























Play: The Alchemist Author: Ben Jonson

Text used: Revels, Manchester U.P, ed. F. H Mares, 1967 Library ref: _____

Key:	enter from within			enter from without
 	exit inwards			Exit outwards

act/sc	door IN	Entering characters	door OUT	Space-time indication	Commentary and notes
I.o		Prologue		PRO. Fortune, that favours fools, these two short hours We wish away... Our scene is London. (1, 5)	Prologue provides spatio-temporal indicators for the ensuing action
		Prologue			
I.i		Face Subtle Doll		FACE. Believe't, I will. (1)	Entry mid-conversation from inwards.
		Doll		FACE. Get you Your robes on. I will meet him, as going out...Not be seen, away. (194-5, 197)	Sends Doll inwards prior to Dapper's arrival.
I.ii		Dapper		FACE. Who's that? He's come, I think, Doctor. (2)	Enters from outwards.
		Dapper Face		<i>One knocks without.</i> SUB. Who's there? Anon. (Conduct him forth, by the back way.)... And put on a clean shirt. (163-4, 174)	At the sound of knocking, Subtle orders Face to take Dapper inwards through the house and out the back way so that he may attend to Druggier at the front door.
I.iii		Druggier		SUB. Come in...What is your name, say you, Abel Druggier? (1-2)	Entry from outwards.
		Face		FACE. What! My honest Abel? Thou art well met, here! (18)	Face, having shown Dapper out the back way, now re-enters as if from outwards, accidentally meeting Druggier at Subtle's house.
		Druggier		DRU. Thank, sir, both your worships.	Druggier exits outwards whence he came.
I.iv		Doll		FACE. Away. (98-9) DOLL. Yonder fish-wife Will not away. And there's your giantess, The bawd of Lambeth...But I have spy'd Sir Epicure Mammon...Coming along, at far end of the lane. (2-3, 6, 8)	Doll enters from outwards, arriving from Lambeth and prefacing the arrival of Mammon..
		Face		SUB. Face, go you, and shift... (9)	Subtle sends Face inside...
		Doll Subtle		SUB. Doll, you must presently make ready, too. (10)	...and then exits there himself with Doll. It is unclear whether this exit is staggered or whether Doll does exit with Subtle at the completion of his long speech. (or direct address in the first instance). Scene ends in a rhyming couplet, clearance of the stage.
II.i		Mammon Surly		MAM. Come on, sir...Here's the rich Peru: And there within, sir, are the golden mines, Great Solomon's Ophir! (1, 2, 3-4)	Arriving at Subtle's house from outwards, as previously announced.
II.ii		Face		MAM. Where is my Subtle, there? Within, ho! (24) FACE. <i>Within</i> Sir, He'll come to you by and by. (25-6)	Face finally comes out of the house after the mens' calling for Subtle in lines 24-6 of scene one.
		Face		FACE. Sir, I'll go look A little, how it heightens. (87-8)	Face exits into the alchemical laboratory, most probably signified by the upstage central discovery space.
II.iii		Subtle		MAM. Here he comes, Not a profane	Whilst Face is within the upstage

