sir *Tim* Q2; ~, you Sir *Tim* Q3-4.
275. Nay] Q2; ~, Q3-4.
275. jesting shews] Q2; Justice ~ Q3-4.
277. vow] Q2;~, Q3-4.
277. earnest] ~, Q2-4.
279. La. *Sha.*] Q2; La. *Sha*, Q3-4.
280. Come on] Q2; ~, Q3-4.
284. *Exit Lady and Sir Jeffery.*] *Exeunt Lady and Sir Jeff.* Q2; *Exeunt Lady and Sir Jeff.* Q3-4.
287. same] Q2; ~, Q3-4.
288. Ah] Q2; ~, Q3-4.
288. I'le] Q2; I'll Q3-4.
292. nay, feth, feth, I] Q2; nay, feth, I Q3-4.
293. Exceeds] exceeds Q2-4.
294. worse then] ~ than Q2-4.
295. What] Q2; ~! Q3-4.
295. names] Q2; Names Q3-4.
296. too prithe, Let me Kiss] ~, prithe_Λlet me kiss Q2-4.

297. jest] Jest Q2-4.
 297. theres] there's Q2-4.
 298. Two Leggs] Q2; two Legs Q3-4.
 299. Wheres] where's Q2-4.
 300. 'Slife] 'slife Q2; S'life Q3-4.
 301. Impudent] Q2; impudent Q3-4.
 301. face] Q2; Face Q3-4.
 302. Why] ~, Q2-4.
 303. feature] Q2; Feature Q3-4.
 304. Intollerable] Q3-4; Intolerable Q2.
 304. Piggs face,] Q2; Pig's Face; Q3-4.
 305. *Baptista Porta*] Q2; ~ *porta* Q3-4.
 306. face] Q2; Face Q3-4.
 306. I'le] Q2; I'll Q3-4.
 306. not change with] not change Faces with Q2-4.
 306. e're] Q2; e'er Q3-4.
 307. of my face] Q2; of Face Q3-4.
 310. Face,] ~! Q2-4.
 311. *violl*] Q2; *Viol* Q3-4.
 311. garden] Q2; Garden Q3-4.
 311. tis] Q2; 'tis Q3-4.
 313. 'Sbud] Q3-4; 'sbud Q2.
 314. hansom] Q2; handsome Q3-4.
 314. woman] Woman Q2-4.
 315. maid] Maid Q2-4.
 316. Cut] cut Q2-4.
 316. Better] Q2; better Q3-4.
 316. paper] Q2; Paper Q3-4.
 318. Cure] Q2; cure Q3-4.
 318. *Arsa fetida*] *Assa fetida*, Q2-4.
 321. note] Q2; Note Q3-4.
 323. liest,] Q2; ~: Q3-4.
 323. condemnd] condemn'd Q2-4.
 324. heart] Q2; Heart Q3-4.

325. Face] Q3-4; face Q2.
 326. vomit] Q2; Vomit Q3-4.
 327. peevish,] ~^ Q2-4.
 329. What] what Q2-4.
 329. fool] Q2; Fool Q3-4.
 330. If] Q2; if Q3-4.
 330. I'le] Q2; I'll Q3-4.
 332. Loathsom] loathsome Q2-4.
 332. I'le] Q2; I'll Q3-4.
 334. ha, ah] Q2; ~;~ Q3-4.
 334. are] Q2; art Q3-4.
 334. Well] Q2; ~, Q3-4.
 342. lye] Q2; lie Q3-4.
 349. honour] Q2; Honour Q3-4.
 352. Noble] Q2; noble Q3-4.
 354. Apparations, *Doubty*] Apparitions, hah, *Doubty* Q2-4.
 354. *Bellfort!*] ~. Q2-4.
 355. Hay, what ails] What ails Q2-4.
 355. heart] Q2; Heart Q3-4.
 357. busy] Q2; busie Q3-4.
 359. *Scarbrough*] Q2; *Scarborough* Q3-4.
 360. did Sir.] did, Sir. Q2; ~, Sir, Q3-4.
 363. *Sir Edward*] *Sir Edward* Q2-4.
 364. Season] Q3-4; season Q2.
 366. wits] Q2; Wits Q3-4.
 366. moment] Q2; Moment Q3-4.
 367. *Sir Edward*] Q2; *Sir Edward* Q3-4.
 368. humble] Q2; Humble Q3-4.
 370. How] how Q2-4.
 372. would] Q3-4; wou'd Q2.
 372. suddainly] Q2; suddenly Q3-4.
 376. world] Q2; World Q3-4.
 376. But,] Q2; ~^ Q3-4.
 377. shore] Q2; shoar Q3-4.

381. *Theo.*] Q3-4; *The.* Q2.
 387. executed] ~, Q2-4.
 388. mercy] Q2; Mercy Q3-4.
 389. heart:] heart; Q2; Heart; Q3-4.
 391. heart] Q2; Heart Q3-4.
 391. mouth] Q2; Mouth Q3-4.
 392. Cordial 'thad] ~, 't had Q2-4.
 396. self-preservation] self preservation Q2-4.
 397. Nature] Q3-4; ~, Q2.
 399. fools] Fools Q2-4.
 402. person] Q2; Person Q3-4.
 405. oh] Q2; Oh Q3-4.
 406. heresy] Q2; heresie Q3-4.
 406. man] Q2; Man Q3-4.
 408. *Servants*] Servants Q2-4.
 411. Humble] humble Q2-4.
 412. me a Tale] me a tale Q2; me tail Q3-4.
 415. story] Q2; Story Q3-4.
 416. lye] Q2; lie Q3-4.
 421. some time] sometime Q2-4.
 423. *Theo.*] *Theod.* Q1-4.
 423. press'd] pressed Q2-4.
 424. Clothes] Cloths Q2-4.
 427. comes] Q2; come Q3-4.
 428. about] Q2; ~, Q3-4.
 431. Scoen] Scene Q2-4.
 431. Celler] Cellar Q2-4.
 432. *Buck-Goat*] Q3-4; *Buck Goat* Q2.
 434. *Devils*] Q2; *Devil's* Q3-4.
 435. provisions] Q2; Provisions Q3-4.
 436. ere] Q2; e'er Q3-4.
 436. *Table*] Q2; *Tables* Q3-4.
 442. **M. Spen.**] Mal. Spen. Q1-4. Abbreviations for witches' names vary throughout Q1-4 but have been standardized for this edition.

444. service] Q2; Service Q3-4.
 446. unchristen'd] unchristn'd Q2-4.
 447. suct] suckt Q2-4.
 447. blood] Q2; bloud Q3-4.
 451. I'le] Q2; I'll Q3-4.
 452. Murd'rer] Q2; Murderer Q3-4.
 453. dryd] dry'd Q2-4.
 454. Brought] brought Q2-4.
 457. Ship,] Q2; ~^ Q3-4.
 458. Steeple] Q2; steeple Q3-4.
 459. Devil.] Q2; ~, Q3-4.
 459. ho.] Q2; ~! Q3-4.
 460. Dicken.] Dick. Q1-4.
 460. flew] Q2; ~, Q3-4.
 460. dismal] Q2; Dismal Q3-4.
 461. houses] Q2; Houses Q3-4.
 462. flesh enough] flesh ~, Q2; Flesh ~, Q3-4.
 464. nailes] nails Q2-4.
 464. out] ~, Q2-4.
 466. ith] ith' Q2-4.
 466. slew.] ~: Q2-4.
 467. Twisted] twisted Q2-4.
 468. Doggs-barkt, Cocks-Crowed] Doggs barkt, Cocks Crow'd Q2; Dogs barkt, Cocks crow'd Q3-4.
 469. ho.] Q2; ~! Q3-4.
 472. Mongst] 'Mongst Q2-4.
 472. flesh and bone] Q2; Flesh and Bone Q3-4.
 473. ears] Q2; Ears Q3-4.
 475. blood] Q2; bloud Q3-4.
 475. men] Q2; Men Q3-4.
 476. Foam,] Q2; ~^ Q3-4.
 478. Poutch] Pouch Q2; pouch Q3-4.
 478. back] ~, Q2-4.
 482. Ho, ho, ho, ho.] Q2; Ho, ho, ho. Q3-4.

483. Love] love Q2-4.
 483. sought,] ~^ Q2-4.
484. Wolfs Tail, Hair, and Yard,] Wolf's Tayl-hair and Yard; Q2-4.
485. Green] Q2; green Q3-4.
485. tain] ta'n Q2-4.
486. Cats Brain,] Q2; Cat's Brain; Q3-4.
487. flesh] Q2; Flesh Q3-4.
487. Foles head] Q2; Fole's Head Q3-4.
490. Mares] Q2; Mare's Q3-4.
492. woman] Q2; Woman Q3-4.
492. fits] ~, Q2-4.
493. wits] Q2; Wits Q3-4.
494. Devil] Q2; Devils Q3-4.
495. Note on the Songs: The format for this edition is changed so that line numbers can be used with the Songs. In Q1-4, Song 1 and Song 2 actually appear side by side on the page, with Song 3 centered below them.
499. prey] Q2; Prey Q3-4.
501. Sabaths] Sabbaths Q2-4.
502. sun] Q2; Sun Q3-4.
502. ere see.] e'er see, Q2-4. (Note: In Q3-4, because of a lack of space *see* is inserted in a space above the line in which it should appear.)
506. please.] ~! Q2-4.
507. Beesoms] Q2; Besomes Q3-4.
510. outstrip] Q2; out-strip Q3-4.
514. we're] Q2; we'er Q3-4.
516. blast] ~, Q2-4.
516. Kill.] kill. Q2; kill, Q3-4.
517. barrenness] Q2; Barrenness Q3-4.
517. e're] Q2; e'er Q3-4.
518. revenge] Q2; Revenge Q3-4.
518. power] Q2; Power Q3-4.
520. Heres] Here's Q2-4.
521. Center] Q2; Centre Q3-4.
522. hoo, hoo, hoo,] Q2; hoo, hoo, Q3-4.

Act II - "Notes upon the Second Act":

1. **Burchard Decret.* amongst] *For the Chamber-maids superstition, p. 18. see *Burchard Decret.* Amongst Q2-4.
2. *solent*] ~: Q2-4.
2. *vivum*] ~, Q2-4.
3. *suum*] ~, Q2-4.
3. *teneant*] ~, Q2-4.
3. *fuertit*] ~, Q2-4.
3. *assato*] ~, Q2-4.
4. *tradunt*] ~, Q2-4.
4. *hoc*] ~, Q2-4.
5. *fecisti*] ~, Q2-4.
5. *Legitimus ferias*] Q2; *legitimus Ferias* Q3-4.
5. *peniteas*] *poeniteas* Q2-4.
6. *Amarilli*] *Amarylli* Q2-4.
6. *nectae Amarilli*] *Necte Amarylli* Q2-4.
6. *dic*] ~, Q2-4.
- a.2. Master,] ~. Q2-4.
- a.2. *Disquis,*] ~. Q2-4.
- a.2. *Mag, quest.*] ~. *quaest.* Q2-4.
- a.2. *lib. 2. and*] Q2 & Q4; *lib. 2, and* Q3.
- a.2. *Daemonoman,*] *Demonoman.* Q2-4.
- a.3. *Grillandus,*] ~. Q2-4.
- a.3. human] Q2; humane Q3-4.
- a.5. *daemone*] ~, Q2-4.
- a.5. *magisterulum*] ~, Q2-4.
- a.5. *Hunc*] *hunc* Q2; *hunc,* Q3-4.
- a.6. after,] ~. Q2-4.
- a.7. Witches Sabaths] Witches Sabbaths Q2; Witches-Sabbaths Q3-4.
- a.8. Buck-Goat:] ~. Q2-4.
- a.8. about] About Q2-4.
- a.8. Sabaths.] Sabbaths, Q2-4.
- a.9. *Quest.*] *Quaest.* Q2-4.

- a.10. *Daemonem*] ~, Q2-4.
a.10. *praesidem & rectorem*] *praesidem & Rectorem* Q2; *Praesidem & Rectorem* Q3-4.
a.10-11. *considentem*] ~, Q2-4.
a.12. *ut plurimum*] *ut-plurimum* Q2-4.
b.1. Devils Buttucks] Devils Buttocks Q2; Devil's Buttocks Q3-4.
b.2. Doctor, who] Q2; ~; Who Q3-4.
b.2. *a Witch*] *a ~* Q2-4.
b.3. Devils] Q2; Devil's Q3-4.
b.4. Devils] Q2; Devil's Q3-4.
b.4. forequoted] Q2; fore-quoted Q3-4.
b.5. (*sc. daemonem*)] Q2; (*s. ~*) Q3-4.
b.5. *in podice osculantur*] *in podice ~*. Q2; \wedge *podice ~*. Q3-4.
b.5. *quest.*] *quaest.* Q2-4.
b.6. *ijs*] *iis* Q2-4.
c.2. *Quest*] *Quaest* Q2-4.
c.2. *p. 113.*] *pag. 113.* Q2-4.
c.4. eternity] Q2; Eternity Q3-4.
c.4. Gods command] Q2; God's Command Q3-4.
c.4. *Levit. I. for that,*] Q2; *Levit. 2 ~*; Q3-4.
d.1. ζ] Q2; $\sim\wedge$ Q3-4.
d.2. tell] Q2; tells Q3-4.
d.3. *Egiptian* Magitian] *Egyptian* Magitian Q2; *Egyptian* Magician Q3-4.
d.3. travel'd] Q2; travell'd Q3-4.
d.4. Magitian] Q2; Magician Q3-4.
d.6. pieces] Q2; peices Q3-4.
d.7. pieces] Q2; peices Q3-4.
d.7. *Egiptian*] *Egyptian* Q2-4.
e.4. *procuratoribus*] Q2; *Procuratoribus* Q3-4.
e.4. *cujusq;*] *cujusque* \wedge Q2-4.
g.2. *volant puerosq;*] *volant puerosque* \wedge Q2; *volant; puerosque* \wedge Q3-4.
g.2. *egentes*] ~, Q2-4.
g.3. *rostris*] Q2; ~, Q3-4.
g.3. *habent*] ~. Q2-4.

- g.7. *quos*] ~, Q2-4.
 g.7. *mortui*] ~, Q2-4.
 g.8. *suffuramur*] ~, Q2-4.
 g.8. *decoquimus*] ~; Q2-4.
 g.9. *voluntatibus*] ~, Q2-4.
 g.9. *commodum*] ~; Q2-4.
 g.10. *implemus*] ~, Q2-4.
 g.10. *quicunq;*] *quicunque*∧ Q2-4.
- h.2. *Daemonolat*] Q2; *Demonolat* Q3-4.
 h.2-3. *facere praesertim*] ~, *praesertim* Q2; ~, *presertim* Q3-4.
 h.3. *sublatum*] ~; Q2-4.
 h.4. *sortilegijs*] *scortilegiis* Q2-4.
 h.4. *mutuantur*] ~, Q2-4.
 h.4. *abipsis*] *ab ipsis* Q2-4.
 h.5. *instrumentis reste vinculis palo ferramentis*] *instrumentis, reste, vinculis, palo, ferramentis*, Q2-4.
 h.8. *hang'd*] ~, Q2-4.
 h.9. *ague*] Q2; *Ague* Q3-4.
 h.9. *ancients*] Q2; *Ancients* Q3-4.
 h.10. *nodosq;*] *nodosque*∧ Q2-4.
 h.10. *ore*] Q3-4; *Ore* Q2.
 h.10. *carpsit*] ~, Q2-4.
 h.10. *abrasitq;*] *Abrasitque* ∧ Q2; *abrasitque*∧ Q3-4.
 h.11. *percussaq;*] *percussaque*∧ Q2-4.
 h.11. *vulsit*] *Vulsit* Q2; *vulsit*, Q3-4.
 h.11. *insertum*] *Insertum* Q2; *incertum* Q3-4.
 h.12. *chalybemn*] *chalybem* Q2-4.
 h.12. *nigramq;*] *nigramque*∧ Q2-4.
 h.12. *stallantis*] Q3-4; *Stallantis* Q2.
 h.12. *virusq;*] *virusque*∧ Q2-4.
 h.12. *sustulit*] Q3-4; *Sustulit* Q2.
 h.13. *Witchcraft*] Q2; ~, Q3-4.
 h.14. *asino,*] ~. Q2-4.
 h.14. *lib. 3.*] Q2; ~3∧ Q3-4.

