

Oroonoko

Adaptations and Offshoots

SUSAN B. IWANISZIW



OROONOKO

With the aim of examining the postcolonial applications of Aphra Behn's re-entry into the literary canon, the editor presents this edition as a collection representing the nexus of very specific articulations of literary, cultural, and political tropes produced by various writers and adapters from 1695 to 1999.

The volume begins with a general introduction. It then presents seven eighteenth-century versions of the play and one poem, ending with 'Biyi Bandele's late twentieth-century drama. All texts are supplemented by original paratextual commentary, if that is known, and prefaced by a brief editorial commentary setting out pertinent biographical, bibliographical, theatrical, and historical context not covered in the general introduction.

The tradition of stage adaptations of *Oroonoko*, most of them keyed to Southerne's drama rather than to Behn's initial novella, clearly shows the responsiveness of this series to studies of authorship, gender, genre and theatricality, class, race, and, especially, the British response to the Atlantic slave trade, and, thus, to the enduring relevance of these plays in modern literary and historical scholarship.

Susan B. Iwanisziw is an Independent Scholar. She is the editor of *Troping Oroonoko from Behn to Bandele* (Ashgate, 2004).

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Independent Scholar

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This book is dedicated to those who continue to work for the eradication of slavery in all its forms. All proceeds from the sale of this volume are pledged to Anti-Slavery International (UK).



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List of Contents

<i>General Editors' Preface</i>	viii
<i>List of Illustrations</i>	ix
<i>Acknowledgments</i>	x
<i>Introduction</i>	xi
1 Thomas Southerne, <i>Oroonoko: A Tragedy</i>	1
2 Anonymous, <i>The Sexes Mis-match'd; or a New Way to get a Husband</i>	81
3 John Hawkesworth, <i>Oroonoko, A Tragedy, As it is now Acted at the Theatre-Royal in Drury-Lane</i>	104
4 Francis Gentleman, <i>Oroonoko: or the Royal Slave, A Tragedy. Altered from Southerne</i>	163
5 Anonymous, <i>Oroonoko, A Tragedy. Altered from the Original Play of that Name, Written by the late Thomas Southern, Esq.</i>	185
6 John Ferriar, <i>The Prince of Angola</i>	203
7 Hannah More, <i>Slavery, a Poem</i>	258
8 Thomas Bellamy, <i>The Benevolent Planters</i>	272
9 'Biyi Bandele, <i>Aphra Behn's Oroonoko in a new adaptation by 'Biyi Bandele</i>	288
<i>Selected Bibliography</i>	366

General Editors' Preface

Foregrounding women and gender has created a genuine revolution in the way we construct the early-modern period, and the aim of *Contemporary Editions* (like its sister series, *The Early-Modern Englishwoman, 1500–1750: A Facsimile Library of Essential Works*) is to encourage and perpetuate this revolution by making available the texts that in so many ways have generated it.

Contemporary Editions shares with the facsimile series a desire to recover neglected or unknown texts as well as to make more readily available texts that the feminist rereading of the period has now brought to light. Apart from the inherent differences in editorial methodology between the two series, the format of the new series permits a fuller response to the wide range of writings of and about women. *Contemporary Editions* is designed to provide distinguished editions, in both modernized and old-spelling format, of writings not only by but also for and about early-modern women. Volumes include long, interpretive essays and range widely in format from anthologies to single texts.

We hope that this series will capture the energy of the many scholars who are engaged in the reinterpretation of the early modern period, and that *Contemporary Editions* will in time become, like its sister project, 'a library of essential works' for the study of early-modern women and gender.

List of Illustrations

1.1	Frontispiece engraving of ‘Thomas Southern’ from <i>Plays ... now first collected. With an account of the Life and writings of the author, Thomas Southern</i> . 1774. Courtesy of the Bodleian Library, University of Oxford.	2
2.1	‘Southwark Fair’ by William Hogarth (1733). Courtesy of the Library Company of Philadelphia.	83
3.1	Portrait of David Garrick. Courtesy of the Horace Howard Furness Memorial Library, University of Pennsylvania.	105
4.1	‘Country Acting – or no Tricks upon Travellers’ (1804). Courtesy of the Lewis Walpole Library, Yale University.	164
5.1	‘Mrs. S. Kemble as Imoinda.’ Courtesy of the Annenberg Rare Book and Manuscript Library, University of Pennsylvania.	186
6.1	‘Barbarities in the West Indies’ by H. Humphrey (1791). Courtesy of the Lewis Walpole Library, Yale University.	204
7.1	‘Liberty.’ James Thomson’s <i>Works</i> (1762). Courtesy of the Annenberg Rare Book and Manuscript Library, University of Pennsylvania.	261
8.1	Frontispiece to Thomas Bellamy’s <i>Benevolent Planters</i> (1789). Courtesy of the Folger Shakespeare Library.	273
9.1	Photograph of Nicholas Monu as Oroonoko and Nadine Marshall as Imoinda in <i>Aphra Behn’s Oroonoko in a new adaptation by ‘Biya Bandele</i> (1999), by Jonathan Dockar-Drysdale. Courtesy of the Royal Shakespeare Company.	289

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Introduction

Aphra Behn's *Oroonoko*

The English writer Aphra Behn (1637/40–1689) published the novella *Oroonoko, or the Royal Slave: A True History* in 1688, the story set partly in Surinam and partly in Africa. Surinam was an English colony between the Orinoco and Amazon Rivers, part of a grant of Caribbean properties originally made to Lord Willoughby of Parham in 1647. Following the Restoration, Willoughby was reinstated as Lord Governor of the English Caribbean and the colony of Surinam was divided among the Lord Governor, Lawrence Hyde, and Charles II; indeed, the Lord Governor's absence from Surinam served a significant plot function in Behn's novella. While we cannot be certain that she actually traveled to Surinam in the early years of Charles II's reign, her most recent biographer, Janet Todd, makes a strong case for the probability of such a visit.¹ On Behn's return (if, indeed, she went), Charles II employed her as a spy in Holland, her goal being to induce William Scot, the son of a regicide, who had been residing in Surinam, to return to England.² Her plan to 'turn' Scot and, thus, her 'secret life' as a spy ended in failure, and Behn embarked on a much more successful career as a writer, producing 19 plays between 1672 and 1688 as well as novellas, poetry, and translations.³ Towards the end of her life, her thoughts seem to have returned to the colonies. *The Widdow Ranter*, a play performed posthumously, is set in Virginia and deals with the revolt of Nathaniel Bacon, an historical figure who shares some characteristics with the hero of Behn's colonial novella *Oroonoko*.⁴