			word afore him: 'tis poison. (105-6)	central discovery space, Subtle comes out from inwards.
	↓	Face	SUB. Did you look O' the bolt's head yet? (35)	RETURNS AFTER 50 LINE ABSENCE
	↑	Face	SUB. Infuse vinegar...And let the water in Glass E be filter'd...Lute him well; And leave him clos'd in <i>balneo</i> . (37, 39-41)	Face returns to the discovery space to perform Subtle's orders, accessory to Subtle's comic, convoluted display of alchemical prowess...
	↓	Face	FACE. Sir, please you, Shall I not change the filter? (52)	...and comes back out... RETURNS AFTER 15 LINE ABSENCE
	↑	Face	SUB. Marry, yes. And bring me the complexion of Glass B. (53-4)	...and is sent back again...
	↓	Face	SUB. How now? What colour says it? (67)	...and returns again... RETURNS AFTER 15 LINE ABSENCE
	↖	Face	SUB. Go your ways. (98)	...and is finally sent off inwards, inside the house.
	↘	Doll	<i>Doll is seen.</i> MAM. Who is this? SUB. God's precious -- what do you mean?...	Presumably, Doll comes out of the house, passes over the stage...
	↖	Doll	SUB. Go in, good lady, Let me entreat you. (210-12)	...and exits whence she came.
	↘	Face	SUB. Where's this varlet? FACE. Sir? (213)	Face comes out from inwards.
	↖	Face	SUB. Go in, and see, you traitor. Go. (214)	Is sent back inwards.
	↘	Face	<i>Face returns.</i> FACE. 'Twas not my fault, sir, she would speak with you...(219)	Returns from inwards.
	↖	Subtle	SUB. Would she, sir? (219)	Subtle exits inwards as asked.
	↖	Face	<i>He goes out..</i>	Exits inwards.
	↘	Face	MAM. How now, Lungs!.. FACE. I am sent in haste, To fetch a vial. (233, 245-6)	Returns from inwards.
		Face	↖ FACE. I'll come to you again, sir. (260)	Exits outwards, being sent out into the town to fetch the vial, leaving Mammon and Surly onstage to converse.
		Face	↘ FACE. Here's one from Captain Face, sir, Desires you meet him i' the Temple church, Some half hour hence. (289-90)	He returns disguised whence he came, reporting the arrival of a messenger from himself (Captain Face).
		Surly	↖ SUR. Sir Epicure, I shall leave you?	Surly exits outwards.
		Mammon	↖ MAM. I follow you, straight. (313-4)	Mammon follows.
II.iv	↘	Subtle Doll	↖ FACE. Good sir, go. (331) SUB. Has he bit? Has he bit? FACE. And swallow'd too, my Subtle. (1-2)	Subtle and Doll come out of the house as Mammon leaves. Simultaneous enter and exit.
		Face	↖ <i>One knocks.</i> SUB. Doll, scout, scout; stay, Face, you must go to the door. (19-20)	Face is sent to answer the outwards door...
	↖	Doll	SUB. Away Madam, to your withdrawing chamber. (25-6)	...and Doll sent further inside the house.
II.v		Ananias	↘ SUB. Where is my drudge?...	Ananias evidently enters before Face; however Subtle appears to ignore him until line six, initially concerned only with the whereabouts of Face.
		Face	↘ FACE. Sir. (1-2)	Enters from outwards.
		Face	↖ SUB. Enough. (44)	Must go outwards because returns

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

			SUB. Is yet her Grace's cousin come? (1) <i>Doll enters with a cittern: they pinch him.</i>	Enters from inwards.
	↙ Doll			
	Doll	↗	FACE. Where is he? DOLL. Here, hard by. He's at the door. (52)	Doll goes outwards (passing over the stage?).
	Doll	↙		Returns with news of arrival from outwards, though exit not strictly necessary (could just go to outwards door and return).
	↗ Doll		SUB...Doll, get his suit. (53)	Inwards to get Face's suit (as Lungs)
	↙ Doll			She returns with Face's suit.
	↗ Subtle		SUB. Where shall we now Bestow him?	They take Dapper inwards, leaving Face onstage.
	Doll		DOLL. I' the privy. (77-8)	
	Dapper			
IV.i	Mammon	↙	FACE. O, sir, y' are come i' the only finest time. (1) MAM. Let me, alone...Go. (20, 22)	Mammon now comes in from outwards. Face exits inwards to bring Doll to Mammon...
	↗ Face			...and returns with her.
	↙ Face		MAM. Here she comes. (31)	
	Doll			
	↑ Face		FACE. I'll in, and laugh. (64)	Subsequent reference to laboratory would indicate that this exit is into the central concealment space. RETURNS AFTER 100 LINE ABSENCE.
	↓ Face		FACE. Sir, you are too loud. I hear you, every word, Into the laboratory. (170-1)	
	↙ Doll		FACE. Some fitter place. The garden, or great chamber above. (171-2)	At Face's suggestion Doll and Mammon go inwards. Simultaneous entrance and exit.
IV.ii	Mammon			Backstage cross: Subtle's previous exit is obviously inwards, and this entrance must be from outwards since he reports the arrival of Dame Pliant.
	Subtle	↙	SUB. Are they gone? FACE. All's clear. SUB. The widow is come. (1-2)	
	Kastril	↙	KAS. Where's the Captain? (10)	
	Dame Pliant			
	Face	↗	FACE. But master Doctor, his lieutenant, is here. (12)	Face exits outwards in order to reappear as the lieutenant.
	Face	↙	KAS. Here comes the t'other rare man. (51) FACE. The Count is come. SUB. Where is he? FACE. At the door. SUB. Why, you must entertain him. (56-7)	Face returns, reporting the arrival of the count.
	Face	↗	FACE. What'll you do With these the while? SUB. Why, have'em up. (57-8)	Face returns outwards to entertain the 'count'.
	↙ Kastril		SUB. I'll ha' you to my chamber of demonstrations, Where I'll shew you both the grammar, and logic, And rhetoric of quarrelling. (63-5)	He takes them inwards, but not into the alchemical laboratory.
	Dame Pliant			
	Subtle	↙	FACE. Where are you, Doctor? (1) FACE. Ha' you dispos'd of them? SUB. I ha' sent 'em up. (4)	Simultaneous entrance and exit. Subtle returns from showing Kastril and Dame Pliant inside.
IV.iii	Face		FACE. Will you go help, to fetch in Don, in state? (17)	Face exits to bring in Surly...
	↙ Subtle			...and returns with him.
	Face	↗	SUB. Brain of a tailor! Who comes here? Don John! (20)	
	Surly	↙	SUB. Dispatch, and call the brother too.	Goes inwards to get Kastril and
	Face			
	↗ Face			