- h.14. *Priusq;*] *Priusque*[^] Q2-4.
- h.15. *membris*] ~, Q2-4.
- h.15. *nares*] ~, Q2-4.
- i.1. *Lucan*] Q3-4; ~. Q2.
- i.2. *Desertaq;*] *Desertaque*[^] Q2-4.
- i.2. *incolit*] Q3-4; *Incolit* Q2.
- i.3. *Agrippa*] Q2; *Agrippa* Q3-4.
- i.3. *fetida*] *foetida*, Q2-4.
- i.4. *tenebrosa subterranea religiosa funesta*] *tenebrosa, subterranea, religiosa, funesta*, Q2-4.
- i.4. *coemiteria*] *coemeteria*, Q2-4.
- i.4. *habitacula*] Q3-4; *habitaacula* Q2.
- i.5. *caduca*] ~, Q2-4.
- i.5. *horrenda*] ~, Q2-4.
- i.5. *cavernae*] Q2; *convernae* Q3-4.
- i.6. *third*] Q2; *Third* Q3-4.
- i.6. *experientia*] Q2; *experientiae* Q3-4.
- i.6. *nocturnalium*] ~, Q2-4.
- i.7. *consimilium*] Q2; *consimillium* Q3-4.
- i.7. *phantasmatum*] ~, Q2-4.
- i.7. *coemiteria*] *coemeteria*, Q2-4.
- i.8. *judicij*] Q2; *judicii* Q3-4.
- k.1. *Lucan*] Q2; *Lucan* Q3-4.
- k.1. *Ubi*] Q2; *ubi* Q3-4.
- k.2. *ducitur*] Q3-4; *Ducitur* Q2.
- k.2. *corpora*] *Corpora*, Q2-4.
- k.3. *artus immersitq;*] *artus, Immersitque*[^] Q2; *artus, immersitque*[^] Q3-4.
- k.3. *gaudetq;*] *gaudetque*[^] Q2-4.
- k.3. *aeffodisse*] *Effodisse* Q2; *effodisse* Q3-4.
- l.2. *Mothers*] *Mother's* Q2-4.
- l.3. *says,*] Q2; ~[^] Q3-4.
- l.4. *Vide*] Q2; *Vid* Q3-4.
- l.4. *says*] Q2; ~, Q3-4.
- l.6. *Latoma*] Q2; ~, Q3-4.
- l.7. *mention,*] ~[^] Q2-4.

- m.1. Canidias]* *Canidia's* Q2-4.
m.2. materialls] *materials* Q2-4.
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- t.4. *Amandi datq;*] *Amandi, Datque*[^] Q2-4.
- t.5. *Lucan*] Q2; *Lucan* Q3-4.
- t.5. *pocula*] *Pocula* Q2-4.
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- u.1. *u Virg. 3.] t Virg. 3.* Q2-4.
- u.2. *hyppomanes*] *hippomanes* Q2-4.
- u.2. *Lentum*] *lentum* Q2-4.
- u.3. *Tibullus*] Q2; *Tibullus* Q3-4.
- u.3. *Equae, Ovid,*] *Equae. Ovid.* Q2-4.
- u.4. *gramen*] ~, Q2-4.
- u.4. *Licia*] *Licia*, Q2; *licia*, Q3-4.
- u.5. *equae propert,*] *equae. Propert.* Q2-4.
- u.6. *hippomanes*] *Hippomanes* Q2-4.
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- u.7. *magnitudine specie*] ~, *specie* Q2; ~, *specia* Q3-4.
- u.7. *Latiuscula*] *latiuscula* Q2-4.
- u.9. *abstergendoq;*] *abstergendoque*[^] Q2-4.
- u.9. *devorat*] ~, Q2-4.
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- u.12. *Remigius,*] Q2; ~[^] Q3-4.
- u.13. *Elich*] ~. Q2-4.
- u.13. *quest.*] Q3-4; *quaest.* Q2.
- u.13. *colluviesq;*] *colluviesque*[^] Q2-4.
- u.14. *obscoenissimos*] ~. Q2-4.
- u.14. *canit,*] ~. Q2-4.
- u.14. *Harr, har*] Q2; *Harr, harr* Q3-4.
- u.15. *salta hoc*] ~ *huc* Q2-4.
- u.15. *altera lude, hic lude illic alia*] *altera lude*[^]*hic, lude illic, alia* Q2-4.
- u.15. *Saboath, Saboath,*] Q2; *Saboath.* ~, Q3-4.

- u.15. *clamoribus*] ~, Q2-4.
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- 0.2. *Hartfort*] Q2-4; *Harfort* Q1.
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 6. *Servile*] *servile* Q2-4.
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 13. *Lacemen*] Q2; *Lace-men* Q3-4.
 16. *Honour*] Q2; *honour* Q3-4.
 17. 'em:] Q2; 'em,: Q3-4.
 17. *New-fashion'd*] Q2; *new-fashion'd* Q3-4.
 22. *Frugality*] Q2; *frugality* Q3-4.
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 27. *Tennants*] *Tenants* Q2-4.
 29. *Buttery-hatch*] Q2; *Buttery Hatch* Q3-4.
 30. *March-beer*] Q2; *March-Beer* Q3-4.
 30. *Dogs-turds*] *Dogs turds* Q2; *Dogs Turds* Q3-4.
 31. *Mary-bones*] *Marrow-bones* Q2-4.
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 35. *Sur-loyn*] Q2; *Sur-loin* Q3-4.
 36. *Forreign*] *Foreign* Q2-4.
 37. *rediculous*] *ridiculous* Q2-4.

42. happiness] Q2; Happiness Q3-4.
 43. Enjoyment] Q2; enjoyment Q3-4.
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 45. that;] ~, Q2-4.
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 48. 'em] Q2; them Q3-4.
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 49. veins] Q2; Veins Q3-4.
 49. defy] Q2; defie Q3-4.
 51. Noble] Q2; noble Q3-4.
 53. yet;] ~, Q2-4.
 54. Jesuits,] ~; Q2-4.
 54. Noblest] Q2; noblest Q3-4.
 56. English] Q2; English Q3-4.
 57. Twere] 'Twere Q2-4.
 57. poysoned] Q2; Poysoned Q3-4.
 58. Forreign] Foreign Q2-4.
 61. Worthy] worthy Q2-4.
 62. Gentlemen] ~, Q2-4.
 62. Artists,] ~^ Q2-4.
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 67. thing] Q2; Thing Q3-4.
 69. Cousin] Q2; ~, Q3-4.
 70. Heaven's] Heavens Q2-4.
 70. Kneels] kneels Q2-4.
 71. Ladies] Q2; ~, Q3-4.
 73. 'Tis] Q3-4; 'tis Q2.
 73. Paradice] Paradise Q2-4.
 78. Tegue O Dively] ~ O Devilly Q1-4 (alternative spelling runs throughout Q1-4).
 78. Irish-Priest] Irish Priest Q2-4.
 79. Gentleman, To] ~, to Q2; ~^ to Q3-4.
 80. Daughter] Q2; ~, Q3-4.
 81. I'le] Q2; I'll Q3-4.

83. Would you speak] Q2; Would speak Q3-4.
 85. thee, dest] ~, dosht Q2; ~; Dosht Q3-4.
 85. me Joy] Q2; ~, Joy Q3-4.
 86. You] Q2; you Q3-4.
 86. *Redletters*] *Redletter's*, Q2; *Redletters*, Q3-4.
 87. I] Q2; ay Q3-4.
 88. Popish-Priest] Q2; Popish Priest Q3-4.
 89. daat] Q2; ~, Q3-4.
 90. vill taak] will ~ Q2-4.
 90. excus'd,] Q2; ~; Q3-4.
 92. Principles.] ~! Q2-4.
 95. occassion] occaasion, Q2; occasion, Q3-4.
 96. What] what Q2-4.
 98. come of] Q2; ~ off Q3-4.
 98. occaasion] Q2; occasion Q3-4.
 99. heare,] heare[^] Q2; hear[^] Q3-4.
 100. Spirits,] Q2; ~; Q3-4.
 101. Fool] Q2; fool Q3-4.
 102. Plot,] Q2; ~? Q3-4.
 106. Holy-Water] Holy-water Q2-4.
 106. Reliques,] Q2; ~[^] Q3-4.
 106. Plaash,] Q2; ~. Q3-4.
 107. the King] de ~ Q2-4.
 109. Name] Q2; name Q3-4.
 109. Joy,] Q2; ~; Q3-4.
 110. Name] naame Q2-4.
 110. *O Divelly*] *O Devilly* Q1-4.
 111. *O Divelly*] *O Devilly* Q1-4.
 112. Naam] Naame Q2-4.
 112. *Eereland*] *Eerland* Q2-4.
 112. Shalvaation,] Shalwaation, Q2; Shalwaation; Q3-4.
 113. Cloke-bagg] Q2; Cloak-bagg Q3-4.
 113. Holy-water] Holy-vaater Q2-4.
 115. Holy-water] Holy-vaater Q2-4.

115. will] vill Q2-4.
 115. de Roomes] Q2; dee ~ Q3-4.
 115. and bee] Q2; an bee Q3-4.
 116. *O Divelly]* *O Devilly* Q1-4.
 116. welcom] welcome Q2-4.
 118. have great] Q2; ~ a great Q3-4.
 118. consideraation] Q2; consideration Q3-4.
 119. woudst] voudst Q2-4.
 119. dat] Q2; ~, Q3-4.
 121. think] tink Q2-4.
 123. Saint *Ty-burn]* Saint *Tyburn* Q2; St. *Tyburn* Q3-4.
 123. Shalvaation] Shalwaation Q2-4.
 125. Saint *Tegue,]* Saint *Tegue*; Q2; St. *Tegue*; Q3-4.
 125. besides,] ~^ Q2-4.
 125. naamless] Q2; nameless Q3-4.
 126. unto] Q2; ~, Q3-4.
 127. Prayed too] Q2; ~ to Q3-4.
 132. company] Q2; Company Q3-4.
 133. Come Father] Q2; ~, Father Q3-4.
 133. along with me] ~ em (em is overturned) Q2; along me Q3-4.
 134. Couzen] Cousin Q2-4.
 135. *Ex. Sir Edw. and Priest.]* *Ex. Sir Edw. ~* Q2; *Exit Sir Edw. and Priest.* Q3-4.
 136. here,] ~. Q2-4.
 136. called] call'd Q2-4.
 137. business] ~, Q2-4.
 141. *Whalley]* Q2-4; *Whally* Q1.
 144. dreadful] Q2; dreadfull Q3-4.
 144. he'l] Q2; he'll Q3-4.
 145. out of] Q2; ~, Q3-4.
 150. you] You Q2-4.
 150. Throw] Q2; throw Q3-4.
 150. pretious] Q2; precious Q3-4.
 151. Inestimable] Q2; inestimable Q3-4.
 152. *Theo.]* Q3-4; *The.* (*e* is overturned) Q2.

152. happiness] Q2; Happiness Q3-4.
157. Understanding] ~, Q2; understanding, Q3-4.
157. Looking-Glass,] ~; Q2-4.
158. you are,] ~; Q2-4.
158. Beautiful] Q2; Beautifull Q3-4.
159. Sweet] Q2; sweet Q3-4.
160. Married] Q2; married Q3-4.
166. Stranger] stranger Q2-4.
168. setling] Q2; settling Q3-4.
168. what ever] Q2; whatever Q3-4.
169. Favour] Q2; favour Q3-4.
170. Generous] Q2; generous Q3-4.
171. Credit] credit Q2-4.
172. Great] Q2; great Q3-4.
172. Little] Q2; little Q3-4.
173. *Sir* Timothy] Q2-4; ~ Tymothy Q1.
174. Death, Who] ~, who Q2; ~! Who Q3-4.
174. whith] with Q2-4.
176. night, do] ~. Do Q2-4.
176. know] Q2; ~, Q3-4.
176. Mistress Sir?] ~, Sir. Q2-4.
177. know Sir that] ~ Sir, that Q2; ~, Sir, ~ Q3-4.
178. Yes Sir,] Q2; ~, Sir; Q3-4.
178. am] ~, Q2-4.
178. She] Q2; she Q3-4.
180. well] Q2; ~, Q3-4.
181. well Sir,] Q2; ~, Sir! Q3-4.
181. No] Q2; ~, Q3-4.
181. ill] Q2; ~, Q3-4.
182. Hand Sir,] Q2; ~, Sir; Q3-4.
182. do Sir,] Q2; ~, Sir; Q3-4.
183. you Sir] Q2; ~, Sir Q3-4.
183. Smile] smile Q2; smile, Q3-4.
184. do] Q2; doe Q3-4.

184. Smile] Q2; smile, Q3-4.
186. do] Q2; ~, Q3-4.
186. fight] Q2; ~, Q3-4.
186. that Sir. hah,] ~ Sir, hah! Q2; ~, Sir, hah!
187. Bloody-minded man] bloody-minded ~ Q2; bloody-minded Man Q3-4.
189. you Sir] Q2; ~, Sir Q3-4.
189. Smile] Q2; smile, Q3-4.
189. me] Q2; ~, Q3-4.
189. Kick] Q2; kick, Q3-4.
189. that's more] Q2; that's ~, Q3-4.
192. Body] Q2; ~, Q3-4.
193. Body, oh.] body? oh. Q2; Body? Oh! Q3-4.
194. Yonders] Yonder's Q2-4.
194. perticular] particular Q2-4.
194. let's joyn] Q2; let's join Q3-4.
195. Body] body, Q2; ~, Q3-4.
196. Yes Sir,] Q2; ~, Sir; Q3-4.
199. pocket Sir,] Q2; ~, Sir; Q3-4.
200. No Sir,] Q2; ~, Sir; Q3-4.
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200. Snuff quoth a,] ~ quoth a? Q2; ~, quoth a? Q3-4.
201. man,] Q2; Man; Q3-4.
201. more] Q2; ~, Q3-4.
202. Servant Sir ---] Q2; servant, ~ -- Q3-4.
203. Servant Sir:] Q2; ~, Sir; Q3-4.
204. hear Sir,] Q2; ~, Sir? Q3-4.
204. life] Q2; Life Q3-4.
205. man] Q2; Man Q3-4.
206. No Sir, Not I Sir?] No Sir, Not I Sir. Q2; ~, Sir; Not I, Sir. Q3-4.
206. servant] Q2; Servant Q3-4.
208. pardon Gentlemen,] Q2; ~, Gentlemen; Q3-4.
210. you] Q2; ~, Q3-4.
211. Jeffery] Q3-4; ~, Q2.
212. you] Q2; ~, Q3-4.