In *Oroonoko*, Behn's unnamed narrator claims that she journeyed to Surinam as a young woman and describes events she witnessed or heard from Oroonoko.⁵ After the introductory paragraphs describing an idyllic Surinam and its native inhabitants, the action moves to the African kingdom of Coramantien. The narrator tells the story of Prince Oroonoko, the warrior grandson of the ruling king. After the king's general is slain in battle while defending the prince, Oroonoko presents a gift of slaves – the captives taken in battle – to the general's daughter Imoinda. Imoinda and Oroonoko fall in love and are secretly wed.⁶ The king, unaware of this event, sends Imoinda the royal veil of invitation, which she cannot refuse, and installs her in his 'otan' or harem where, because he is impotent, she remains sexually intact. Aided by Onahal, an elderly mistress cast off by the king, Oroonoko and Imoinda spend a night together and thus consummate their marriage. When they are discovered, Oroonoko flees at Imoinda's instigation, but the king sells her into slavery. Because he is afraid of Oroonoko, he claims that Imoinda has been killed – a less shameful fate than slavery. Oroonoko and his lieutenant and friend Aboan depart the court for some time, occupying themselves with warfare. Upon his return to court, Oroonoko

accepts an invitation to board an English slave ship, where the captain tricks him and most of his retinue into drinking and then claps them in chains and slips anchor.

Behn's narrative then moves back to Surinam, where Oroonoko, given the slave name Caesar, is allotted to the estate of the Lord Governor, whose overseer, Mr Trefry, recognizes his noble origins and undertakes to treat him well. To amuse Oroonoko, Trefry takes him to visit the beautiful and virtuous slave Clemene – who turns out to be Imoinda. The couple are reunited, and the narrator becomes their friend, accompanying them on expeditions into the interior of Surinam. Impatient of his captivity, tired of promises that he will be released when the Lord Governor arrives, and responsive to the pregnant Imoinda's complaint that 'if it were so hard to gain the Liberty of Two, 'twou'd be more difficult to get that for Three' (51), Oroonoko encourages the other slaves to revolt. Although Imoinda manages to wound Deputy Governor Byam with a poisoned arrow, the colonists easily subdue the rebels and capture Oroonoko, who is shamefully flogged. He later escapes with Imoinda and, with her agreement, kills her, severing her head from her body. Afterwards, he collapses. The colonists return him to the colony, where he is tortured, mutilated, and, ultimately, killed.

This bare outline does not do justice to the style and complexity of this short narrative. Digressions, sudden changes in points of view, colloquial asides, and vivid portraits of a wide range of characters (some of them historical persons) make *Oroonoko* a lively and fascinating reading experience. In under 100 pages, Behn depicts an African court – remarkably like the courts of Charles II and Louis XIV – and sketches in a colony peopled by delightful (if self-mutilating) Caribs, enslaved Africans, and a largely disreputable set of English adventurers.

In recent years, the history of New World slavery has become a significant academic and public concern, and Behn's novella is often cited in the contemporary debate. It was not until the accession of Charles II that the slave trade was officially sanctioned in England (although English pirates and independent merchants had transported slaves to America since Elizabethan times). The Royal African Company (1672) was a monopoly specifically chartered for the slave trade, and one of its principal directors was James, Duke of York – later James II. When the monopoly lapsed late in the century, merchants continued to trade in African slaves and several British ports thrived on the profits. Indeed, Britain acquired the exclusive right to supply slaves to the Spanish colonies by the Treaty of Utrecht in 1713 (although this concession proved difficult to monitor, was short-lived, and of very little economic value to Britain). At home, the validity of slavery on British soil was problematic throughout the eighteenth century: a *de facto* victory for British abolitionists arose in the Somerset case (1772), and the Scottish Court of Session definitively rejected slavery in Scotland (1778). Perhaps spurred by American independence and the loss of many slave colonies (1775–83), agitation to abolish slavery surfaced throughout Britain over the next several decades. The slave trade was ended in 1807, but the abolition of slavery was delayed until 1833. Throughout this period, the story of Oroonoko remained in vogue: however, it was the stage adaptation by Thomas

Southerne (1695) that was most widely known. Until the twentieth century, the adaptations and offshoots that appeared from time to time offered up variants on Southerne's initial adaptation and John Hawkesworth's Southerne-based version, rather than on Behn's novella.

Oroonoko in its original novelistic form is not an early abolitionist tract: the enslavement of a prince rather than the institution of slavery provokes the narrator's indignation. Oroonoko is himself a participant in the slave trade: his history of slave trading with Europeans is the cause of his falling into the captain's hands. Nevertheless, the coherence of the narrator's depiction of Coramantien, the attractiveness of Oroonoko and Imoinda, and the greed and violence of the colonists render the entire colonial enterprise ambiguous – even as the narrator laments England's transfer of Surinam to the Dutch in 1667.

This novella, popular in its own time, is now widely available in several fine editions and the focal point of numerous studies, but the afterlife of Behn's *Oroonoko* demands further scholarly consideration.