	↑	Subtle Surly		(92) SUB. Please you <i>Enthratha</i> the <i>chambratha</i> , worthy Don. (94-5)	Dame Pliant. This brief sojourn offstage may indicate use of upstage concealment space. They return from inwards.
IV.iv	↙ ↙ ↓	Face Kastril Dame Pliant Subtle		FACE. Come lady: I knew the Doctor would not leave, Till he had found the very nick of her fortune. (1, 2)	RETURNS AFTER 15 LINE ABSENCE. RETURNS AFTER 50 LINE ABSENCE. They go inwards to get to know each other. He goes inwards to interpret the Count's Spanish for the Widow, and to give Subtle's message to Doll. Main motivation for this outwards exit is subsequent re-entries of these two characters. They enter from inwards.
	↓	Surly		FACE. It is the Count come! (54)	
	↖ ↖	Surly Dame Pliant Face		SUR. <i>Entremos</i> . (80) KAS. Where does he carry her? FACE. Into the garden, sir; Take you no thought: I must interpret for her. SUB. Give Doll the word. (81-3) SUB. Come let's go practise. KAS. Yes, but do you think, Doctor, I ere shall quarrel well? (93-4)	They go inwards to get to know each other. He goes inwards to interpret the Count's Spanish for the Widow, and to give Subtle's message to Doll. Main motivation for this outwards exit is subsequent re-entries of these two characters. They enter from inwards.
IV.v		Subtle Kastril	↗		Face, too, returns from inwards. He returns from outwards... ...Doll flees inwards... ...and Face goes into the laboratory, leaving Mammon onstage. Note that Doll and Face 'disperse', suggesting use of UC resource. Simultaneous mid-scene entrance and exits. After operating sound effect, Face RETURNS AFTER 20 LINE ABSENCE. Sound effect would be more immediate if from concealment space rather than within tiring house. Kastril has returned from outwards and Mammon is told to exit inwards.
	↙ ↙ ↖ ↑	Doll Mammon Face Subtle Doll Face	↙	<i>Upon Subtle's entry, they disperse.</i>	Face exits outwards to change costume and re-appear subsequently as the captain. There seems no reason for Subtle to leave the stage.
	↓	Face		<i>A great crack and noise within..</i>	
	↖	Mammon		FACE. My lord her brother is come...his coach is at the door. (66, 67) FACE. Good sir, This way: for fear the lord should meet you. (93-4) SUB. Off with your case, And greet her kindly, as a bridegroom should. (103- 4) FACE. Will you go fetch Don Diego off, the while? SUB. Would Doll were in her place, to pick his pockets now. FACE. Why you can do it as well. (106- 9) SUB. How doth my noble Diego? (17)	Face exits outwards to change costume and re-appear subsequently as the captain. There seems no reason for Subtle to leave the stage.
IV.vi	↙	Surly Dame Pliant			They return from inwards and after fifteen lines, Subtle joins the conversation. Face now returns, disguised as Captain. Face must exit again for next entrance. Kastril returns whence he last exited. At line 100, it transpires that the widow is within, being entertained by Doll. Arriving from outwards.
		Face	↙	SUR. O, make your approach, good Captain. (34)	
		Face	↗		
IV.vii		Face Kastril Dame Pliant	↙	FACE. Why, now's the time... KAS. Where is he? (1, 4) KAS. Away, you talk like a foolish mauther. (23)	
		Drugger	↙	FACE. Nay, here's an honest fellow.	