214. Tearms] Terms Q2-4.
215. that Gentlewoman---] Q2; that, Gentlewoman. Q3-4.
216. *Whalley*] Q2-4; *Whally* Q1.
217. Doggs,] Q2; Dogs; Q3-4.
217. Must do] must do Q2; must doe Q3-4.
217. honour to Make] honour to make Q2; Honour to make Q3-4.
219. acknowledg] acknowledge Q2-4.
220. Compliments, I oblige my self;] ~; I oblige my self. Q2-4.
222. Day] Q2; day Q3-4.
224. Hee'l] Q2; He'll Q3-4.
225. I'le in] Q2; I'll in, Q3-4.
225. what] what's Q2-4.
225. resolution] Q2; Resolution Q3-4.
226. Sir] Q2; ~, Q3-4.
231. Why] ~, Q2-4.
231. now Dogs face,] Q2; ~, Dog's Face; Q3-4.
231. Impudence] impudence Q2-4.
233. mein] mien Q2-4.
233. why thou lookst] ~ thou lookest Q2; ~, thou lookest Q3-4.
235. sham] Q2; Sham Q3-4.
235. beleive] believe Q2-4.
236. mind no man] Q2; Mind ~ Man Q3-4.
239. chief] Chief Q2-4.
242. Marry'd] Married Q2-4.
242. have;] ~, Q2-4.
244. Familiar] familiar Q2-4.
244. Morrow-night] morrow-night Q2-4.
245. more, faith] Q2; ~; faith Q3-4.
247. gone] Q2; ~, Q3-4.
247. Basilisk, here,] Q2; ~^ here; Q3-4.
248. man] Q2; Man Q3-4.
248. Kinde] Kind Q2-4.
248. Marry] marry Q2-4.
250. vixen] Q2; Vixen Q3-4.

254. Morrow] morrow Q2-4.
255. flesh--- de ye see:] flesh— d'ye see. Q2; Flesh— d'ye see. Q3-4.
256. than be] Q2; than to be Q3-4.
257-58. Flesh with me?] flesh ~ me; Q2-4.
258. when,] ~^ Q2-4.
258. thee it may,] ~, it may; Q2-4.
259. mind] Q2; Mind Q3-4.
260. Well, well] Well, Well Q2-4.
260. Morrow-night] Morrow night Q2; morrow night Q3-4.
261. you] ~, Q2-4.
262. I'le] Q2; I'll Q3-4.
264. pox] Pox Q2-4.
265. heart, hold] Q2; Heart, ~ Q3-4.
265. plague,] Q2; Plague; Q3-4.
265. my heart] Q2; ~ Heart Q3-4.
267. darst] Q2; dar'st Q3-4.
269. or Tortures] Q2; no ~ Q3-4.
271. Hartford] Q2-4; Hartford Q1.
280. part,] Q2; ~^ Q3-4.
280. wholly] Q2; wholly Q3-4.
282. cup] Q2; Cup Q3-4.
282. Neighbours] Q2; Neighbors Q3-4.
285. six] Q2; ~, Q3-4.
286. loath] loth Q2-4.
289-90. Wedding-Cloaths] Wedding Cloaths Q2-4.
292. Cousin] ~, Q2-4.
293. then,] Q2; ~. Q3-4.
293. enough,] Q2; ~; Q3-4.
294. I'le] Q2; Il'l Q3-4.
295. truly,] Q3-4; ~^ Q1-2.
297. affraid] afraid Q2-4.
297. dee see] d'e see Q2-4.
299. Walk] Q2; walk Q3-4.
301. Morrow] morrow Q2-4.

304. *Consolaation too*] Q2; *Consolation ~*, Q3-4.
306. *strengthened*] *strenghtned* Q2; *strenthened* Q3-4.
307. *Demdike*] Q2; *Demdick* Q3-4.
307. *Skill,*] ~; Q2-4.
308. *opperation*] *operation* Q2-4.
312. *No,*] Q2; ~; Q3-4.
312. *part*] ~, Q2-4.
314. *Shalvaation yee*] *Shalwaation ye* Q2-4.
316. *it;*] Q3-4; ~: Q2.
320. *taak*] *taake* Q2-4.
322. *Fathers*] Q2; *Father* Q3-4.
324. *ish a damnd*] ~ *a damn'd* Q2; ~, *a damn'd* Q3-4.
324. *Paapists*] Q2; *Paapist* Q3-4.
325. *Men,*] Q2; ~; Q3-4.
325. *me I*] ~, *I* Q2-4.
326. *Smithfield*] *Smitfield* Q2; *Smitfeild* Q3-4.
329. *Cannonical*] *Canonical* Q2; *Caninical* Q3-4.
330. *Joy*] Q2; *joy* Q3-4.
332. *Priests,*] Q2; ~; Q3-4.
333. *Embracing*] *embracing* Q2-4.
334. *de Paapist Plot my Joy.*] *the Paapists Plot my Joy?* Q2; *the Paapists Plot, my Joy?* Q3-4.
335. *But*] *but* Q2-4.
337. *By my Shoule*] Q2; *By Shoule* Q3-4.
338. *Friends*] Q2; *Frinds* Q3-4.
340. *doe*] *do* Q2-4.
344. *Parliaments*] Q2; *Parliments* Q3-4.
346. *Parliaments, tell me of Parliaments,*] *Parliments? tell me of Parliments?* Q2-4.
347. *I'le*] Q2; *I'll* Q3-4.
347. *Parliaments*] Q2; *Parliments* Q3-4.
348. *Athiests,*] *Atheists*[^] Q2; *Atheist*[^] Q3-4.
350. *Catholick,*] ~[^] Q2; ~. Q3-4.
352. *believes*] *believe* Q2-4.
353. *against*] *gainst* Q2-4.
355. *you*] ~, Q2-4.

357. *horror*] *horroure* Q2-4.
359. *By my shoul, by my Shoul*] ~ *Shoul, by my Shoul* Q2-4.
364. *Athiests*] *Atheists* Q2-4.
365. *noe*] *no* Q2-4.
365. *daat Joy,*] Q2; ~, *Joy*; Q3-4.
365. *doe*] *do* Q2-4.
366. *dee for by Chreest*] *thee; for by Creest* Q2; *thee; for by Chrest* Q3-4.
367. *Shalvaation*] *Shalwaation* Q2-4.
367. *maake*] *make* Q2-4.
368. *Catholick*] *Caatholick* Q2-4.
370. *Lady,*] *Lady Shack.*^ Q2-4.
380. *ill,*] ~. Q2-4.
381. *way*] Q2; *amay* Q3-4.
382. *incivillity*] *incivility* Q2-4.
384. *well-bred*] *well bred* Q2-4.
400. *Witch*] Q2; ~, Q3-4.
401. *back-dore*] Q2; *back dore* Q3-4.
409. *bewicht*] *bewitched* Q2-4.
412. *Tooths*] Q2; *Tooth* Q3-4.
413. *burn*] Q2; *burne* Q3-4.
413. *Scott.*] ~, Q2-4.
- 413-14. *collected out*] *taken it out* Q2-4.
414. *Snufh*] *Snuch* Q2-4.
414. *Inquisitors*] *inquisitors* Q2-4.
415. *Gaal*] *Gaall* Q2-4.
416. *Quill*] Q2; *Quil* Q3-4.
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426. *speak*] Q2; *speaks* Q3-4.
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437. *Or*] Q2; *Oh* Q3-4.
437. *piss*] Q2; *Piss* Q3-4.

446. Warrant] Q2; Warrent Q3-4.
 450. *Scott*] Q2; *Scotts* Q3-4.
 452. vill] Q2; vil Q3-4.
 455. you] Q2; ~, Q3-4.
 458. Servant Sir,] Q2; ~, Sir; Q3-4.
 459. mout,] ~^ Q2-4.
 461. Yes] Q2; ~, Q3-4.
 461. Worship] worship Q2-4.
 463. *Tho. o G.*] Abbreviation for *Thomas o Georges* varies throughout Q1-4.
 463. *Spencers*] Q2; *Spencer's* Q3-4.
 464. House] Q2; ~, Q3-4.
 464. had] Q2; has Q3-4.
 465. who clipt] Q2; whoo ~ Q3-4.
 465. set] Q2; sent Q3-4.
 466. believe] Q3-4; belive Q2.
 466. Coats,] Q2; ~. Q3-4.
 466. ay] Q2; ~, Q3-4.
 467. yeo] yoo Q2-4.
 467. Cat] Q2; Gat Q3-4.
 468. Soukes tee!] ~ tee? Q2-4.
 468. whaint quo ay,] Q2; ~, quo ay; Q3-4.
 468. Lady] Q2; ~, Q3-4.
 469. believe] belive Q2-4.
 470. pretty] pratty Q2-4.
 470. sayes] says Q2-4.
 472. labour] labbour Q2-4.
 472. whoo cawd] Q2; woo caw'd Q3-4.
 473. strieght] streight Q2-4.
 474. Fellow] Q2; Felow Q3-4.
 475. stitch] stich Q2-4.
 478. a Vich] ~ Vitch Q2-4.
 479. Graashopper] Graashoper Q2; Grashopper Q3-4.
 479. and yet a Graashopper] and yet a Graashoper Q2; nd yet a Grashopper Q3-4.
 480. Shoule] shoule Q2-4.

483. *Tho. o G.] Tho. o. Geor.* Q1-4.
 483. ith' Lone] i'th' ~, Q2-4.
 484. Cats:] Q2; ~; Q3-4.
 486. more] Q2; ~, Q3-4.
 489. I'le] Q2; I'll Q3-4.
 489. wee'l] Q2; wee'll Q3-4.
 490. you] Q2; ~, Q3-4.
 490. Fellow] Q2; fellow Q3-4.
 494. *Fennel] Fennil* Q2-4.
 497. Burne shome] Burn shome Q2; Burn some Q3-4.
 497. maak] maake Q2-4.
 498. besmeare] besmear Q2-4.
 499. Pots] poshts Q2-4.
 499. Walls] Valls Q2-4.
 502. *Tho. o G.] Tho. o Geor.* Q1-2; *Tho. o. Gor.* Q3-4.
 509. prethee] pritheo Q2-4.
 511. heart] Q2; Heart Q3-4.
 512. Love with this *Bellfort*] Q2; love with *Bellfort* Q3-4.
 514. uncomfortable] uncomfortably Q2-4.
 515. preethee] Q2; pritheo Q3-4.
 515. fool] Q2; Fool Q3-4.
 521. For] for Q2-4.
 522. Happiness] Q3-4; happiness Q2.
 523. care] Q2; Care Q3-4.
 523. Jealous] Q2; jealous Q3-4.
 526. conference] conference Q2; Conference Q3-4.
 529. I'le] Q2; I'll Q3-4.
 530. prethee] Q2; pritheo Q3-4.
 531. Lady] ~, Q2-4.
 532. Queen] Wheane Q2-4.
 533. Innocent] innocent Q2-4.
 537. I'le] Q2; I'll Q3-4.
 537. nere] Q2; near Q3-4.
 540. Fare,] ~? Q2-4.

540. I'le fare] Q2; I'll ~ Q3-4.
 540. I'le not] Q2; I'll ~ Q3-4.
 541. th' mass] th' Mass Q2-4.
 542. con] Q2; ~, Q3-4.
 543. so Rogue, I'le] Q2; so, Rogue; I'll Q3-4.
 544. marry,] Q2; Marry; Q3-4.
 545. waife] waif Q2-4.
 545. Carrion] Q2; ~, Q3-4.
 545. I'le] Q2; I'll Q3-4.
 547. ere] Q2; e'er Q3-4.
 548. *M. Spen.*] *Mal. S.* Q1-4.
 548. ^a Horse, Horse,] A ^a Horse, a Horse_^ Q2-4.
 549. flies away] flees ~ Q2-4.
 550. Imps,] Q2; ~_^ Q3-4.
 552. ^b Within] Q2; _^ Within Q3-4.
 555. dear,] ~_^ Q2-4.
 557. long-liv'd] long liv'd Q2-4.
 559. Enemies.] ~! Q2-4.
 562. He'l] Q2; He'll Q3-4.
 564. *Imp*] Q2; *imp* Q3-4.
 566. Blood] Q2; Bloud Q3-4.
 568. t'is] 'tis Q2-4.
 569. Mamilion] Mamillion Q2-4.
 569. come] Q2; ~, Q3-4.
 571. Puggy] *Puggy* Q2-4.
 572. me] Q2; ~, Q3-4.
 573. Come] Q2; ~, Q3-4.
 573. *Rouney*] *Rouncy* Q2-4.
 575. *M. Spen.*] *Mal.* Q1-4.
 575. well] ~, Q2-4.
 576. I'le] Q2; I'll Q3-4.
 577. met] Q2; ~, Q3-4.
 577. Pucklin] *Pucklin* Q2-4.
 578. away] Q2; ~, Q3-4.

579. Waunds] Wauns Q2-4.
 580. Flesh] ~, Q2-4.
 581. conno] con no Q2-4.
 581. wot] ~, Q2-4.
 581. Deel Mun,] ~, Mun[^] Q2-4.
 582. Beans] Beens Q2-4.
 582. life] Q2; Life Q3-4.
 583. Pudding:] ~? Q2-4.
 583. uds Flesh I neigh too,] ~ too. Q2; Uds Flesh, I'll neigh too. Q3-4.
 584. who] whoo Q2-4.
 584. spurd] spur'd Q2-4.
 585. whoo] who Q2-4.
 585. wounded] waunded Q2-4.
 585. about] about Q2-4.
 586. Oyntment for Flying] Q2; Ointment for flying Q3-4.
 589. made] ~; Q2-4.
 590. these.] Q3-4; ~[^] Q2.
 591. Aromatic] Aromatick Q2-4.
 593. that,] ~[^] Q2-4.
 594. Blood] Q2; Bloud Q3-4.
 595. *Dicken.*] *Dick.* Q1-4.
 595. Weed,] ~[^] Q2-4.
 597. tuckt] Q2; tuck'd Q3-4.
 598. loosly] Q2; loosely Q3-4.
 600. poysnous] Q2; poysonous Q3-4.
 603. do's] Q2; does Q3-4.
 605. venemous] Q2; venomous Q3-4.
 607. cry,] Q2; ~. Q3-4.
 610. Blood] Q2; Bloud Q3-4.
 614. *Humane Shape*] Q2; *humane shape* Q3-4.
 615. Master] ~, Q2-4.
 615. Salute] Q2; salute Q3-4.
 616. Cloven Foot] Q2; Cloven-Foot Q3-4.
 616. *Devils*] Q2; *Devil's* Q3-4.

618. *her Blood*] Q2; ~ *Bloud* Q3-4.
 620. *Madg.*] *Madge* Q2-4.
 620. *do*] Q2; *doe* Q3-4.
 621. *Baptism, thus*] *Baptism*[^] *thus* Q2; ~[^] *thus*, Q3-4.
 621. *wash*] Q2; *washt* Q3-4.
 630. *month*] Q2; *Month* Q3-4.
 631. *tribute*] Q2; *Tribute* Q3-4.
 634. *token*] Q2; *Token* Q3-4.
 634. *wholy*] *wholly* Q2-4.
 642. *Power,*] ~. Q2-4.
 643. *and canst Devour,*] Q2; *and thou canst Devour.* Q3-4.
 647. *Natures*] Q2; *Nature's* Q3-4.
 647. *prevail;*] ~, Q2-4.
 648. *Hail;*] *Hail*[^] Q2; ~, Q3-4.
 653. *skim*] *skin* Q2-4.
 653. *ruggid*] *rugged* Q2-4.
 655. *sollid earth*] *solid earth* Q2; *solid Earth* Q3-4.
 659. *maist*] Q2; *mayst* Q3-4.
 662. *Revenge, revenge*] ~, *Revenge* Q2-4.
 662. *part*] Q2; *Part* Q3-4.
 664. *mind*] Q2; *Mind* Q3-4.
 665. *mankind*] Q2; *Mankind* Q3-4.
 666. *postures*] ~. Q2-4.
 667. *command*] Q2; *Command* Q3-4.
 668. *war or peace*] Q2; *War or Peace* Q3-4.
 670. *day*] Q2; *Day* Q3-4.
 672. *darkness,*] ~[^] Q2-4.
 673. *controul*] Q2; *controll* Q3-4.
 674. *rowl*] Q2; *roll* Q3-4.
 680. *trembling*] Q2; *Trembling* Q3-4.
 681. *command*] Q2; *Command* Q3-4.
 681. *rove,*] ~. Q2-4.
 683. *will*] Q2; *Will* Q3-4.
 686. *Springs,*] Q2; ~[^] Q3-4.