An Anthology of *Oroonoko* Plays: Rationale

The purpose of this anthology, which contains Thomas Southerne's adaptation of Behn's initial story and the extant dramas derived from his play, is neither to recover authorial intent nor to produce a critical or textual study of important works of art. Rather, I wish to expose to view the social and literary impact of this narrative as it was adapted by various British writers over the course of three hundred years. Thus, I present eight *Oroonoko*-based plays and one poem whose interrelationship highlights and identifies the kinetic and static elements in these works as they have been transmitted and appropriated for differing authorial and cultural ends.⁷ While these texts do not constitute an archive in the way that Jerome McGann, for example, has created a hypertext environment for Dante Gabriel Rossetti's complete writings, they do constitute a mini-archive of the evolutionary series of dramatic entertainments arising from Behn's novella.⁸ These plays are organized chronologically and thoroughly annotated to facilitate study of the linked discourses of slavery, colonialism, theatricality, and authorship in eighteenth-century Britain.⁹ The plays and poem edited in this volume are either first editions or the earliest accessible editions. I have compared the texts with subsequent editions when they exist, but I gloss only those substantive changes that may affect interpretation.

The First Dramatic Adaptation

In 1695, Thomas Southerne adapted the novella into a tragicomedy. In his epistle dedicating the published play to the Duke of Devonshire, he famously remarked of Behn:

She had a great Command of the Stage; and I have often wonder'd that she would bury her Favourite Hero in a *Novel*, when she might have reviv'd him in the *Scene*. She thought either that no Actor could represent him; or she could not bear him represented: And I believe the last, when I remember what I have heard from a Friend of hers. That she always told his Story, more feelingly, than she writ it.¹⁰

Southerne made an effective job of his adaptation, which, as this volume attests, held the stage in one version or other for over 100 years. However, in introducing *Oroonoko* to the stage, Southerne radically altered the mood and scope of the original story. He entirely eliminated the first part of the novella set in Coramantien, and he erased other matters, including the idealizing depictions of the Surinam Caribs and the range of specific historical-political memories and surrogations carried by the figures of *Oroonoko* and Behn's narrator (and, by extension, Behn herself).¹¹ The essential elements of the Coramantien plot – largely the love and marriage of *Oroonoko* and Imoinda and the king's attempt to take Imoinda as his wife – are relayed in dialog. It was not a romance Africa but the colonial Americas that gripped Southerne and subsequent eighteenth-century adapters. Southerne expanded on the Surinam environment by adding a comic sub-plot involving the cross-dressing Charlott Welldon, which critics later perceived as an example of the deplorable levity of the late seventeenth-century stage. Breeches parts (roles for women dressed as men) and broad comedy interwoven with heroic parts and serious drama were common on the Restoration stage, although less usual by 1695 when Southerne chose to incorporate such materials.

One of Southerne's most notable alterations was his transformation of Imoinda from an African to a European woman, a change that has been the subject of much discussion about English reactions to mixed-race sexuality.¹² Certainly, in recasting Imoinda as white, Southerne made a European-African sexual alliance visible and he also removed it from sight, since Imoinda, *Oroonoko*, and their unborn child all perish. The mixed-race marriage of *Oroonoko* and Imoinda offered, perhaps, the romance of the exotic without consequences to the social order. Notably, although later versions provide more explanation for certain aspects of the plot, the lines in which *Oroonoko* describes the background of Imoinda's father are not changed much or amplified: the general was 'a Stranger in my Father's Court, / Valu'd and honour'd much: he was White ... / I was bred under him.' Possibly the change in Imoinda's coloring has as much to do with theatrical tradition as sexual transgression or racial anxiety. Male actors had no hesitation in blacking themselves up and assuming the heroic roles of Othello or *Oroonoko*, but a pale skin was a significant feature of female beauty, which had as much to do with the status embedded in esthetics as with race. Indubitably, race, or at least the triangular slave trade among England, Africa, and the Americas, which was responsible for the transportation and enslavement of millions of Africans, kept the play on the stage.

In 1749, an African prince and his attendant, who had been sold into slavery but redeemed by the British government, saw a performance of Southerne's *Oroonoko*.

Their reactions spurred comment in the language of sentimental naturalism in both the *Gentleman's Magazine* and *The London Magazine*. As the writer in the *Gentleman's Magazine* expressed the situation, the African spectators were overcome 'with that generous grief which pure nature always feels, and which art had not yet taught them to suppress.' Non-African audiences could also experience such 'generous grief' and feel the effects of 'pure nature,' but the comic husband-hunting scenes of the sub-plot worked against the excitation of such emotions.

The Eighteenth-Century Adaptations of Southerne's *Oroonoko*

The dramatizations of *Oroonoko* took on a life of their own, increasingly independent of Behn's novella but increasingly concerned with colonial practice and the slave labor on which England and its colonies depended. The several eighteenth-century versions of Southerne's reworking of *Oroonoko* and the frequency of performances of the plays suggest how important it was to retell the story of England's colonial engagement. Decade by decade, these works were fashioned to suit contemporary concerns, the texts adapted, sometimes radically and sometimes minimally, to reflect changes in both political and stylistic culture. Of particular interest are the reactions to slavery that register in these *Oroonoko* works. Behn's novella heralds the Stuart institutionalization of England's slave trade, and Southerne's play appears fully accepting of the institution. The farce *The Sexes Mis-match'd: or a New Way to get a Husband* that surfaced in the early eighteenth century as an amalgam of Southerne's comic sub-plot and John Fletcher's *Monsieur Thomas* is unsympathetic to Africans. Like the tragic adaptations that arose in the middle of the eighteenth century, it appears to have survived independently, but only as a fairground entertainment or a theatrical afterpiece rather than a respectable play. Mid-century Britons were increasingly confronted with news reports about the brutalities of slavery, and the adaptations by John Hawkesworth and Francis Gentleman and the anonymous adaptation all suggest the need for the amelioration of conditions if not outright abolition. When public opinion supporting abolition was mobilized by parliamentary petition and debate in the late eighteenth century, John Ferriar, Thomas Bellamy, and Hannah More (whose propagandist poem alludes to *Oroonoko*) address, in different modes and with mixed results, the desirability of abolition.

