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in Richard Brome's theatre; 1. Introduction; 2. "Nothing but French all over" (The New Academy, 5.1.1066); 3. "The province of asparagus" (The Sparagus Garden, 3.2.441); 4. Northern dialect on stage
5. Concluding remarks

Sommario/riassunto

Ben Jonson animates *The Alchemist* with an intersection of languages. In this moral satire, he captures the layered dialects, specialized vocabularies, and social desires of London and holds them up for view. This essay examines the play's negotiation of 'vertical' and 'horizontal' modes of translation, also with reference to Shakespeare's treatment of overlapping languages, and to the use of multiple languages in a contemporary Catholic treatise on translation, *A Discoverie of the Manifold Corruptions of the Holy Scriptures*. Jonson's conclusion is that the friction between languages offers opp