686. hast,] Q2; haste[^] Q3-4.
 686. retire] Q3-4; rretire Q2.
 687. Thy] Q3-4; The Q2.
 687. Ears.] Q2; ~: Q3-4.
 688. minds] Q2; Minds Q3-4.
 688. cares] Q2; Cares Q3-4.
 690. creature] Q2; Creature Q3-4.
 691. self] Q2; ~, Q3-4.
 692. *shoulder*] Q2; *Shoulder* Q3-4.
 694. By'r Lady,] by'r ~, Q2; by'r ~. Q3-4.
 695. I'le] Q2; I'll Q3-4.
 695. *Neighs*] *neighs* Q2-4.
 697. Bridle and a Neighing] Bridle and a neighing Q2; Bride, and neighing Q3-4.
 698. Tom. Shac.] Tho. Shac. Q2-4.
 699. flesh] Q2; Flesh Q3-4.
 700. meer] Q2; mear Q3-4.
 701. speech] Q2; Speech Q3-4.
 702. Flesh] Q2; ~, Q3-4.
 703. fellee wood] Q2; Fellewood Q3-4.
 704. Dee'l] Deel Q2-4.
 705. I'le] Q2; I'll Q3-4.
 706. Hobbell] Q2; Hobbel Q3-4.

Act III - "Notes upon the Third Act":

- a.1. transformations] Q2; Transformations Q3-4.
 b.1. *Lucan*] Q2; ~, Q3-4.
 d.2. *inspissando*] Q2; ~, Q3-4.
 d.3. *novissimumq;*] *novissimumque* Q2-4.
 d.3. *continuoq;*] *continuoque* Q2-4.
 d.4. *hac*] *haec* Q2-4.
 d.4. *Eleoselinum*] *Eleoselenium*, Q2-4.
 d.4. *aconitum*] ~, Q2-4.
 d.4. *fuliginem vel aliter* ^e *sium,*] *fuliginem, vel aliter.* ^e *Sium*, Q2-4.

- e.2. *vulgare pentaphyllon vespertilionis sanguinem*] *vulgare, pentaphyllon, vespertilionis sanguinem*, Q2-4.
- e.3. *Mirabilibus*] ~, Q2-4.
- e.3. *Paracelsus*] ~, Q2-4.
- e.4. *Quest*] *Quaest* Q2-4.
- e.5. *Oathes*] *Oaths* Q2-4.
- e.6. *Ointment,*] Q2; ~[^] Q3-4.
- e.6. *p. 182*] *p. 128* Q2-4.
- f.2. *Johnson*] Q2; ~, Q3-4.
- f.2. *Shepherd*] *Shepherd* Q2-4.
- g.1-2. *Satyr 8*] *Satyr. 8* Q2-4.
- g.2. *passoq;*] *passoque* Q2-4.
- g.3. *herbasq;*] *herbasque* Q2-4.
- g.3. *Ovid.*] Q2; *Ovid.* Q3-4.
- g.3. *Hypsipile*] *Hypsiple* Q2; *Hypsiphile* Q3-4.
- g.4. *Senec.*] Q2; *Senec.* Q3-4.
- g.4. *solveus*] *solves* Q2-4.
- g.5. *Comam secreta*] ~ *Secreta* Q2; *Comam, Secreta* Q3-4.
- g.5. *pede. Ovid*] *pede, Ovid.* Q2; *pede, Ovid.* Q3-4.
- g.6. *recinctas nuda pedes*] *recinctas, nuda pedes*, Q2-4.
- g.6. *humoris*] *humeris* Q2-4.
- h.1. *Witchcraft,*] ~[^] Q2-4.
- h.2. *Ancient*] *ancient* Q2; *Antient* Q3-4.
- h.2. *notice*] Q2; *Notice* Q3-4.
- h.2. *Virg.*] Q2; *Virg.* Q3-4.
- h.3. *atq;*] *atque* Q2-4.
- h.3. *Ovid*] *Ovid.* Q2; *Ovid.* Q3-4.
- h.4. *conterit*] *Conterit* Q2-4.
- h.4. *Virg.*] Q2; *Virg.* Q3-4.
- h.4. *Miscueruntq;*] *Miscueruntque* Q2-4.
- h.5. *Propert.*] Q2; *Propert.* Q3-4.
- h.5. *Virg.*] Q2; *Virg.* Q3-4.
- h.6. *Lunae Lumen*] *lunae lumen* Q2-4.
- h.6. *pubentes*] *Pubentes* Q2-4.

- h.7.-i.1. Veneni, ⁱ cicuta solanum hyoscyamus] Veneni. ⁱ Cicuta, solanum, hyoscyamus, Q2-4.*
- i.2. mention'd] Q2; mentioned Q3-4.*
- k.1. Hor.] Q2; Hor. Q3-4.*
- k.2. sepulchris] Q2; sepulcris Q3-4.*
- k.2. erutas] ~, Q2-4.*
- k.2. capressus] cupressus Q2-4.*
- l.1. Plin.] Q2; Plin. Q3-4.*
- l.2. says,] Q2; ~^ Q3-4.*
- l.3. circumscribunt] ~, Q2-4.*
- m.1. Hor.] Q2; Hor. Q3-4.*
- m.1. plumamq;] plumamque Q2-4.*
- m.2. Love Cups] Love-cups Q2; Love-Cups Q3-4.*
- m.2. Notes in the] Q2; Notes on the Q3-4.*
- n.2. Owles-eyes] Q2; Owles-Eyes Q3-4.*
- n.2. Bats-blood] Q2; Bats-Blood Q3-4.*
- n.2. wings] Q2; Wings Q3-4.*
- n.2. Philosophia.] ~, Q2-4.*
- n.3. Magick] ~; Q2-4.*
- n.4. Cats Brain] Q2; Cats-Brain Q3-4.*
- o.1. Bodin] ~. Q2-4.*
- o.1. speaks] speak Q2-4.*
- o.2. heads] Q2; Heads Q3-4.*
- o.3. novi baptismatis] Q2; Novi Baptismatis Q3-4.*
- o.4. nomine] Q2; ~, Q3-4.*
- o.5. diabolo] Q2; Diabolo Q3-4.*
- o.5. Prestant] Praestant Q2-4.*
- o.6. vitae] ~, Q2-4.*
- o.7. sacrificia] ~, Q2-4.*
- o.8. infantubum] infantalum Q2-4.*
- o.8. occissuras] occisuras Q2-4.*
- o.9. Quest] Quaest Q2-4.*
- o.10. cap. 10.] Q2; ~10, Q3-4.*
- o.12. mark] Q2; Mark Q3-4.*

- o.13. *Bodin*,] Q2; ~. Q3-4.
o.13. *quest.*] *quaest.* Q2-4.
o.13. *Nic. Remigius.*] ~ *Remigius*, Q2; *Nic. Remigius*, Q3-4.
o.13. *c. 5.*] *cap. 5.* Q2-4.
o.14. *condemn this contract*] Q2; *Condemn this Contract* Q3-4.
o.15. *profane*] Q2; *prophane* Q3-4.
p.1. *rerum dilataq;*] ~, *dilataque* Q2-4.
p.1. *haesit*] *Haesit* Q2-4.
p.2. *Sen.*] Q2; *Sen.* Q3-4.
p.2. *pariterq;*] *Pariterque* Q2-4.
p.2-3. *vidit & vetitum*] *vidit, Et* ~ Q2-4.
p.3. *ursae:*] Q2; ~, Q3-4.
q.1. *Ovid. Ep. Hysip.*] Q2; *Ovid. Ep. Hysip.* Q3-4.
q.2. *nititur*] *Nititur* Q2-4.
q.2-3. *equos metam 7. de Medea &*] *equos. Metam. 7, de Medea, Et* Q2; *equos. Metam. 7. de Medea, Et* Q3-4.
q.3. *power*] Q2; *Power* Q3-4.
q.4. *carminibus*] *Carminibus* Q2-4.
q.4. *discription*] *description* Q2; *Description* Q3-4.
q.5. *elegant.*] ~, Q2-4.
q.5. *Lunamq;*] *Lunamque* Q2-4.
q.5. *deripit*] *diripit* Q2-4.
q.6. *Epodos deripere*] *Epodos, Deripere* Q2-4.
q.6. *Tibul.*] Q2; *Tribul.* Q3-4.
q.7. *Propert.*] Q2; *Propert.* Q3-4.
r.1. ^r *Ovid.*] Q2; ^r *Ovid.* Q3-4.
r.1. *Nubilaq;*] *Nubiliaque* Q2-4.
r.1. *abigoq; vocoq;*] *abigoque vocoque* Q2-4.
s.1. ^s *Lucan.*] Q2; ^s *Lucan.* Q3-4.
s.2. *Jupiter*] Q2; *Jupiter* Q3-4.
s.2. *miratur*] *Miratur* Q2-4.
s.3. *imbribus*] *Imbribus* Q2-4.
s.3. *Phaebo &*] *Phoebo, Et* Q2-4.
t.1. *cessantibus*] Q2; *caessantibus* Q3-4.

- t.1. *intumuit*] *Intumuit* Q2-4.
t.2. *conticuit*] *Conticuit* Q2-4.
t.2. *noto*] *Noto* Q2-4.
t.2. *Sen.*] Q2; *Sen.* Q3-4.
t.2. *sonuere*] *Sonuere* Q2-4.
t.2. *fluctus*] ~, Q2-4.
t.2. *mare tacente*] *mare Tacente* Q2; *Mare Tacente* Q3-4.
t.3. *concussi*] *Concussi* Q2-4.
u.1. ^u *Virg.*] Q2; ^u *Virg.* Q3-4.
u.2. *mugire*] *Mugire* Q2-4.
u.2. *sub*] *Sub* Q2-4.
u.2. *niontibus*] *montibus* Q2-4.
u.3. *Jubeoq;*] *Jubeoque* Q2-4.
u.3. *tremescere*] *tremiscere* Q2-4.
u.3. *montes &*] *montes Et* Q2-4.
u.3. *Lucan*] *Lucan.* Q2; *Lucan.* Q3-4.
u.3. *expression*] Q2; *Expression* Q3-4.
u.4. *quoq;*] *quoque* Q2-4.
u.4. *concussit*] ~, Q2-4.
u.4. *axem &*] *axem, Et* Q2-4.
x.1. *Vivaq;*] *Vivaque* Q2-4.
x.1. *convulsaq;*] *convulsaque* Q2-4.
x.1. *terra &*] *terra Et* Q2-4.
x.1. *Ovid. Ep. Hypsip.*] Q2; *Ovid. Ep. Hysip.* Q3-4.
x.2. *vivaq;*] *vivaque* Q2-4.
x.2. *Sen.*] Q2; *Sen.* Q3-4.
x.2. *habuere*] *Habuere* Q2-4.
y.1. *Metam.*] Q3-4; *Matam.* Q2.
y.2. *volui*] ~, Q2-4.
y.2. *mirantibus*] *mirantibus*, Q2-4.
y.2. *concussa; sistto*] *concussa; sistto* Q2-4.
y.3. *concutio, Virg.*] ~. *Virg.* Q2; ~. *Virg.* Q3-4.
y.3. *Tibull,*] ~. Q2-4.
y.4. *beforecited,*] Q2; *before cited.* Q3-4.

- y.4. *iter, Sen.*] ~. *Sen.* Q2; ~. *Sen.* Q3-4.
- y.4. *violenta*] *Violenta* Q2-4.
- y.5. *Ister*] Q2; *ister* Q3-4.
- z.1. ^z *Ovid.*] Q2; ^z *Ovid.* Q3-4.
- z.1. *Ceres*] Q2; *Cores* Q3-4.
- z.1. *sterilom*] *sterilem* Q2-4.
- z.1. *Virg.*] Q2; *Virg.* Q3-4.
- z.2. Speaking] speaking Q2-4.
- z.2. *Atq;*] *Atque* Q2-4.
- z.2. *traducere*] Q2; *truducere* Q3-4.
- a.2. *quas*] Q3-4; *Quas* Q2.
- b.1. *Lucan*] Q2; *Lucan* Q3-4.
- b.2. *Thessalidum*] Q2; *Thessalium* Q3-4.
- b.2. *non*] *Non* Q2-4.
- c.1. *Hor.*] Q2; *Hor.* Q3-4.
- c.2. *mortuos desideriq;*] ~, *Desiderique* Q2-4.
- c.4. *affirm*] Q2; *Affirm* Q3-4.
- c.4. *Nocturnosq;*] *Nocturnosque* Q2-4.
- c.4. *manes*] Q2; *Manes* Q3-4.
- c.5. *atq;*] *atque* Q2-4.
- c.5. *venaena ipsa*] *venena Ipse* Q2-4.
- c.5. *Maeris*] *Meris*, Q2-4.
- c.5. *nascuntur, plurina*] ~^ plurima Q2-4.
- c.6. *Ponto,*] ~. Q2-4.
- c.6. *Maerim*] ~, Q2-4.
- c.7. *& sua*] *Et sua* Q2-4.
- c.8. Ghost, *Seneca's*] Q2; ~. *Seneca's* Q3-4.
- c.8. *Oeteus: And*] ~, and Q2-4.
- c.9. *same,*] ~; Q2-4.
- c.9. *Bodin*] ~. Q2-4.
- c.10. *There*] *there* Q2-4.
- c.10. *stuff*] Q2; *Stuff* Q3-4.
- c.11. *Asses*] Q2; *Ashes* Q3-4.
- c.12. *disease*] Q2; *Disease* Q3-4.

- c.15. mentions] ~, Q2-4.
 c.15. Translation] translation Q2-4.
 c.15. time] Q2; Time Q3-4.
 c.18. body] Q2; Body Q3-4.
 c.19. 2 *sentent.*] 2. ~ Q2-4.
 c.19. *Dei,*] Q2; ~. Q3-4.
 c.20. *Prestantius*] *Praestantius* Q2-4.
 c.21. back] Q2; Back Q3-4.
 c.22. *Prestantius*] *Praestantius* Q2-4.
 c.23. eyes] Q2; Eyes Q3-4.
 c.23. Wolf] Q2; Woolf Q3-4.
 c.24. years] Q2; Years Q3-4.
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 c.29. says, that] says[^] that Q2; says[^] that, Q3-4.
 c.29. *Lamiarum*] Q2; *Lamarium* Q3-4.
 c.30. *quoq;*] *quoque* Q2-4.
 c.30. *Lupos hircos canes feles*] *Lupos, hircos, canes, feles* Q2; ~ *feles*, Q3-4.
 c.30. *bestias*] Q2; ~, Q3-4.
 c.31. *dilectu*] *delectu* Q2-4.
 c.32. *fateantur idq;*] ~, *idque* Q2-4.
 c.34. says] ~, Q2-4.
 c.35. miracles] Q2; Miracles Q3-4.
 c.37. *Ludwigus*] Q2; *Ludwigius* Q3-4.
 c.37. *quest*] *quaest* Q2-4.
 c.39. *inconditis*] ~, Q2-4.
 c.39. *discrepantibus*] ~, Q2-4.
 c.39. *tibiam*] ~, Q2-4.
 c.40. *contum*] *cantum*, Q2-4.
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 c.40. *repertum*] ~, Q2-4.
 c.41. *Lyra*] Q2; *lyra* Q3-4.
 c.42. *sonus*] ~, Q2-4.
 c.42. *timpanorum*] *tympanorum* Q2-4.

- c.43. *pulsatorum*] ~, Q2-4.
 c.44. Daunce] Dance Q2-4.
 c.45. *alienum*,] *alieno*; Q2-4.
 c.45. *dorsis*] Q2; *dorcis* Q3-4.
 c.46. *ut qui*] Q2; *utqui* Q3-4.