It was David Garrick who responded to the altered theatrical and cultural mood by commissioning John Hawkesworth to adapt Southerne's play. Hawkesworth produced a highly competent version that removed the comic scenes and concentrated the plotting on the love and misfortunes of *Oroonoko* and *Imoinda*. He did not produce an abolitionist work; nevertheless, he presented colonial slave-owners in an unfavorable light, the play opening with their callous complaints about their slaves:

Pox on 'em, a parcel of lazy, obstinate, untractable Pagans; – half of 'em are so sulky when they first come, that they won't eat their Victuals when it's set before 'em, and a Christian

may beat 'em 'till he drops down before he can make 'em eat, if they ha'nt a mind to it.
(1.1.8–12)

This version was highly successful following its first performances in December 1759, and was followed a year later by Francis Gentleman's adaptation that similarly omits the sub-plot but makes more plausible Oroonoko's betrayal by an African enemy and further develops the unsavory characteristics of the slave-ship captain. This version was performed in Scotland. Yet another adaptation, printed in 1760, an anonymous and un-acted play, goes further in its denunciation of the slave trade. Imoinda directly questions her English friend, Maria, about the reasons Britain should sell 'Like th'marketable Brute, their fellow-creatures Blood.' Both Gentleman's and the anonymous adaptations conform in nearly all respects to Southerne's tragic plot: hence, we include in this volume only those excerpts that feature the significant new lines.

The movement to transform *Oroonoko* into a fully abolitionist work culminates in John Ferriar's *Prince of Angola* (1788), whose performance in Manchester was evidently sponsored by the local Abolition Society, to which Ferriar belonged. Just one year later, possibly influenced by Ferriar's play, Thomas Bellamy produced a short and short-lived play entitled *The Benevolent Planters*. Set in Jamaica rather than Surinam, it focuses on the happy reunion and manumission of two slave characters, Oran and Selima (far milder surrogates of Oroonoko and Imoinda), by the kind offices of their respective masters. While the plot's effect is ameliorationist rather than abolitionist, Bellamy's stated goal was the abolition of the slave trade in line with Quaker sentiment, which he evidently admired.

In this nearly 100-year period following Southerne's initial dramatization, the play underwent radical changes: Oroonoko's heroism increased, but he was also softened as a character and his agency limited to reaction; correspondingly, Imoinda's pathos increased. Blanford (or Blandford, the stage version of Behn's Trefry) acquired the more overt voice of 'decent' liberalism. Only in Ferriar's play does he actually oppose the slave trade, but in earlier adaptations he is always a moderate who believes in the humane treatment of slaves. Perhaps not surprisingly, when reasons as much economic as moral brought an end to the slave trade, *Oroonoko* in any version ceased to hold pride of place on the London stage. There was no point in following Ferriar's abolitionist trajectory once the English slave trade and slavery in British possessions were abolished, and there was surely little taste remaining for plays that would have reminded the public of their deep involvement in the exploitation of slaves, their staining by 'fellow-creatures Blood.' The memories of long-exiled Stuart monarchs that perhaps still resonated in Southerne's adaptation were no longer of political or emotional significance. However, the interracial alliance of Oroonoko and Imoinda was perhaps more threatening once its exoticism was subsumed by actuality, that is, by the sheer number of mixed alliances in Britain's cities and port towns. It had long been the case that these alliances were common in such places, but the *de facto* injunction against slavery on British soil and then the abolition of the slave trade

made such marriages both more possible and more dreaded as threats to established social patterns. Moreover, by the end of the eighteenth century, the liberation of slaves – the liberation of anyone – was tainted by association with the violence of the French Revolution.¹³

A Twentieth-Century Adaptation

After Ferriar there were no new stage adaptations of the Oroonoko story, although different performances of Southerne's text – once again the primary version – as well as the printed texts following those performances routinely chopped and changed speeches to accord with theatrical exigency or public decorum.¹⁴ Thomas Dibdin's 1816 edition of Southerne's play is a case in point. Then, in 1999, 'Biyi Bandele's play *Aphra Behn's Oroonoko in a New Adaptation* was performed by the Royal Shakespeare Company. For the first time in the history of the dramatizations of Behn's novella, the scenes set in Coramantien were included, and Imoinda finally appeared as an African on stage.¹⁵ In this play, the English involvement in the slave trade, which had been mediated, explained, or denounced in earlier eras, is represented from an African perspective as a cruel but normal practice in which the English traders, derided and despised, are useful adjuncts to the economies of African states. This perspective is closer to Behn's original than to the versions of Southerne or the later adapters. The second part of Bandele's play is set in Surinam and based on Hawkesworth's adaptation – how successfully is open to debate.

Overall, it is possible in reading the works collected here to observe how the Oroonoko story moved from articulating colonial adventurism to colonial apologetics, to abolitionist outrage, and, most recently, to postcolonial irony and mordant wit.

Methodology

In this volume I have focused on the literary and philosophical issues suggested by a continuum of related texts rather than on substantive and accidental changes within each of them, thus producing reading texts rather than either eclectic critical editions or selected versions.¹⁶ Eclectic editions across the board are precluded in any case by the fact that only Thomas Southerne's *Oroonoko*, John Hawkesworth's adaptation of that play, and Hannah More's *Slavery, a Poem* are extant in multiple versions. I have, where possible, selected a clear exemplar of the first edition as the most reliable or, by default, as the only edition available, regularizing and sometimes modernizing the texts for the reader's comfort.

I have copied the printed editions closely. However, I have silently standardized characters' names, speech prefixes, abbreviations, and the form of stage directions. If the punctuation seems distractingly archaic or wrong (for example, a comma at the end of a sentence), or the text has been mis-set, I have chosen silently to emend these

items; likewise, I silently emend minor font changes, such as replacing the long ‘s’ with a short ‘s,’ and conforming italics or capitalization. I have added numbering for acts and scenes where it is omitted in the original, and occasionally I have divided one scene into two; all such changes are glossed. Where spelling is variable, I have chosen to use the modern spelling rather than the archaic, with the archaic spelling noted in the gloss at its first occurrence. Stage directions are noted in the gloss column by the abbreviation ‘S.D.’ To encourage further critical inquiry into this assemblage, I have identified textual cruxes where subsequent versions suggest important cultural shifts.