	Ananias Surly Kastril Drugger	↙ ↗ ↗ ↗	(27) ANA. Peace to the household. (42) KAS. Begone, sir. (56) KAS. I'll re-turn him then. (62) FACE. Thou must borrow A Spanish suit...Hieronimo's old cloak, rough, and hat, will serve, I'll tell thee more when thou bring'st 'em. (67-8, 71-2)	Arriving from outwards. Drugger exits outwards.
	Ananias Doll	↗ ↙	ANA. I will tell This to the elders. (83-4) FACE. How now, Doll? Has't told her, The Spanish Count will come? DOLL. Another is come, You little look'd for! ...the master of the house...Forty o' the neighbours are about him, talking. (106-8, 109, 112)	Doll returns from inwards. Once again, it seems possible to view the street outside from further within.
	Face Subtle Doll	↖	FACE. Subtle must shave me. All my Captain's beard Must off, to make me appear smooth Jeremy. You'll do't? (130-2)	The three conspirators exit inwards.
V. i	Lovewit Neighbours	↙		Arriving at the house from outwards (note that there's already been one such brief location change at II.i.
	3. Neighb.	↗	LOV. Then, lend me thy help, to get this door open. NEI. 3. That I will presently, sir, but fetch my tools. (44-5)	Neighbour exits outwards to fetch his tools.
V. ii	Face	↙	NEI. 1,2,4. O, here's Jeremy! FACE. Good sir, come from the door. (2-3)	Face enters from outwards, warning the others not to enter the house. Once again, the necessary backstage cross reinforces that there is a 'back way' out of the house.
	3. Neighb.	↙	3. NEI. Is Jeremy come? (41)	Enters from outwards with his tools, enquiring after Jeremy/ Face. Face sees Mammon and Surly approaching from outwards.
V. iii	Mammon Surly	↙	FACE. Surly come! And Mammon made acquainted? They'll tell all. (44-5)	
	Mammon Surly	↗	SUR. You rascal! This is one O' the confederacy. Come, let's get officers, And force the door. (22-3)	They exit outwards to get the officers.
	Kastril	↙	FACE. O me, The angry boy come too? <i>Kastril knocks.</i> KAS. What, rogues, bawds, slaves, you'll open the door, anon! (30-1, 33)	Enters from outwards.
	Ananias Tribulation	↙	FACE. Ananias too? And his pastor? <i>They beat too, at the door.</i> TRI. The doors are shut against us. (43-4)	
	Neighbours Kastril Ananias Tribulation	↗	LOV. Good neighbours, I thank you all. You may depart. (75-6)	Neighbours sent off outwards.
	Face Lovewit	↖	FACE. I'll help you to a widow, In recompense, that you shall gi' me thanks for, Will make you seven years younger, and a rich one. 'Tis but your putting on a Spanish cloak, I have her within. You need not fear the house, It was not visited...'Pray you forgive me. LOV. Well: let's see your widow. (84-88, 90-91)	Exit inwards, Face reassuring Lovewit that it is safe to enter the house despite what he has previously said.