Act IV:

- 0.1. ACT.] Q2; ACT_Λ Q3-4.
 0.2. *Shacklehead*] Q2-4; *Shaklehead* Q1.
 1. Cosin] Cousin Q2-4.
 2. Sorry,] ~? Q2-4.
 2-3. ill-bred, truly] ill-bred. Truly Q2-4.
 3. *Edward*] ~, Q2-4.
 4. Born] Q2; born Q3-4.
 5. him] Q2; ~, Q3-4.
 8. Daughter,] Q2; ~; Q3-4.
 8. day] Q2; Day Q3-4.
 9. amazed] Q2; ~, Q3-4.
 9. say,] Q2; ~; Q3-4.
 9. Cosin] Cousin Q2-4.
 10. Sure] ~, Q2-4.
 11. am, to] Q2; am_Λ to Q3-4.
 11. Love] Q2; love Q3-4.
 12. black and blew] black and blue Q2; Black and Blue Q3-4.
 15. Stone] Q3-4; stone Q2.
 16. Filthy-face] Q2; filthy-face Q3-4.
 16. Fellow,] Q2; ~; Q3-4.
 18. Eyes,] Q2; ~; Q3-4.
 20. 'twas] Q2; 'Twas Q3-4.
 20. told me he was] Q3-4; told he was Q2.
 23. lye] Q2; Lye Q3-4.
 25. I'le] Q2; I'll Q3-4.
 28. acknowledg] acknowledge Q2-4.
 32. I Love him] Q2; _Λ Love ~ Q3-4.

37. you'l] Q2; you'll Q3-4.
38. heart] Q2; Heart Q3-4.
38. I do,] Q2; ~; Q3-4.
41. parts] Q2; Parts Q3-4.
42. morrow] Q2; Morrow Q3-4.
43. much,] Q2; ~; Q3-4.
46. thing] ~, Q2-4.
46. morrow] Q2; Morrow Q3-4.
47. [*Aside*] [*Aside*. Q2-4.
48. heart] Q2; Heart Q3-4.
48. head] Q2; Head Q3-4.
48. *Timothy*,] Q2; ~; Q3-4.
50. lets] let's Q2-4.
52. pardon] Q2; Pardon Q3-4.
54. Sweet] Q2; sweet Q3-4.
55. Cosin] Cousin Q2; Cousin, Q3-4.
55. humour] Q2; Humour Q3-4.
56. so,] Q2; ~; Q3-4.
57. earnest:] Q2; ~; Q3-4.
58. person] Q2; Person Q3-4.
59. morrow] Q2; Morrow Q3-4.
61. *London*] Q2; ~, Q3-4.
61. Prethee Speak] Prethee speak Q2; Prithee speak Q3-4.
61. Kills] kills Q2-4.
62. morrow night----] morrow night—— Q2; Morrow Night —— Q3-4.
63. pound] Q2; Pound Q3-4.
63. morrow night] Q2; Morrow Night, Q3-4.
63. to night] Q2; ~ Night Q3-4.
64. twins] Q2; Twins Q3-4.
64. year] Q2; Year Q3-4.
73. She] Q2; she Q3-4.
75. Oh] O Q2-4.
76. Lug'd] Q2; lug'd Q3-4.
77. two legg'd] two-legg'd Q2; two-leg'd Q3-4.

78. assoon] Q2; as soon Q3-4.
 82-83. lyes, is] Q2; Lyes? Is Q3-4.
 83. fellow] Q2; Fellow Q3-4.
 83. *cudgels*] Q2; *Cudgels* Q3-4.
 84. Go Fool,] Q2; Go, ~; Q3-4.
 85. Lets] Let's Q2-4.
 87. I'le] Q2; I'll Q3-4.
 88. Begone,] Q2; Be gone; Q3-4.
 90. morrow] Q2; Morrow, Q3-4.
 92. I'le] Q2; I'll Q3-4.
 94. Hartfort] Q2-4; Harfort Q1.
 95, 98, 102, 107. Yo. *Har.*] Yo. *Harf.* Q1; Yo. *Hartf.* Q2-4.
 95. Cozen] Cousin Q2; Cousin, Q3-4.
 95. little,] Q2; ~; Q3-4.
 98. so hala] Q2; so, hala, Q3-4.
 99. morrow)] Q2; Morrow.) Q3-4.
 100. I'le] Q2; I'll Q3-4.
 100. Salute] salute Q2-4.
 101. drunk] Q2; Drunk Q3-4.
 103. Cow,] Q2; ~; Q3-4.
 104. sport,] Q2; ~; Q3-4.
 107. What,] Q2; ~^ Q3-4.
 107. nay] Q2; Nay Q3-4.
 108. em] 'em Q2-4.
 109. Smait] smait Q2-4.
 109. Sweet heart] Q2; Sweat-Heart Q3-4.
 110. Smait] Q2; smait Q3-4.
 111. Flesh what] Q2; Flesh, What! Q3-4.
 111. Yead,] Q2; ~; Q3-4.
 114. Yo. *Har.*] Yo. *Hartf.* Q2-4.
 115. *Sings*] Q2; *sings* Q3-4.
 116. Skelter] skelter Q2-4.
 117. fellows] Q2; ~, Q3-4.
 117. beleive] believe Q2-4.

118. beleave the Plot?] believe the Plot, Q2-4.
120. one,] Q2; ~; Q3-4.
120. Phanaticks] Q2; *Phanaticks* Q3-4.
121. Chaplain] ~, Q2-4.
121. Patrons] Patron's Q2-4.
123. men] Q2; Men Q3-4.
123. Church] Q2; church Q3-4.
123. beleave] believe Q2-4.
124. livelyhood] Q2; livelihood Q3-4.
125. find him] ~, Q2-4.
- 127-28. bone of my bone] Q2; Bone ~ Bone Q3-4.
128. morrow] Q2; Morrow Q3-4.
128. Salute] Q2; salute Q3-4.
128. that] Q2; ~, Q3-4.
129. Hold, Hold] Q2; Hold, hold Q3-4.
130. morrow] Q2; Morrow Q3-4.
131. I'le] Q2; I'll Q3-4.
131. Hawking,] ~^ Q2-4.
132. *Theo.* Here's *Doubty*, I must get rid of this Fool. Enter *Doubty*.] Enter *Doubty*.;
- Theo.* Here's *Doubty*, I must get rid of this fool. Q2-4.
134. Condition] condition Q2-4.
134. Angry] angry Q2-4.
135. Kindly] kindly Q2-4.
135. said, I'le] Q2; ~; I'll Q3-4.
136. little,] Q2; ~; Q3-4.
136. Hartford] Q2-4; Harfort Q1.
137. & 141. *Doubt*.] *Doubty*. Q1-4.
137. minuite] minute Q2-4.
140. fool] Fool Q2-4.
147. Clergy men] Clergy-men Q2-4.
152. to] too Q2-4.
154. Self] self Q2-4.
160. Shacklehead] Q2-4; Shacklehead Q1.
162. Sir] ~, Q2-4.

163. Ladiships] Q2; Ladyship's Q3-4.
 164. that] Q2; ~, Q3-4.
 166. Complexion)] Q2; ~,) Q3-4.
 166. I'le] Q2; I'll Q3-4.
 175. bread] bred Q2-4.
 177. envy] Q2; Envy Q3-4.
 185. Madam,] Q2; ~; Q3-4.
 188. sprightly] Q2; spritely Q3-4.
 193. I truly] Q2; I, truly, Q3-4.
 194. ha, no!] Q2; ha: No! Q3-4.
 194. strange,] Q2; ~; Q3-4.
 196. I'le] Q2; I'll Q3-4.
 197. I'le] Q2; I'll Q3-4.
 198. I'le vow,] Q2; I'll ~; Q3-4.
 198-99. ha! Oh Lord,] Q2; ha. Oh ~! Q3-4.
 200. Not] not Q2-4.
 203. me!] *me?* Q2-4.
 204. her ugly:] Q2; *her ugly.* Q3-4.
 205. *e're*] Q2; *er'e* Q3-4.
 206. *minutes*] Q2; *minute's* Q3-4.
 210. Smerk.] Q2; Smerk, Q3-4.
 211. *affection,*] Q2; *affection.* Q3-4.
 213. *Faathers*] Q2; *Faather's* Q3-4.
 215. *taake*] Q2; *taak* Q3-4.
 216. *now Joy, hoh?*] Q2; *now, Joy; hoh!* Q3-4.
 217. *Splender*] *Splendour* Q2; *Spendour* Q3-4.
 220. *Shommers*] *shommers* Q2-4.
 221. *Caatholick*] Q2; *Caatholik* Q3-4.
 221. *dignities*] Q2; *Dignities* Q3-4.
 222. *promotions*] Q2; *Promotions* Q3-4.
 223. *vill*] Q2; *vil* Q3-4.
 223. *Cardinal*] Q2; *Cardinel* Q3-4.
 225. *fast, oh Love!*] Q2; *fast? Oh, Love!* Q3-4.
 226. *promotions*] Q2; *Promotions* Q3-4.

227. *dignities*] Q2; *Dignities* Q3-4.
 228. *shaved,*] Q2; *shaved*; Q3-4.
 229. *damn'd,*] Q2; *damn'd*; Q3-4.
 230. *turn*] Q2; *turne* Q3-4.
 232. *beleive*] *believe* Q2-4.
 233. *Phy*] Q2; *Phy*, Q3-4.
 234. *me;*] Q2; *me*: Q3-4.
 237. *Paarents*] *Parents* Q2-4.
 237. *money*] *Money* Q2-4.
 238. *Widout money*] *Without Money* Q2-4.
 238. *out,*] Q2; *out*; Q3-4.
 240. *beleive*] *believe* Q2-4.
 241. *beleive*] *beleeve* Q2-4.
 241. *Trent*] Q2; ~, Q3-4.
 242. *beleive*] *beleeve* Q2-4.
 243. *you,*] Q2; *you^h* Q3-4.
 243. *infallible*] *infallible* Q2-4.
 244. *infallible*] Q3-4; *infallible* Q2.
 244. *occaasion*] Q2; *occasion* Q3-4.
 245. *Heretick*] Q2; *Hereticks* Q3-4.
 245. *beleive*] *believe* Q2-4.
 247. *me,*] Q2; *me*; Q3-4.
 247. *Love, wether*] *Love, whither* Q2; *Love! whither* Q3-4.
 249. *Comitt*] *committ* Q2; *commit* Q3-4.
 250. *fornicaation,*] Q2; *fornication*; Q3-4.
 250. *veniall Sinn*] *venial Sin* Q2-4.
 251. *absolveing*] *absolving* Q2-4.
 251. *dosh Comitt Marrage*] *dosh Committ Marriage* Q2; *dosht Commit Marriage* Q3-4.
 253. *shaake*] Q2; *shaak* Q3-4.
 254. *Sure*] Q2; *sure* Q3-4.
 255. *I'le*] Q2; *I'll* Q3-4.
 256. *taake*] Q2; *taak* Q3-4.
 256. *Scot.*] Q2; *Scott.* Q3-4.
 258. *maake*] Q2; *maak* Q3-4.

259. Oh the] Q2; Oh! the Q3-4.
 259. *Spencer,*] Q2; ~; Q3-4.
 262. shee] Q2; she Q3-4.
 262. *Exercizo te]* *Exorcizo te,* Q2-4.
 265. vill,] ~^ Q2-4.
 265. hubub] Q2; hubbub Q3-4.
 267. Sir.] ~^ Q2-4.
 270. Image] image Q2-4.
 276. full] Q2; ful Q3-4.
 278. Mal. Mallific.] ~ Malefic. Q2-4.
 279. Peash,] ~? Q2-4.
 280. dat] Q2; that Q3-4.
 281. is a Corn] is Corn Q2-4.
 282. paring] Q2; ~, Q3-4.
 288. piece] Q2; peice Q3-4.
 293. shoule] Q2; shoul Q3-4.
 295. up,] Q2; ~^ Q3-4.
 297. out-does] Q2; out does Q3-4.
 300. Words,] words^ Q2-4.
 301. Goal] Gaol Q2-4.
 303. *Holy-water]* Q2; *Holy-Water* Q3-4.
 305. Holy-Vater] Holy-vater Q2-4.
 307. shee] she Q2-4.
 308. taake] Q2; taak Q3-4.
 309. *flyes]* *flys* Q2-4.
 312. *demonum]* *daemonum* Q2-4.
 312. *pessime in Spiritum]* *pessimum Spiritum,* Q2; *pessimum Spiritum;* Q3-4.
 315. se] see Q2-4.
 316. Shoule] Q2; Shoul Q3-4.
 317. Bottle] Q2; Botle Q3-4.
 317. by my fait] Q2; by fait Q3-4.
 318. vill] will Q2-4.
 319. *runs]* Q2; *runes* Q3-4.
 320. a Sleep] asleep Q2-4.

322. Laabour] labour Q2-4.
324. *Exerciso*] *Exorciso* Q2-4.
324. *Demonem*] *Daemonem*, Q2-4.
324. *fuge*, *Exerciso*] ~, *Exorcise* Q2; ~; *Exorcise* Q3-4.
324. Melchesideck] Melchisedeck Q2-4.
325. *Exit in um*] *exit in um* Q2; *exit in um*, Q3-4.
329. Creature!] Q2; ~; Q3-4.
329. How I am] Q2; How am I Q3-4.
333. shee] she Q2-4.
333. maade] Q2; maad Q3-4.
334. shee] Q2; she Q3-4.
335. Shoulevaation] shoulvaation Q2-4.
335. Caatolick] Caatholick Q2-4.
337. *them*] Q2; ~, Q3-4.
339. *Exerciso*] *Exorciso* Q2-4.
341. make] maake Q2-4.
342. *Beats*] Q2; *Beates* Q3-4.
344. lets] let's Q2-4.
346. Holy-Vater] Holy-vater Q2-4.
349. *Bellfort*] Q2; *Belfort* Q3-4.
350. opertunity] opportunity Q2-4.
351. Extream Love] extream love Q2-4.
354. Fathers] Father's Q2-4.
355. possibillity] possibility Q2-4.
357. hee'l] Q2; he'll Q3-4.
359. Refuse] refuse Q2-4.
- 359 beforehand: He] ~, he Q2-4.
362. Confess] Q2; confess Q3-4.
363. Imagine I were] imagine I were Q2; imagine were Q3-4.
364. Acquaintance.] Acquaintance? Q2; acquaintance? Q3-4.
366. Earth. (Which] ~: (which Q2-4.
367. Consider] Q2; consider Q3-4.
369. you'l] Q2; you'll Q3-4.
370. Seldom shoes] seldom show Q2-4.

372. Word] word Q2-4.
374. Chaplin's] Chapalin's Q2; Chaplain's Q3-4.
374. valet] Valet Q2-4.
375. Happy] ~, Q2-4.
376. I'le trust] Q2; I'll ~ Q3-4.
376. I'le make] Q2; I'll ~ Q3-4.
377. nobly] Q2; noblely Q3-4.
384. Dearest!] Dearest? Q2; ~, Q3-4.
388. Adieu] Q2; ~, Q3-4.
388. Bellfort] Belfort Q2-4.
392. Confessed] Q2; confessed Q3-4.
394. Could] could Q2-4.
395. Words] words Q2-4.
398. I'le] Q2; I'll Q3-4.
398. yeild] yield Q2-4.
399. cause,] ~^ Q2-4.
401. Choyce] Choice Q2-4.
402. Hansomest] Handsomest Q2-4.
403. beautifullest] Q2; Beautifullest Q3-4.
403. well-shap'd, well-bred] well shap'd, well bred Q2-4.
407. Peace,] Q2; ~; Q3-4.
408. morrow] Q2; Morrow Q3-4.
410. farr] far Q2-4
411. Imagine] imagine Q2-4.
412. Cheated] cheated Q2-4.
413. 'Slife] 's life Q2; 'S life Q3-4.
413. stirr] Q2; stir Q3-4.
413. love] Q2; Love Q3-4.
415. *aside*] *Aside*. Q2-4.
416. Little] little Q2-4.
416. Love] love Q2-4.
416. For] Q2; for Q3-4.
416. Cross] Q2; cross Q3-4.
417. happiest] Q2; Happiest Q3-4.