My concern is with *Oroonoko* authors/adapters insofar as they are conscious or, less frequently, naive conduits of contemporary ideology (ideologies) with respect to English colonial confrontations and, to a lesser degree, of fashions in literary production. Some of these adapters are highly aware of their roles in disseminating objections to the slave trade or in following literary propriety, their intent made explicit in such paratextual commentary as prologs, dedications, and the like, even when these indications seem at this juncture either insufficient or wrong. Gathering their adaptations within two covers permits a concentration on the development, structure, and sometimes displacement of the tropes contained, like fossils, in the matrix of *Oroonoko* texts.

The works stemming from Southerne’s initial borrowing of the story of *Oroonoko* create a diachronic structure that highlights various transformations in British culture from 1696 to 1999. These modifications, as well as the continuities, provide clues as to the motives of professional and nonprofessional writers in the literary marketplace as well as to the varying British responses to racial difference, slavery and abolition, and cultural change. The plays also illuminate staging and performance strategies at specific periods.

This volume has been organized to facilitate reading the individual texts and assessing their place in the entire corpus. Each text is prefaced by a short biography of the author (when that author can be identified), and the play’s early print history; an account of the particular genre and its relative popularity in the marketplace; and, insofar as they are known, details of the play’s performances, locale, and cast. Title pages and *dramatis personae* (the list of characters) for each play are reproduced separately in quasi-facsimile form, and important details as to dating, printing, translation, and actors’ identities are provided in the headnotes.

Unlike the character lists, which have all been moved forward in this volume, authorial prefaces, addresses to the reader, and dedications, as well as prologs, epilogs, and the plays are printed in a three-column table, reading from left to right, with line numbers on the left, text in the center, and brief glosses on the right. Occasional conjectural reconstructions within the text are placed in angle brackets, < >. The glosses provide brief historical and topical detail; notice of emendations; substantive changes in later versions of the play; comparisons to other *Oroonoko* texts where these seem appropriate; and definitions of obsolete, archaic, or foreign-language terms and idioms. Particularly in Southerne’s *Oroonoko*, the gloss also includes notices of

borrowing from earlier editors. Southerne's 1696 version of *Oroonoko* has already been collated with subsequent versions in an edition by Maximillian E. Novak and David Stuart Rodes. James Sutherland, and Robert Jordan with Harold Love have also published editions. All three of these are, unfortunately, out of print.¹⁷ Two plays – Francis Gentleman's *Oroonoko* and the anonymous *Oroonoko* – are presented only as excerpts, but the source passages and contexts are glossed. Additionally, a brief synopsis of the action between each excerpt is included for ease of reading; these are inserted in square brackets, [], and the text is italicized and glossed.

The illustrations selected to illuminate each text are varied: one is an actual frontispiece; some portray authors or major actors; some reflect literary allusions; and some advert to contemporary culture. Figure 5.1, an image of Mrs. S[tephen] Kemble as Imoinda (which is used anachronistically to illustrate the anonymous *Oroonoko* adaptation), reflects this particular actress's extensive experience with racially-inflected British drama of the eighteenth century and alludes to the influence that actors (or 'capital performers') often exerted on stage productions.

Endnotes

- 1 Janet Todd, *The Secret Life of Aphra Behn* (London: Andre Deutsch, 1996) ch. 3 and 4; Susan B. Iwanisziw, 'Behn's Novel Investment in *Oroonoko*: Kingship, Slavery and Tobacco in English Colonialism,' *South Atlantic Review* 63(2) (1998) 84; see also Joanna Lipking's edition of Behn's *Oroonoko* (New York: W. W. Norton, 1997), in which she excerpts passages from Lord Willoughby's writings (99–104). All quotations from Behn's *Oroonoko* are taken from Lipking's edition.
- 2 Scot had been resident in Surinam when Behn is thought to have visited. In a letter written by Deputy Governor William Byam (1664), he refers to 'Astrea,' the pen name Behn adopted, and her 'sympathetical passion' for 'Celadon,' who is thought to be Scot. See Todd, *Secret Life* (51).
- 3 See Todd's *Works of Aphra Behn* (Columbus, OH: Ohio State University Press, 1968) vol. 5, xl. Whereas Todd counts 19 plays, more conservative counts put the number at 17.
- 4 See Todd, *Gender, Art and Death* (New York: Continuum, 1993) 46–9; and Iwanisziw, 'Behn's Novel Investment in *Oroonoko*' (95 n.).
- 5 Nowadays Suriname, this colony was an area within the larger area of Guyana, South America. It was in English hands from 1652 to 1667, when it was exchanged with the Dutch for New Amsterdam (New York).
- 6 The names of Imoinda and Oroonoko have occasioned a great deal of debate. Imoinda's name is almost an anagram of the name of James II's wife, Mary of Modena, that is 'I (am) Mode[i]na': see Janet Todd, *The Secret Life of Aphra Behn* (419). Discussion as to pronunciation of the name is heated: some scholars prefer four syllables: IM-O-IN-DA; and others prefer three syllables: IM-OIN-DA. Often poetic meter tends to favor the latter pronunciation. According to Nigerian scholar and poet Niyi Osundere, Oroonoko's name has a Yoruba ring to it. *Oro* may mean *word* or *cult* or *festival* *off* for the gods; *onoko* may mean *owners of the forest or farm*; *ono* may also mean *road*. More precision is not

possible since 'Yoruba is a tonal language [and] marks and underscripts, which are very important in the sounding, reading, and meaning of Yoruba words, are absent here.' (E-mail correspondence with Jessica Munns, September 3, 2003.) If indeed Behn and the later adapters cannot claim a knowledge of Yoruba or an authentic African history, local markers suggest the origin of Oroonoko's name. For example the Orinoco River runs through Surinam, and Oroonoko was a type of commercial tobacco, first grown in South America: see Iwanisziw, 'Behn's Novel Investment in *Oroonoko*' (75–98).