V. iv	<p>↘ Subtle Dapper</p> <p>↘ Face</p> <p>↖ Face</p> <p>↘ Doll Dapper ↗</p> <p>↘ Face</p> <p>Subtle ↗</p> <p>Subtle ↙</p> <p>↖ Face</p> <p>↘ Face</p> <p>Subtle ↗ Subtle ↙</p> <p>Face ↗</p> <p>Face ↙</p> <p>↖ Subtle Face Doll</p>	<p>SUB. How! Ha' you eaten your gag? (1)</p> <p>FACE. I have been feign to say the house is haunted With spirits to keep churl back. SUB. And hast thou done it? FACE. Sure, for this night. (10-12) FACE. Show him his aunt, and let him be dispatch'd: I'll send her to you. (15-16) <i>Doll like the Queen of Fairy.</i> DAP. I'll go and fetch the writings. SUB. 'Tis well, away. (60-61) FACE. Where's Subtle?</p> <p>FACE. Drugger is at the door, go take his suit, And bid him fetch a parson, presently. (62-3)</p> <p>SUB. Here's your Hieronimo's cloak, and hat. FACE. Give me 'em. SUB. And the rough too? (68-9) FACE. Yes, I'll come to you presently. (69) FACE. Drugger has brought his parson, take him in, Subtle, And send Nab back again, to wash his face. (94-5)</p> <p>SUB. I will: and shave himself? (96) FACE. Is he gone? SUB. The chaplain waits you in the hall, sir. (98) FACE. I'll go bestow him. (99)</p> <p>FACE. Come, my venturers, You ha' pack'd up all? (105-6) FACE. All I can do Is to help you over the wall, o' the back-side...Here will be officers, presently. (132-3, 135)</p>	<p>PROBLEMATIC congestion. Possible time-lapse. Subtle and Dapper come out of the house. Face has brought Lovewit ino the house and reports that he managed to confine Lovewit ('churl') with talk of spirits.</p> <p>He goes into the house to send Doll out.</p> <p>She enters, right on cue. Returns outwards.</p> <p>Simultaneous mid-scene exit/ entry at alternate doors. Returning from inwards.</p> <p>Once again, characters from inwards seem to have a view beyond the outwards door. Drugger has returned with the Spanish habit referred to at IV. vii, 68. Returning from outwards.</p> <p>Going in to give the cloak to Lovewit.</p> <p>Face now returns and sends Subtle out to bring the parson in and send Drugger back home. Once more, he has access to information about characters arriving from outwards. Subtle exits... ...and returns, successful.</p> <p>He exits to take the chaplain inside the house (backstage cross for unseen chaplain). He returns and they prepare to depart in secret. Once more the suggestion of an exit from the back of the house as the officers knock at the front door.</p>
V. v	<p>↘ Lovewit Parson</p> <p>↘ Face</p> <p>Mammon ↙ Surly ↙ Kastril ↙ Ananias ↙ Tribulation ↙ Officers ↙</p>	<p>LOV. What do you mean, my masters? MAM. Open your door, Cheaters, bawds, conjurers. (1-2)</p> <p>FACE. Sir, ha' you done? Is it a marriage? Perfect? (7) MAM. Where is this collier? SUR. And my Captain Face? (11-12)</p> <p>LOV. Good gentlemen, hear me. Are you officers, And cannot stay this violence? (16)</p>	<p>PROBLEMATIC congestion minimised by offstage knocking. Parson and Lovewit, the latter dressed in Hieronimo's gown, now come from inwards. Mammon and Surly are knocking on the outwards door, demanding entry into the house.</p> <p>Face comes out of the house.</p> <p>Enter from outwards.</p> <p>From outwards. Ditto.</p> <p>Officers enter from outwards.</p>

↖ Tribulation Ananias		All go inwards to search the house.
↖ Mammon Kastril		Goes into the house looking for the Dame Pliant.
↘ Mammon		Mammon comes out of the house to report his findings.
↘ Mammon Surlly	↗	Exit outwards, in search of Face, who, unbeknownst to Mammon and Surlly, is speaking with them.
↘ Tribulation Ananias		Simultaneous mid-scene entrance/exit at alternate doors. Tribulation and Ananias now come out of the house as Mammon and Surlly depart.
↘ Drugger Drugger Parson	↙ ↘ ↗	Sends Parson off in pursuit of Drugger.
↘ Kastril Dame Pliant		Comes out of the house with his sister.
↖ Kastril Dame Pliant Ananias		Exit inwards.
↖ Tribulation Lovewit		
↖ Face		They too, exit inwards.
backstage cross		