417. him,] ~^ Q2-4.
419. me] Q2; ~, Q3-4.
420. man] Q2; Man Q3-4.
420. Marry] Q2; ~, Q3-4.
421. morrow] Q2; Morrow Q3-4.
424. dissembler:] Q2; Dissembler; Q3-4.
424. well,] Q2; ~^ Q3-4.
425. love] Q2; Love Q3-4.
427. families] Families Q2-4.
428. *Belfort*] *Belfort* Q2-4.
429. Oh] Q2; ~, Q3-4.
429. beleived] believed Q2-4.
430. it if] Q2; ~, if Q3-4.
430. seen it.] ~? Q2-4.
431. liberty] Q2; Liberty Q3-4.
431. wee'l] Q2; we'll Q3-4.
432. musick] Musick Q2-4.
432. inchantment, Sing] Q2; Inchantment; sing Q3-4.
433. Commanded] Q2; commanded Q3-4.
433. wee'l] Q2; we'll Q3-4.
433. bed] Q2; Bed Q3-4.
434. *Song*] Q2; ~. Q3-4.
438. parts] Q2; Parts Q3-4.
439. Why] Q2; ~, Q3-4.
439. streyn] strein Q2; strain Q3-4.
440. faces] Q2; Faces Q3-4.
440. sing,] ~^ Q2-4.
442. Doe] Do Q2-4.
442. play, play I] Q2; play, play, play I Q3-4.
448. roguery] Q2; Roguery Q3-4.
449. *te*] ~, Q2-4.
449. *come in*] *comes* ~ Q2-4.
450. hold, prethee don't] Q2; hold; prithee don't Q3-4.
450. us all] ~, Q2-4.

451. *So*] *so* Q2-4.
 456. *Foole*] *Fool* Q2-4.
 457. *gra:] gra^* Q2; ~, Q3-4.
 458. *Devill*] Q3-4; *Devil* Q2.
 466. *By*] Q2; *by* Q3-4.
 466. *Aathiests*] *Atheists* Q2-4.
 470. *dee I*] ~, *I* Q2-4.
 470. *Dick.] Dick.* Q2-4.
 473. *vill*] Q2; *will* Q3-4.
 475. *Shacklehead*] Q2-4; *Shaklehead* Q1.
 476. *Tom. Sha.] Q2-4; Tho. Sha.* Q1.
 476. *Byr*] *By'r* Q2-4.
 476. *meeghty*] Q2; *meety* Q3-4.
 477. *bee*] *be* Q2-4.
 477. *Hawkes*] Q2; *Hawks* Q3-4.
 480. *byr*] *by'r* Q2-4.
 480. *Lady,]* Q3-4; ~^ Q2.
 481. *Tom. Sha.] Tom.* Q1-4.
 481. *say*] Q2; ~; Q3-4.
 482. *Titt*] Q2; ~, Q3-4.
 483. *wott*] *wot* Q2-4.
 483. *meere*] *meer* Q2-4.
 485. *Tom. Sha.] Tom.* Q1-4.
 485. *there's]* Q2; *ther's* Q3-4.
 485. *of women*] Q2; *of a woman* Q3-4.
 489. *Dame, we]* Q2; *dame, wee* Q3-4.
 490. *Tom. Sha.] Tom.* Q1-4.
 490. *Wawnds]* Q2; *Waunds* Q3-4.
 490. *Flesh*] ~, Q2-4.
 490. *byr*] *by'r* Q2-4.
 491. *head*] Q2; *Head* Q3-4.
 491. *mass*] Q2; *Mass* Q3-4.
 492. *mamed]* Q2; *maimed* Q3-4.
 492. *heres]* *here's* Q2-4.

492. wing] Q2; Wing Q3-4.
494. mass] Q2; Mass Q3-4.
495. I'le] Q2; I'll Q3-4.
497. mass] Q2; Mass Q3-4.
499. *Horse, Horse] A Horse, A Horse* Q2-4.
499. me.] ~, Q2-4.
502. *Tom. Sha.] Tom.* Q1-4.
502. this?] Q2; ~; Q3-4.
502. Sences] Q2; Senses Q3-4.
503. I'le] Q2; I'll Q3-4.
503. Peice] piece Q2-4.
503. byr] by'r Q2-4.
506. Bellfort] Belfort Q2-4.
508. pain] Q2; Pain Q3-4.
509. Case] Q3-4; case Q2.
510. transports] Q2; transport Q3-4.
511. Blood] Q2; Bloud Q3-4.
511. chill] Q2; Chill Q3-4.
512. outweigh] Q2; out weigh Q3-4.
514. nights Enjoyment] Q2; Nights enjoyment Q3-4.
515. morning] Q2; Morning Q3-4.
515. Impatient] Q2; impatient Q3-4.
518. hour] Q2; Hour Q3-4.
519. bed] Q2; Bed Q3-4.
521. Lady-Mother-in-Law] Lady Mother-in-Law Q2-4.
521. must] Q2; muk Q3-4.
526. I'le] Q2; I'll Q3-4.
526. person] Q2; Person Q3-4.
527. honour] Q2; Honour Q3-4.
527. appointment] Q2; Appointment Q3-4.
529. *Bellfort]* Q2; *Belfort* Q3-4.
530. man] Q2; Man Q3-4.
530. Intrigue] Q3-4; intrigue Q2.
531. Ladiship] Q2; Ladyship Q3-4.

532. ha, ha, ha, me!] ha, ha, ha. me! Q2; Hah, ha, ha, ha. Me! Q3-4.
533. I'le] Q2; I'll Q3-4.
535. Discreet and Worthy] Q2; discreet ~ worthy Q3-4.
536. body] Q2; Body Q3-4.
537. *Lady.*] Q2; ~^ Q3-4.
541. Wenches,] ~^ Q2-4.
542. night,] Q3-4; ~^ Q2.
543. and fait] Q2; And ~ Q3-4.
548. wee'l] Q2; we'll Q3-4.
551. *Bellfort*] Q3-4; *Belfort* Q2.
552. there?] Q2; ~. Q3-4.
553. Womans speech] Woman's speech Q2; Woman's Speech Q3-4.
556. Kish] Q2; kish Q3-4.
556. hand] Q2; Hand Q3-4.
557. embraash] Q2; Embraash Q3-4.
558. S'lfe] 's life Q2; 'S life Q3-4.
561. *hand*] Q2; *Hand* Q3-4.
562. hand] Q2; Hand Q3-4.
563. *hand*] Q2; *Hand* Q3-4.
564. predee] Q2; pridee Q3-4.
565. braave] Q2; brave Q3-4.
566. hansome] handsome Q2-4.
567. Shoule] Q2; shoule Q3-4.
568. Gaalant] Gaallant Q2-4.
570. he] Q2; He Q3-4.
575. S'lfe! this] 's life! this Q2; 'S life! This Q3-4.
575. Mothers voice] Mother's voice Q2; Mother's Voice Q3-4.
576. here?] ~! Q2-4.
578. Whose] Who's Q2-4.
584. Gaalant] Gaallant Q2-4.
585. Bedfellow] Q2; Bedfollow Q3-4.
586. *Dicken.*] *Dick.* Q1-4.
587. faash] Q2; fash Q3-4.
587. here is] Q2; here's Q3-4.

587. light] Q2; Light Q3-4.
 592. O, Sir] Q2; O^Sir Q3-4.
 593. Caudle] ~, Q2-4.
 593. man] Q2; Man Q3-4.
 595. *Cawdle*] *Caudle* Q2-4.
 597. communication] Q2; Communication Q3-4.
 598. tought] thought Q2-4.
 599. gaallant] Q2; gallaant Q3-4.
 599. oh! oh!] Q2; oh! oh! oh! Q3-4.
 601. nobody] no body Q2; no Body Q3-4.
 603. *Enter* Isabella, Theodosia] Q2; ~ Isabella and Theodosia Q3-4.
 609. Bellforts] Belfort Q2-4.
 610. woman] Q2; Woman Q3-4.
 610. I'le] Q2; I'll Q3-4.
 612. Bellfort] Belfort Q2-4.
 614. women of words] Q2; Women of Words Q3-4.
 614. women of courage] Q2; Women of Courage Q3-4.
 615. dreadful business] Q2; dreadfull Business Q3-4.
 616. Welcom, more welcom] Welcome, ~ welcome Q2-4.
 617. welcom] welcome Q2-4.
 619. door] Q2; Door Q3-4.
 620. Gentlemen] ~, Q2-4.
 620. door] Q2; Door Q3-4.
 620. Heavens] Q2; Heaven's Q3-4.
 622. do] doe Q2-4.
 622. *Enter La.*] ~ *Lady* Q2-4.
 623. alarm'd] Q2; allarm'd Q3-4.
 624. come into] Q2; come to Q3-4.
 625. see.] Q2; ~, Q3-4.
 626. eyes] Q2; Eyes Q3-4.
 626 door] Q2; Door Q3-4.
 627. somewhere] Q2; some where Q3-4.
 630. door] Q2; Door Q3-4.
 631. Husband,] husband, Q2; ~! Q3-4.

632. lye] Q2; lie Q3-4.
 634. knees;] knees, Q2; Knees, Q3-4.
 636. I'le] Q2; I'll Q3-4.
 639. Heavens] Heaven's Q2; Heav'ns Q3-4.
 640. Fellow] Q2; ~, Q3-4.

Act V:

- 0.1. Act.] Q2; ~^ Q3-4.
 0.2. Bellfort] Belfort Q2-4.
 1. disapointments] disappointments Q2-4.
 1. with!] ~. Q2-4.
 5. do] Q2; doe Q3-4.
 5. business in;] ~ in, Q2; Business in; Q3-4.
 6. morrow] Q2; Morrow Q3-4.
 7. surprise] Q2; surprize Q3-4.
 9. people,] ~^ Q2; People^ Q3-4.
 12. matter] Q2; Matter Q3-4.
 16. luck, is] Q2; Luck, Is Q3-4.
 17. is] Q2; Is Q3-4.
 17. watching,] ~^ Q2-4.
 19. venture] Q2; ventur'd Q3-4.
 21. affraid] afraid Q2-4.
 21. *Bellforts*] Q2; *Bellfort's* Q3-4.
 22. honour] Q2; Honour Q3-4.
 25. Death, what] Q2; ~! What Q3-4.
 25. now.] ~? Q2-4.
 27. discrib'd] describ'd Q2-4.
 29. impossible] Q2 & 4; Impossible Q3.
 30. I'le] Q2; I'll Q3-4.
 32. light!] ~^ Q2-4.
 34. I'le counterfeit] Q2; I'll countefeit Q3-4.
 36. fell asleep] Q2; fell fast asleep Q3-4.
 37. Closet,] ~^ Q2-4.
 38. there] Q2; ~, Q3-4.

39. Ha, what] Q2; Ha! ~ Q3-4.
 39. me!] Q2; ~; Q3-4.
 41. stand off---] Q2; ~ of-- Q3-4.
 42. stand off] Q2; Stand ~, Q3-4.
 43. nobody] no body Q2-4.
 45. me, dear Sir] Q2; me, Sir Q3-4.
 47. me,] Q2; ~; Q3-4.
 48. it is so!] Q2; is it so! Q3-4.
 49. Hah, hah.] ~, ha. Q2; ~, ha! Q3-4.
 52. I] Q2; ~, Q3-4.
 58. sleep] Q2; ~, Q3-4.
 58. you!] Q2; ~? Q3-4.
 58. oh] Q2; Oh Q3-4.
 61. gods-niggs] Q2; gods niggs Q3-4.
 62. *Aside*] ~. Q2-4.
 66. disapointed] disappointed Q2-4.
 76. beautious] Q3-4; beauteous Q2.
 76. Love] love Q2-4.
 76. I'le] Q2; I'll Q3-4.
 77. it I'le] Q2; ~, I'll Q3-4.
 78. do] Q2; doe Q3-4.
 78-79. o'th' night!] Q2; o'th ~? Q3-4.
 80. do] Q2; doe Q3-4.
 81. beauty] Q2; Beauty Q3-4.
 82. Alas,] Q2; ~! Q3-4.
 84-85. Twin-Stars] Q2; Twin Stars Q3-4.
 89. Schollar] Scholar Q2-4.
 90. hansome] Q2; handsome Q3-4.
 92. Mrs] Q2; ~. Q3-4.
 96. lip,] Q2; ~. Q3-4.
 101. injoy] Q2; enjoy Q3-4.
 101. sweet] Q2; Sweet Q3-4.
 111. Beautious] Beauteous Q2; Beautuous Q3-4.
 112. I'le do] Q2; I'll doe Q3-4.

113. Love] love Q2-4.
 114. Dear] Q2; ~. Q3-4.
 115. I'le] Q2; I'll Q3-4.
 116. I'le see] Q2; I'll ~ Q3-4.
 116. I'le trust] Q2; I'll ~ Q3-4.
 121. Yonders the Chaplin] Yonder's the Chaplain Q2-4.
 124. *Chaplin*] *Chaplain* Q2-4.
 125. Bellfort] Belfort Q2-4.
 127. alarm'd] Q2; allarm'd Q3-4.
 141. I vill, I] Q2; ~; I Q3-4.
 145. feare] fear Q2-4.
 146. maade] Q2; maad Q3-4.
 148. unborne] unborn Q2-4.
 148. Shoule] Q2; Shoul Q3-4.
 150. me] Q2; ~, Q3-4.
 152. *Dicken.*] *M. Dick.* Q1-4.
 153. *Benidicite,*] *Benedicite,* Q2; *Benedicite---* Q3-4.
 156. *Dicken.*] *M. Dick.* Q1-4.
 157. *Edwards*] Q2; *Edward's* Q3-4.
 159. shoulvaation] shalvaation Q2-4.
 159. oh] Q2; Oh Q3-4.
 160. Vitch,] Q2; ~! Q3-4.
 161. *Dicken.*] *M. Dick.* Q1-4.
 161. Pretdee] Predee Q2; Preedee Q3-4.
 162. taake] Q2; taak Q3-4.
 162. dee Joy,] Q2; ~, Joy; Q3-4.
 163. Arse] Q2; ~, Q3-4.
 163. presence,] Q3-4; ~^ Q2.
 164. dee.] ~: Q2-4.
 165. *Dicken.*] *M. Dick.* Q1-4.
 165. Dear.] Q2; ~, Q3-4.
 166. know'st] Q2; knowe'st Q3-4.
 167. Marriage,] Mariage! Q2-4.
 167. Vitch,] ~? Q2-4.

168. shoule] Q2; shoul Q3-4.
 168. *te,*] Q2; ~; Q3-4.
 169. *Dicken.*] *M. Dick.* Q1-4.
 171. Vat] vat Q2-4.
 172. *Dicken.*] *M. Dick.* Q1-4.
 172. Morning] morning Q2-4.
 172. Marry] Q2; marry Q3-4.
 172. I'le] Q2; I'll Q3-4.
 174. shoule Joy] Q2; shoul, Joy, Q3-4.
 175. Maary.] Q2; ~; Q3-4.
 176. *Dicken.*] *M. Dick.* Q1-4.
 177. *Paatrick*] Q2; ~, Q3-4.
 177. Vitch.] ~! Q2-4.
 179. shoulwaation] shoulvaation Q2-4.
 179. morrow] Q2; morow Q3-4.
 181. *Aside, As*] *Aside. As* Q2-4.
 181. she] Q2; shee Q3-4.
 183. *Dicken.*] *M. Dick.* Q1-4.
 183. I'le not] Q2; I'll ~ Q3-4.
 183. I'le have] Q2; I'll ~ Q3-4.
 188. *Dicken.*] *M. Dick.* Q1-4.
 189. taaken] Q2; taken Q3-4.
 191. Shoule] Q2; Shoul, Q3-4.
 192. byr] by'r Q2-4.
 194. *Dicken.*] *M. Dick.* Q1-4.
 194. Deber, Deber] Q2; *Deber, Deber* Q3-4.
 194. Martin, little Martin] *Martin, little Martin* Q2-4.
 195. thou] Q2; ~, Q3-4.
 196. dee] Q2; ~, Q3-4.
 197. dee] Q2; ~, Q3-4.
 198. *Dicken.*] *M. Dick.* Q1-4.
 201. *Dicken.*] *M. Dick.* Q1-4.
 201. *Mamilion*] Q2; *Mamillion* Q3-4.
 205. thether] Q2; thither Q3-4.