- 7 I acknowledge with thanks W. Speed Hill's instruction in textual studies at the Folger Shakespeare Library seminar 'The Theory and Practice of Scholarly Editing' (2001).
- 8 See Jerome McGann, 'The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Research Archive,' *TEXT* 7 (1987) 95–105.
- 9 See Susan B. Iwanisziw, ed., *Troping Oroonoko from Behn to Bandele* (Aldershot: Ashgate, 2004) for an in-depth analysis of the adaptations.
- 10 All quotations from the *Oroonoko* plays are taken from the present volume unless otherwise specified.
- 11 The term 'surrogation' – or the reappearance and change of dramatic figures – derives from Joseph Roach's study *Cities of the Dead: Circum-Atlantic Performance* (New York: Columbia University Press, 1996). For a detailed discussion of the ways in which theatrical representation involves Oroonoko in themes of memory and forgetting, see Jessica Munns, 'Reviving *Oroonoko* "in the scene": From Thomas Southerne to 'Biyi Bandele,' in *Troping Oroonoko from Behn to Bandele*, ed. Iwanisziw (174–97). Behn's Oroonoko has been seen to represent, variously, Charles I, Charles II, and James II: see George Guffey, 'Aphra Behn's *Oroonoko*: Occasion and Accomplishment,' *Two English Novelists, Aphra Behn and Anthony Trollope* (Los Angeles, CA: University of California Press, 1975); Lawrence Lipking, 'Jacobite Plot,' *English Literary History* 64(4) (1997) 843–55; Todd, *Secret Life of Aphra Behn*; Laura Brown, 'The Romance of Empire: *Oroonoko* and the Trade in Slaves,' *Aphra Behn: Contemporary Critical Essays*, ed. Janet Todd (London: Macmillan, 1999) 180–208; and Iwanisziw, 'Behn's Novel Investment in *Oroonoko*.'
- 12 Studies debating the effects of Imoinda's whiteness include, among others, Joyce Green MacDonald, 'The Disappearing African Woman: Imoinda in *Oroonoko* after Behn,' *English Literary History* 66(1) (1999) 71–86; Jenifer Elmore, "'The Fair Imoinda": Domestic Ideology and Anti-Slavery on the Eighteenth-Century Stage,' *Troping Oroonoko from Behn to Bandele*, ed. Iwanisziw (35–58); Roach, *Cities of the Dead* (154); Laura Rosenthal, 'Owning Oroonoko: Behn, Southerne and the Contingencies of Property,' reprinted in *Troping Oroonoko from Behn to Bandele*, ed. Iwanisziw (83–107); and Suvir Kaul, 'Reading Literary Symptoms: Colonial Pathologies and the *Oroonoko* Fictions of Behn, Southerne and Hawkesworth,' *Eighteenth-Century Life* 18(3) (1994) 80–96 (in which, unfortunately, Kaul confuses Hawkesworth's play with the anonymous version – an error probably caused by library cataloging of the microfilm). Margaret W. Ferguson has pointed out in 'Juggling the Categories of Race, Class and Gender in Aphra Behn's *Oroonoko*,' reprinted in *Troping Oroonoko from Behn to Bandele*, ed. Iwanisziw, that it is problematic to read later definitions of race and concerns with racial purity into early texts (16–34), and Derek Hughes in 'Race, Gender and Scholarly Practice: *The Rape of Lucrece* and *Oroonoko*,' *Essays in Criticism* 52(1) (2002) notes that 'Almost every Restoration play portraying Europeans and non-Europeans favorably portrays love between them' (6). The theatrical history of *Oroonoko*, Shakespeare's *Othello*, and George

- Colman the Younger's *Inkle and Yarico* demonstrates that mixed-race alliance continued to be acceptable on stage at least through the eighteenth century. Although *Oroonoko* and *Othello* are literary standards, Colman's comic opera performed and printed in 1787 was an equally successful – if shorter-lived – dramatization of interracial marriage, this time between the hybridized Native American-cum-African women Yarico and Wowski and their English lovers Inkle and Trudge. See Frank Felsenstein's edition of the literary corpus featuring Inkle and Yarico in *English Trader, Indian Maid: An Inkle and Yarico Reader* (Baltimore, MD: Johns Hopkins University Press, 1999).
- 13 See Gretchen Gerzina, *Black London. Life Before Emancipation* (New Brunswick, NJ: Rutgers University Press, 1995) 165–204.
 - 14 A full history of the texts of Southerne's *Oroonoko* derived from the 1696 edition for H. Playford, B. Tooke, and A. Buckley can be found in R. J. Jordan's 'Oroonoko, the First Fifty Years,' *Bulletin of the Bibliographical Society of Australia and New Zealand* 6 (1982) 55–63. See also the ESTC list for notice of location of individual texts or *The New Cambridge Bibliography of English Literature* (Cambridge: Cambridge University Press, 1977) vol. 2, 1660–1800.
 - 15 Bernhard Dhuicq has recently translated Bandele's adaptation into French under the title *Aphra Behn's Orounoko de 'Biyi Bandele* (Montpellier: Maison Antoinevitez, Centre International de la Traduction Théâtrale, n.d.); and Joan Anim-Abbo has contributed another black Imoinda to the stage in her libretto 'Imoinda: Or She Who Will Lose Her Name,' in *Voci Femminili Caribiche e Interculturalità*, ed. Giovanna Covi (Trento: Dipartimento di Scienze Filologiche e Storiche, 2003) appendix.
 - 16 In "'Versioning": The Presentation of Multiple Texts,' *Romantic Texts and Contexts* (Columbia, MO: University of Missouri Press, 1987) Donald H. Reiman makes a persuasive argument for the publication of primary textual materials, especially when differing versions 'exhibit quite distinct ideologies, aesthetic perspectives, or rhetorical strategies' (169).
 - 17 The Sutherland *Oroonoko* was included in *Five Restoration Tragedies* (Oxford: Oxford University Press, 1977); the Novak and Rodes *Oroonoko* is printed in the Regents Restoration Drama Series (Lincoln, NB: University of Nebraska, 1976); and the Jordan and Love *Oroonoko* appears in their *Works of Thomas Southerne* (Oxford: Clarendon Press, 1988) vol. 2. Joyce Green MacDonald has recently edited *Oroonoko* for the *Broadview Anthology of Restoration and Eighteenth-Century Drama*, ed. J. Douglas Canfield (Orchard Park, NY: Broadview Press, 2001). I am indebted to the fine scholarship of these editions and freely acknowledge the contributions of their editors to this project.