206. night] Q2; neeght Q3-4.
 207. dee] Q2; ~, Q3-4.
 208. dee] Q2; ~, Q3-4.
 209. *Dicken.*] *M. Dick.* Q1-4.
 209. o'retaken] Q2; o'er-taken Q3-4.
 209. then---] Q2; then?— Q3-4.
 210. thether] Q2; thither Q3-4.
 211. you] Q2; ~, Q3-4.
 214. Marryed] Q2; Married Q3-4.
 214. to day:] Q2; ~. Q3-4.
 224. call] Call Q2-4.
 225. *Hartfort*] Q2; *Harfort* Q1; *Hartford* Q3-4.
 228. Brother] Q2; brother Q3-4.
 229. what] Q2; ~, Q3-4.
 229. day?] Q2; ~. Q3-4.
 231. Married] Q2; ~, Q3-4.
 233. what] ~, Q2-4.
 233. Wedding] wedding Q2-4.
 236. *aside*] *Aside* Q2-4.
 238. she] Q3-4; shee Q2.
 241. guard] Q2; Guard Q3-4.
 243. flesh] Q2; Flesh Q3-4.
 245. do] Q2; doe Q3-4.
 251. *Bellfort*] Q2; *Belfort* Q3-4.
 252. thee] Q2; ~, Q3-4.
 252. Pretty] Q2; pretty Q3-4.
 254. liv'd,] Q2; ~; Q3-4.
 263. servants] Servants Q2-4.
 264. In.] ~, Q2-4.
 267. am a Drunkard] am Drunkard Q2-4.
 268. Candle] Q3-4; Candel Q2.
 268. *O Divelly*] *O Devilly* Q1-4.
 270. matter] Q2; ~, Q3-4.
 271. They have] Q2; they are Q3-4.

274. Arising] Q2; arising Q3-4.
 275. Warck] Q2; Wark Q3-4.
 275. Lady,] Q2; ~; Q3-4.
 275. by'th'] by th' Q2-4.
 276. getten] Q2; gotten Q3-4.
 277. affraid] afraid Q2-4.
 277. vill conjure] Q2; will ~ Q3-4.
 278. Tempest] Q2; ~, Q3-4.
 279. Flesh] ~, Q2-4.
 279. Thunder Clap] Thunder-Clap Q2; Thunder clap Q3-4.
 279. hawse] Q2; Hawse Q3-4.
 280. blew] blue Q2-4.
 282. Ayst] Q2; ayst Q3-4.
 283. o'] Q2; o'. Q3-4.
 283. Witch] Q3-4; witch Q2.
 283. to] Q2; too Q3-4.
 284. already] Q2; allready Q3-4.
 285. more,] Q2; ~; Q3-4.
 286. mew] Q2; Mew, Q3-4.
 290. vos] vos, Q2; ~; Q3-4.
 290. *fugite. Cacodaemones,*] ~, *Cacodaemones*, Q2; ~, ~; Q3-4.
 291. Blood] Q2; Bloud Q3-4.
 292. ha] ha' Q2-4.
 293. by'th' mass] by th' mass Q2; by th' Mass Q3-4.
 294. plagueily] plaguily Q2-4.
 294. *screek*] Q2; *schriek* Q3-4.
 295. ware affraid] were afraid Q2-4.
 296. maake] Q2; make Q3-4.
 296. deale] Q2; deal Q3-4.
 296. faash] Q2; ~, Q3-4.
 298. blood] Q2; Bloud Q3-4.
 300. day.] day? Q2; Day? Q3-4.
 303. What] what Q2-4.
 304. work.] Q2; Work. Q3-4.

304. hah] Q2; Hah Q3-4.
 304. bloody] Q2; bloudy Q3-4.
 309. Why] Q2; ~, Q3-4.
 309. one,] Q2; ~; Q3-4.
 310. work] Q2; Work. Q3-4.
 310. remember] Q2; remembered Q3-4.
 312. *Wier.*] ~. Q2-4.
 313. vill] Q2; will Q3-4.
 313. *p.] pag.* Q2-4.
 315. before;] ~, Q2-4.
 315. you,] ~; Q2-4.
 315. *malificarum]* *maleficarum* Q2-4.
 316. things] Q2; ~, Q3-4.
 320. carry] caarry Q2-4.
 321. Chicken] Q2; ~, Q3-4.
 324. confession] Q2; Confession Q3-4.
 325. Witch.] Q2; ~, Q3-4.
 326. here] ~, Q2-4.
 328. evidence] Q2; Evidence Q3-4.
 333. Blood] Q2; Bloud Q3-4.
 334. you, What's] you, what's Q2; ~^ what's Q3-4.
 335. Pidgeons] Q2; Pidgeon's Q3-4.
 336. here and do] Q2; ~, and doe Q3-4.
 337. peace good *Timothy,*] Q2; Peace, good *Timothy;* Q3-4.
 337. do] Q2; doe Q3-4.
 346. I'le] Q2; I'll Q3-4.
 346. face] Q2; Face Q3-4.
 346. Storm's] storm's Q2-4.
 348. *Edwards]* *Edward's* Q2-4.
 349. morning] Q2; Morning Q3-4.
 349. *Omnia.] Omnes.* Q2-4.
 350. *man]* Q2; *Man* Q3-4.
 351. suddain] Q2; sudden Q3-4.
 352. Joyful] Q2; Joyfull Q3-4.

352. hopes] Q2; Hopes Q3-4.
354. she pleases] Q2; he ~ Q3-4.
354. he is] Q2; she ~ Q3-4.
359-60. me unhappy] Q2; me as unhappy Q3-4.
360. can:] Q2; ~; Q3-4.
362. Hartford] Q2; Harfort Q1; Hartford Q3-4.
365. *Tegue O Divelly*] Q2-4; *Tegue O Devilly* Q1.
365. *Tom.*] ~^ Q2-4.
366. *Shacklehead*] Q2-4; *Shaklehead* Q1.
366. Shapes] Q2; Shape Q3-4.
366. *Tom.*] ~^ Q2-4.
367. *Shacklehead*] Q2-4; *Shaklehead* Q1.
367. hands] Q2; Hands Q3-4.
369. this?] Q2; ~; Q3-4.
370. foggy] Q2; Foggy Q3-4.
371. S'bud] s'bud Q2; 'S bud, Q3-4.
371. you'l] Q2; you'll Q3-4.
372. Wedding-day] wedding-day Q2-4.
373. morning, and I'le] Q2; Morning; and I'll Q3-4.
376. sence] Q2; sense Q3-4.
377. mind] Q2; Mind Q3-4.
379. setled] Q2; settled Q3-4.
379. married] Q2; marryed Q3-4.
379. woman] Q2; Woman Q3-4.
381. clod] Q2; Clod Q3-4.
381. art:] Q2; ~; Q3-4.
382. excrement] Q2; Excrement Q3-4.
384. it] Q2; ~, Q3-4.
384. life] Q2; Life Q3-4.
385. sports] Q2; Sports Q3-4.
386. men] Q2; Men Q3-4.
387. books] Q2; Books Q3-4.
387. friends] Q2; Friends Q3-4.
387. kindred] Q2; Kindred Q3-4.

387. country] Q2; Country Q3-4.
389. men] Q2; Men Q3-4.
390. man] Q2; Man Q3-4.
390. sport] Q2; Sport Q3-4.
391. books,] books? Q2; Books? Q3-4.
391. theres] there's Q2-4.
391. part] Q2; Part Q3-4.
392. set] Q2; sit Q3-4.
392. stocks] Q2; Stocks Q3-4.
392. hear] Q2; here Q3-4.
392. songs] Q2; Songs Q3-4.
394. blockhead] Q2; Block-head Q3-4.
396. off:] Q2; ~; Q3-4.
398. Think] think Q2-4.
401. sports-man] Q2; sport's-man Q3-4.
402. I'le] Q2; I'll Q3-4.
405. Chamber] Q2; ~, Q3-4.
408. sweet] Q2; Sweet Q3-4.
408. Bride] ~, Q2-4.
409. thy Dore] Q2; the Door Q3-4.
411. rest] Q2; Rest Q3-4.
412. & 430. *Isabella*] Q2-4; *Isabela* Q1.
412. Impertinent] Q2; Imperpertinent Q3-4.
413. me] Q2; ~, Q3-4.
416. humors] Q2; humours Q3-4.
417. scratching] Q2; scratcing Q3-4.
418. enough,] Q2; ~^ Q3-4.
420. wag] Q2; Wag Q3-4.
420. Thou'lt] Q2; thou'lt Q3-4.
422. kil'd] Q2; kill'd Q3-4.
422. your] Q2; Your Q3-4.
422. Uncle] Q2; Unckle Q3-4.
422. man] Q2; Man, Q3-4.
424. Prethee] Q2; Prithee Q3-4.

424. Face,] Q2; ~; Q3-4.
425. Ay, ay,] Q2; Ay, ~; Q3-4.
425. I'le] Q2; I'll Q3-4.
427. Fool] ~, Q2-4.
428. S life] s'life Q2; S'life Q3-4.
429. Marry'd] Q2; Mary'd Q3-4.
429. I'le] Q2; I'll Q3-4.
431. faith I'le] Q2; faith; I'll Q3-4.
431. Cross] cross Q2-4.
432. in I] Q2; ~, I Q3-4.
433. Vizer] vizer Q2-4.
434. love] Q2; Love Q3-4.
434. arms] Q2; Arms Q3-4.
437. Tegue] Q2; Teague Q3-4.
437. O Dively] Q2-4; O Devilly Q1.
438. Clod,] Q2; ~. Q3-4.
438. Jefferies Clerk] Q2; Jeffery's Clark Q3-4.
439. Now] Q2; now Q3-4.
439. I'le] Q2; I'll Q3-4.
440. stable] Q2; Stable Q3-4.
445. Lady] ~, Q2-4.
445. Note: For more easy identification, Shadwell's footnote numbers have been raised and typed in bold for this edition. In Q1-4, however, the numbers are actually in regular type and even with the line of type
446. Holy-Wax] Holy-wax Q2-4.
446. occaasion] ocaasion Q2; occasion Q3-4.
450. Let] Q2; let Q3-4.
450. 2.] Q2; 2[^] Q3-4.
451. braave] Q2; brave Q3-4.
457. man] Q2; Man Q3-4.
458. man] Q2; Man Q3-4.
463. Tom.] ~[^] Q2-4.
464. Spencer] Q2; Speucer Q3-4.
465. M. Spen.] Q2; M. Spencer Q3-4.

465. arm] Q2; Arm Q3-4.
 468. cry, 4. daat] cry \wedge 4. daat Q2; cry, daat Q3-4. (No. 4. does not appear in the text of Q3-4.)
 468. anoder shine] anoder shigne Q2; another shigne Q3-4.
 468. doe] Q2; do Q3-4.
 469. beleife] Q2; believe Q3-4.
 469. daat dey do] Q2; daat do Q3-4.

Shadwell's Footnotes on the Magic:

- 1.1. *Malif.*] *Malef.* Q2-4.
 1.1. Quest.] Q2; Quaest. Q3-4.
 1.2. *benedictas,*] Q2; ~: Q3-4.
 1.3. *efficatiam*] *efficaciam* Q2-4.
 1.4. man] Q2; Man Q3-4.
 1.4. purpose.] purpose.] Q2-4.
 2.2. Bosoms] Q2; Bosomes Q3-4.
 2.2. *Eleg. 2.*] Q2; *Eleg* \wedge 2. Q3-4.
 2.2. *Cano*] Q2; ~, Q3-4.
 2.3. *quisq;*] *quisque* \wedge Q2-4.
 2.4. and] And Q2-4.
 2.4. *Theophrastus*] *Theoprastus* Q2-4.
 2.5. persons:] persons, Q2; Persons, Q3-4.
 3.1. *Mal. Mallif.*] *Mal. Malef.* Q2; *Mall. Malef.* Q3-4.
 3.1. quest.] Q2; Quest. Q3-4.
 3.2. *tangi*] Q2; *tongi* Q3-4.
 3.2. *comode*] *commode* Q2-4.
 3.2. *potest*] ~, Q2-4.
 3.3. *introducatur*] Q2; *introducator* Q3-4.
 4.2. particularly] Q2; ~, Q3-4.
 4.2. Quest. 15. p. 557] Quaest. 15. pag. 557 Q2-4.
 4.3. *Lacrimandum*] *Lacrymandum* Q2-4.
 4.4. *compellatur*] ~, Q2-4.
 4.6. *existit*] ~, Q2-4.
 4.7. *linire*] ~, Q2-4.

4.8. hand] Q2; Hand Q3-4.

4.8. story] Q2; Story Q3-4.

472. Yes] Q2; ~, Q3-4.

473. Teates] Teats Q2; Treats Q3-4.

475. Mittimus] Q2; *Mittimus* Q3-4.

476. Goal] Gaol Q2-4.

477. Innocent, I am Innocent] Q2; innocent, ~ innocent Q3-4.

478. life] Q2; Life Q3-4.

479. Innocent] Q2; innocent Q3-4.

479. life] Q2; Life Q3-4.

480. shay] Q2; shey Q3-4.

480. Innocent] Q2; innocent Q3-4.

480. deshire] Q2; desire Q3-4.

481. lives] Q2; Lives Q3-4.

481. Vitch] Q2; ~, Q3-4.

482. this Woman] Q2; ~, Q3-4.

482. threatned] threaten'd Q2; threatn'd Q3-4.

485. *Demd.*] *M. Demd.* Q1-4.

485. Innocent] Q2; innocent Q3-4.

486. hand] haund Q2-4.

488. *Harg.*] *M. Harg.* Q1-4.

488. hand] Q2; Hand Q3-4.

488. Innocent] Q2; innocent Q3-4.

489. Innocent] Q2; innocent Q3-4.

490. Wife] Q2; ~, Q3-4.

491. pain] Q2; Pain Q3-4.

491. rump-bone] Q2; Rump-bone Q3-4.

493. Goal] Gaol Q2-4.

494. hand] Q2; Hand Q3-4.

495. What!] What, Q2; ~^ Q3-4.

495. Cats hand] Q2; Cat's Hand Q3-4.

497. *Tho. o. G.*] *Tho. o Georges* Q1-4.

497. Worship] ~, Q2-4.

498. *Dickenson*] *Dickinson* Q1-4.
 498. Who] Q2; who Q3-4.
 498. Neeght] Q2; Night Q3-4.
 499. Lone] lone Q2-4.
 502. Goal] Gaol Q2-4.
 507. *Dicken.*] *Dick.* Q1-4.
 507. Innocent] Q2; innocent Q3-4.
 507. wife] Q2; Wife Q3-4.
 508. worship] Q2; Worship Q3-4.
 508. knowledg] Q2; knowledge Q3-4.
 510. Hah! what's] Q2; Ha! What's Q3-4.
 511. Shalvaation] Q2; shalvaation Q3-4.
 512. life] Q2; Life Q3-4.
 513. Nostrills:] Q2; ~; Q3-4.
 513. is a mental] is mental Q2-4.
 513. reservaation,] Q2; ~. Q3-4.
 514. dem,] ~^ Q2-4.
 514. malice] Q2; Malice Q3-4.
 516. you] Q2; ~, Q3-4.
 516. O *Dively*] O *Devilly* Q1-4.
 517. *Dicken.*] Q3-4; *Dickin.* Q2.
 518. *Priest, I*] ~! I Q2-4.
 519. taake] Q2; taak Q3-4.
 520. anoder] another Q2-4.
 520. Mentall reservaation] Mental ~ Q2; Mental reservation Q3-4.
 521. Lawful] Q2; Lawfull Q3-4.
 524. presence] Q2; Presence Q3-4.
 524. I never did see] Q2; I did never see Q3-4.
 525. *Rome*] Q2; ~, Q3-4.
 525. Vid de eyes of a Lyon. *Aside.*] *Aside.* Vid de eyes of a Lyon. Q2; *Aside.* Vid de Eyes of a Lyon. Q3-4.
 525. anoder] another Q2-4.
 527. *Mittimus*] Q2; *Mittimus* Q3-4.
 529. Witches.{] Witches, ^ Q2-4.