A Note on the Contents of this Volume

Thomas Southerne, *Oroonoko: A Tragedy As it is Acted at the Theatre-Royal, by His Majesty's Servants*, printed in London for H. Playford, B. Tooke, and S. Buckley, 1696 (Bodleian Library, Vet.A3e.267). Additional texts consulted include another 1696 printing (Folger Shakespeare Library, S4761 Cage) and Thomas Dibdin's London Theatre Series, London: Whittingham and Arliss, 1816.

Anonymous, *The Sexes Mis-match'd; or a New Way to get a Husband*. London: A. Jackson, 1741, anthologized in *The Strolers Pacquet Open'd. Containing Seven Jovial Drolls or*

Farces, Calculated for the Meridian of Bartholomew and Southwark Fairs, printed in London by A[ndrew] Jackson, 1742 (Yale University Library photocopy, Ib70td741b, compared with a volume at the Folger Shakespeare Library, PR3292S8 Cage). There seems to be no individual printing of this farce, although the title page suggests its publication before it was anthologized.

John Hawkesworth, *Oroonoko, a Tragedy, As it is now Acted at the Theatre-Royal In Drury Lane By His Majesty's Servants*, printed in London by C. Bathurst, 1759 (University of Pennsylvania Library, Forrest, G2524.728B 1749 [sic.], collated with a version published in Dublin by G. Faulkner, P. Wilson, and M. Williamson, 1760, at the Folger Shakespeare Library, PR 1241 W58 vol. I Cage). Also consulted was a version printed in London by C. Bathurst, T. Lowndes, T. Longman, T. Caslon, C. Corbett, W. Nicoll, and T. Waller, 1775 (Yale Library photocopy, ImH313759Pd), and another version, under Southerne's name, in Mrs Inchbald's British Theatre series, published in London by Longman, Hurst, Rees, and Orme, 1808 (Folger Shakespeare Library, Pr1243 I4 v.7).

Excerpts from Francis Gentleman, *Oroonoko: or the Royal Slave. A Tragedy Altered from Southerne*. Glasgow: Robert and Andrew Foulis, 1760 (Huntington Library, film, shelf #1346d321 1-6, collated with a first edition at the British Library, shelfmark 1346.d.32.[4]).

Excerpts from an anonymous *Oroonoko, A Tragedy Altered from the Original Play of that Name, Written by the late Thomas Southern, Esq. to which the Editor has added near Six Hundred Lines in Place of the Comic Scenes*. London: A. and C. Corbett, 1760 (Microprint 18 *Three Centuries of Drama, English, 1751-1800* collated with a printed edition at the Bodleian Library, shelfmark M.adds.108e. 140[6]).

John Ferriar, *Prince of Angola, A Tragedy Altered from the Play of Oroonoko. And Adapted to the Circumstances of the Present Times*, printed in Manchester by J[ames] Harrop, 1788 (Folger Shakespeare Library, PR3449P8 Cage).

Thomas Bellamy, *The Benevolent Planters, A Dramatic Piece, as performed at the Theatre Royal, Haymarket*, printed in London by J. Debrett, 1789 (Folger Shakespeare Library, in *English Drama*, PR1241 E64 1818 v.8, collated with Microprint 18 *Three Centuries of Drama, English, 1751-1800*).

Hannah More, *Slavery, a Poem*, printed in London by T. Cadell, 1788 (British Library shelfmark 840.1.14 [8]). A copy is also located on Brycchan Carey's website, www.brycchancarey.com/slavery/morepoems.htm. The Cadell edition has been collated with two contemporary American publications: one in New York by J. & A. M'Lean, 1788 (Microfiche 821 no. 21269 in the *Early American Imprints 1639-1800* series of the American Antiquarian Society) and the other in Philadelphia by Joseph James, 1788 (Microfiche 821 no. 21270).

'Biyi Bandele, *Aphra Behn's Oroonoko in a New Adaptation by 'Biyi Bandele*, printed in Charlbury, Oxford by Amber Lane Press, 1999.

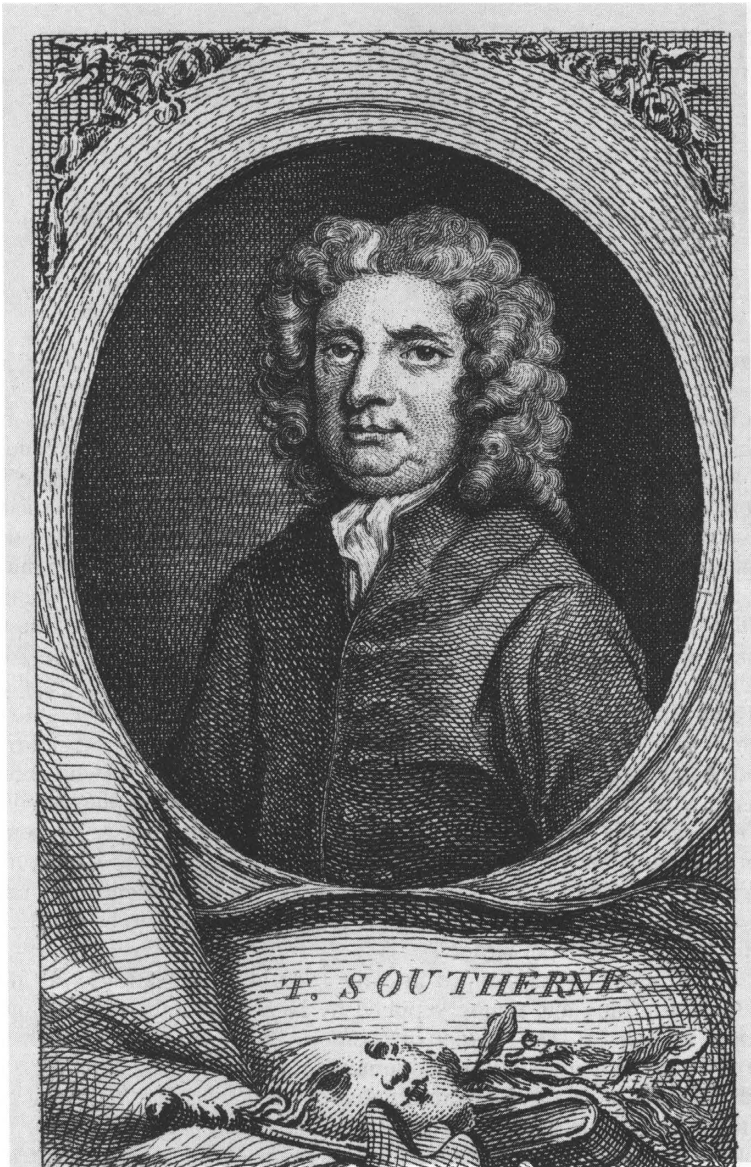
1 Thomas Southerne, *Oroonoko*: *A Tragedy*