529. Innocent, I am Innocent] Q2; innocent, ~ innocent Q3-4.
 530. on] Q2; ~, Q3-4.
 530. Hags,] Q2; Haggs; Q3-4.
 532. Sir] Q2; ~, Q3-4.
 532. me,] Q2; ~; Q3-4.
 532. Oathes] Oaths Q2-4.
 534. shoule] Q2; ~, Q3-4.
 534. will] vill Q2-4.
 534. dem] ~, Q2-4.
 538. Ready] Q2; ready Q3-4.
 540. This] this Q2-4.
 541. Settlement] Q2; settlement Q3-4.
 544. man] Q2; Man Q3-4.
 544. only] Q2; onely Q3-4.
 545. love] Q2; Love Q3-4.
 545. upon; but] ~: but Q2; ~: But Q3-4.
 546. honour] Q2; Honour Q3-4.
 546. to] too Q2-4.
 547. honour] Q2; Honour Q3-4.
 550. it,] ~! Q2-4.
 550-551. Nay two, to deal] Q2; Nay, two deal Q3-4.
 553. morrow] Q2; ~, Q3-4.
 556. Night] Q3-4; night Q2.
 556. had.] ~? Q2-4.
 557. me] ~, Q2-4.
 557. love of one,] love of one[^] Q2; Love of one[^] Q3-4.
 561. happiness] Q2; Happiness Q3-4.
 562. *O Divelly*] *O Devilly* Q1-4.
 563. morrow] Q2; Morrow Q3-4.
 563. This] Q2; this Q3-4.
 564. families] Q2; Families Q3-4.
 564. Goal] Q3-4; Gaol Q2.
 566. Papist] Q2; ~, Q3-4.
 567. Oathes] Oaths Q2-4.

570. occasion] occaasion Q2-4.
 575. 'em] ~, Q2-4.
 577. *Hartfort*] Q3-4; *Harfort* Q1-2.
 579. arms] Q2; armes Q3-4.
 581. Cousin] Q2; ~, Q3-4.
 588. *Chaplin*] *Chaplain* Q2-4.
 589. How!] ~. Q2-4.
 591. *Chaplin*] *Chaplain* Q2-4.
 594. Tennants] Tenants Q2-4.
 594. Country men] Country-men Q2-4.
 597. *Tennants*, and *Country*] *Tenants*, and *Country* Q2; *Tenants*, and *Conntry* Q3-4.
 598. *Tennants*.] *Tenants*. Q2-4.
 598. Worship] worship Q2-4.
 600. welcom Neighbours,] welcome ~, Q2; welcome, ~; Q3-4.
 602. Worship] Q3-4; worship Q2.
 603. sinnews] sinews Q2-4.
 604. Country] Q2; Contrey Q3-4.
 607. Daunce] Q2; daunce Q3-4.
 608. *Clod*] ~. Q2-4.
 617. Theives] Thieves Q2-4.
 617. I'le] Q2; I'll Q3-4.
 620. now!] Q2; ~? Q3-4.
 624. designed] Q2; desined Q3-4.
 626. love] Q2; Love Q3-4.
 626. fault,] Q2; ~. Q3-4.
 626. settlement] settlement Q2-4.
 629. I'le] Q2; I'll Q3-4.
 632. I'le] Q2; I'll Q3-4.
 633. Forbear] Q2; ~, Q3-4.
 634. Theives] Thieves Q2-4.
 635. I'le] Q2; I'll Q3-4.
 639. him,] Q2; ~; Q3-4.
 644. my self] Q2; ~, Q3-4.
 645. phaar] phaata Q2-4.

645. paasht.] ~, Q2-4.
646. vil] vill Q2-4.
647. Maid sharvants] Maid-sharvants Q2-4.
652. you'l] Q2; you'll Q3-4.
655. thousand] Q2; Thousand Q3-4.
658. unhappy] Q2; unhapyy Q3-4.
664. Sir] Q2; ~, Q3-4.
665. *Bell.*] *Bell*, Q2; *Boll.* Q3-4.
665. then life] than ~ Q2-4.
667. Fathers] Q2; ~, Q3-4.
667. men] Q2; Men Q3-4.
669. *Doubt.*] *Doubty.* Q2-4.
669. expression] Q2; ~, Q3-4.
670. *Chaplin*] *Chaplain* Q2-4.
671. *Chaplin*] *Chaplain* Q2-4.
671. Worship] Q2; Worstip Q3-4.
676. Chaplin] Chaplain Q2-4.
677. I'le] Q2; I'll Q3-4.
680. *l.*] Q2; *l[^]* Q3-4.
682. maade] Q2; maad Q3-4.
684. *Witnesses*] Q2; ~, Q3-4.
687. *O Divelly*] Q2-4; *O Devilly* Q1.
688. Traytors] Q2; ~, Q3-4.
691. Presbiterian] Presbyterian Q2-4.
692. me.] Q2; ~: Q3-4.
693. vil] vill Q2-4.
693. Born] Q2; born Q3-4.
695. *me,*] ~[^] Q2-4.
697. Kings] Q2; King's Q3-4.
698. happiness] Q2; Happiness Q3-4.
699. foresight] Q2; Foresight Q3-4.
699. prudence] Q2; Prudence Q3-4.
700. will] ~, Q2-4.
702. *FINIS*] ~. Q2-4.

Epilogue:

1. *Skilful Mistriss*] Q2; *Scilful Mistress* Q3-4.
1. *Art*] *art* Q2-4.
2. *pevish*] *peevish* Q2-4.
2. *Lovers*] Q2; *Lover's* Q3-4.
4. *urg'd*] Q2; *urged* Q3-4.
4. *Nights:*] Q2; ~. Q3-4.
9. *Fryer*] Q2; *Fryar* Q3-4.
12. *e'en*] Q2; *en'e* Q3-4.
13. *Shalwaation.*] *Shalvaation*, Q2-4.
18. *maake*] Q2; *maak* Q3-4.
21. *Fryers*] Q2; *Fryars* Q3-4.
23. *City*] Q3-4; *city* Q2.
24. *word*] Q2; *Word* Q3-4.
26. *answer*] Q2; *answers* Q3-4.
27. *Vertuous Ladies*] Q2; *vertuous Ladys* Q3-4.
27. *way*] *ways* Q2-4.
30. *place*] Q2; *Place* Q3-4.
30. *complain.*] ~; Q2-4.
31. *follies*] Q2; *Follies*, Q3-4.
32. *Nonsense*] *Nonsense* Q2-4.
33. *receive.*] ~[^] Q2-4.
34. *sportful*] Q2; *sportfull* Q3-4.
37. *The End.*] Does not appear in Q2-4.

Press Variants in Q1 by Forme

Copies collated: **B** (British Library, Wing); **BRB** (Beinecke Rare Book & Manuscript Library, Yale University); **C** (Clark Library, UCLA); **F¹** (Folger Shakespeare Library, S2853, c. 1), **F²** (Folger, S2853, c. 2), **F³** (Folger, S2853, c. 3); **H** (Houghton Library, Harvard University); **HRH** (Harry Ransom Humanities Research Center, University of Texas); **Hu** (Huntington Library); **NYP** (New York Public Library); **UC** (University of Chicago Library); and **VP** (Van Pelt Library, University of Pennsylvania). The **corrected** reading always appears to the left

of the bracket. **Note:** There have been problems with all of the copies collated in determining whether or not many apostrophes are actually missing or were not inked sufficiently by the printer; since most often there are spaces where apostrophes should be and on some copies very faint ink marks, it must be concluded that the apostrophes simply did not print clearly.

SHEET A (*outer forme*)

Corrected: C, F³, HRH, VP

Uncorrected: B, BRB, F¹, F², H, Hu, NYP, UC

Sig. A3^r: *To The Reader*

Note: *Errata* statement appears on this sheet in B, BRB, F¹ (also appears on L2^r), F², H, Hu, NYP and UC copies but does not appear until after "Finis" on L2^r in C, F², F³, and VP copies. There is no *Errata* statement in the HRH copy.

CW. BOOKS] The

SHEET A (*inner forme*)

Corrected: B, BRB, C, F¹, F³, H, HRH, Hu, NYP, UC, VP

Uncorrected: F²

Sig. A2^r: *To The Reader*

Note: Sheets for the F³ copy have been printed out of order in the forme so that A4^r & A4^v are gathered and bound before A2.

Sig. A3^v: *Advertisement*

7. *Favourite.* With] *Favourite.* (new paragraph) With

Sig. A4^r: *Prologue*

0.1. Prologue.] Prolouge.

SHEET D (*outer forme*)

Corrected: BRB, F¹, F², F³, H, HRH, Hu, UC, VP

Uncorrected: B, C, NYP

Sig. D1^I: Act II

43. *Lady, I am.] Lady.*
 64. *Bed-Tester] Beds-Tester*
 66. *better one] ~, one*
 67. *who is to be my] who is my*
 67. *serve me] serves ~*
 90. *starch'd] starc'd*

Sig. D2^V: Act II

188. *Hare] Hair*
 218. *frightend] frightned*
 222. *coyl] Coil*

SHEET D (*inner forme*)

Corrected: BRB, C, F¹, F², F³, H, HRH, Hu, NYP, UC, VP
Uncorrected: B

Sig. D1^V: Act II

129. *yet. *] yet. ^*
 132. *Cuffs,] ~^*
 136. *Drink] Driuk*

SHEET F (*outer forme*)

Corrected: C, F², F³, H, VP
Uncorrected: B, BRB, F¹, HRH, Hu, NYP, UC

Sig. F2^V: Act III

342. *Presbyterian one] Presbyterianone*
 368. *dee to de] deet o de*

SHEET L (*inner forme*)

Sig. L2^F: *Act V*

Errata statement appears here after *Finis* in C, F¹ (also on A3^F), F³, and VP copies.

SHEET L (*outer forme*)

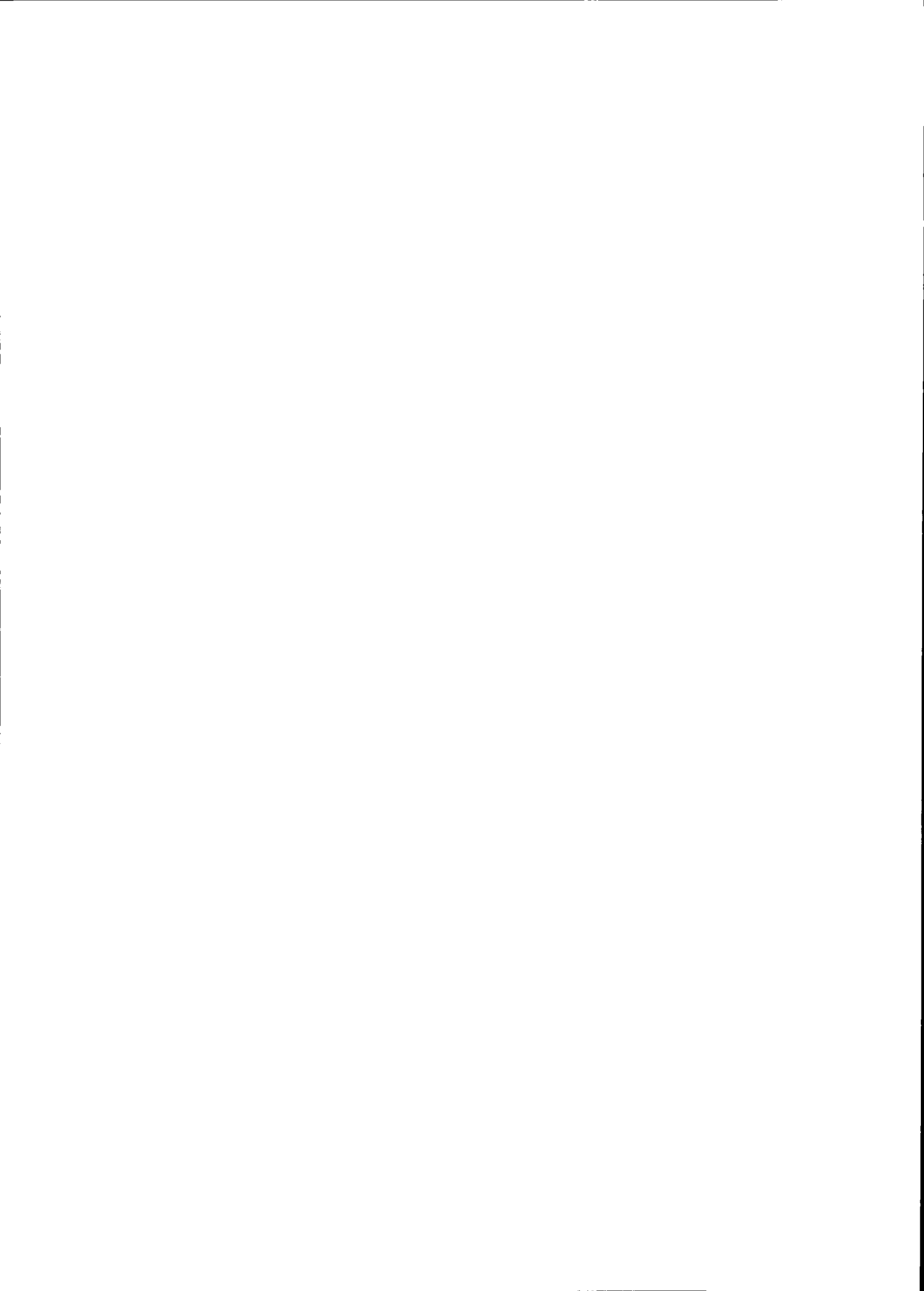
Corrected: B, BRB, F², H, HRH, Hu, NYP, UC

Uncorrected: C, F¹, F³, VP

Sig. L2^V: *Epilogue*

37. The End.] (omitted)

Note: Sheets for the H copy are gathered and bound as follows: L2^V, L2^F (*Epilogue* before last page of *Act V*).



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Vita

Judith Lynn Bailey Slagle was born in Kingsport, Tennessee, on November 20, 1949. The daughter of Louise and Dewey Bailey, she attended elementary schools in Kingsport and graduated from Dobyns-Bennett High School in June 1967. In June 1967 she also began a two-year associate's program in business at The University of Tennessee and in March 1969 was employed by Tennessee Eastman Company, Division of Eastman Kodak, Kingsport, Tennessee. From 1969 to 1987 she served Eastman in such capacities as Administrative Assistant to the Director of Chemistry Research, Purchasing Correspondent, and Writer/Producer for the Training Department. Between 1971-87 she was a violinist in the Kingsport Symphony Orchestra and from 1986-87 was a member of the Kingsport Fine Arts Center Board.

Ms. Slagle received both a B.S. in English (December 1983) and an M.A. in English (December 1985) from East Tennessee State University in Johnson City, Tennessee, selecting as a thesis topic, "Irish Nationalism and Selected Poetry of W. B. Yeats." She began the doctoral program in English in September 1987 at The University of Tennessee, where she was a member of the Graduate Steering Committee from 1988-89, taught as a graduate associate for four years, and tutored writing in the Law School and in the Writing Center. She was presented the John C. Hodges Competitive Dissertation Fellowship in fall 1990 and the Chancellor's Award for Graduate Professional Promise in spring 1991 prior to completing the Ph.D. in May 1991.