London: H. Playford, B. Tooke, and S. Buckley, 1696

Background

The son of Francis Southerne, a Dublin brewer, Thomas Southerne was born in Ireland in 1660 and was entered in 1676 at Trinity College, Dublin, the educational stronghold of Anglo-Irish Protestantism. By 1680, he had entered the Middle Temple in London, presumably with the intention of studying law, but he soon turned to the stage, favored by the patronage of the poet laureate John Dryden. Southerne's debut as playwright with *The Loyal Brother; or, The Persian Prince* coincided with the period of the Popish Plot and Exclusion Crisis, during which time the Whigs challenged the right of the king's Catholic brother, James, Duke of York, to succeed to the throne. Southerne's play – indeed its title alone – registered his support for the Tory and Stuart cause, as was to be expected given Dryden's role as leading literary spokesman for the Tories. In 1685, however, Southerne quit the stage for the army, enlisting as an ensign in Princess Anne's regiment of the Duke of Berwick's Foot, and rising to command of the company. He left the army in 1688 when James II (who acceded to the throne in 1685) was deposed in favor of his son-in-law and nephew, William of Orange. At some point in the 1690s, Southerne married Agnes Atkyns, a member of the Gloucestershire gentry, by whom he had a daughter, also named Agnes, in 1699. Renowned for his amiability, Southerne had a wide range of friends and admirers among writers and aristocrats. He lived until 1746, long enough to be the friend and patron of a new generation of writers.

The Loyal Brother was performed in early 1682 at the Theatre Royal in Drury Lane, with both prolog and epilog supplied by Dryden. Southerne's second play, *The Disappointment; or, The Mother in Fashion*, was performed in 1684. Setting aside another highly charged political drama, *The Spartan Dame*, Southerne turned to comedy and had great success with *Sir Anthony Love, or, The Rambling Lady* in 1690, which was based in part upon Aphra Behn's novella *The Lucky Mistake* (1689). Southerne had less success with his next comedy, *The Wives' Excuse; or, Cuckolds Make Themselves* (1691), a satirical and rather sad comedy, highly regarded today but less so in its own time. Still working with the theater managers Christopher Rich and Thomas Skipworth at Drury Lane, in 1694 Southerne turned from comedy to tragedy and succeeded magnificently with *The Fatal Marriage; or, The Innocent*



1.1 Frontispiece engraving of 'Thomas Southern' from *Plays . . . now first collected. With an account of the Life and writings of the author, Thomas Southerne*. 1774.

Adultery. In this play Southerne again drew from Behn, this time raiding *The History of the Nun; or, The Fair Vow-Breaker* (1689). Southerne acknowledged his debt to Behn in the dedication of this play and again in the dedication of his tragicomedy *Oroonoko* (1696), nowadays, at least, his most famous play, and in his day a huge success. He included a comic sub-plot perhaps because, as a later age was to suppose, he was obliged to cater to the depraved and unsophisticated tastes of his age, or more likely – as Anthony Kaufman has suggested – because he liked the tragicomic or mixed form. Southerne had four plays performed after *Oroonoko*, the very last, *Money the Mistress*, in 1726 when the author was 67. None was very successful. Fortunately, *The Fatal Marriage* and *Oroonoko* had ensured his financial security as well as his fame.

Southerne's *Oroonoko*

Southerne acknowledged his debt to Behn in the dedication to *Tragedy of Oroonoko*, but he did not mention her last play, *The Widdow Ranter* (performed 1689), set in the American colony of Virginia, although it is likely that this too was a source of ideas and characters. In particular, the lusty Widow Lackitt of *Oroonoko* has something in common with the Widow Ranter in terms of situation and character; Southerne's *Oroonoko* bears some resemblance to Behn's doomed hero Nathaniel Bacon; and both plays depict an English colony as a rather seedy and greedy place. Insofar as Southerne's *Oroonoko* displays sympathy for the enslaved Africans and contempt for many of the colonists, his source apart from Behn may have been Thomas Tryon's 1684 *Friendly Advice to the Gentleman-Planters of the East and West Indies* [by 'Philtheos Physiologus'], whose descriptions of the flora and fauna may also have influenced Behn. Unlike many of the later adaptations of the dramatic *Oroonoko*, however, Southerne's tragicomedy cannot be counted as an appeal for the amelioration or abolition of slavery.

Oroonoko was performed in the late autumn of 1695 at Southerne's usual venue in Drury Lane. Southerne's friend and fellow dramatist William Congreve wrote the epilog. The play was strongly cast. John Baptista Verbruggen, a leading actor in the Company, played the title role, and George Powell, a rising young actor, played Aboan. Jane Rogers, a leading actress famed for her modesty on stage (if not in her private life) played Imoinda. Susanna Montfort Verbruggen, renowned for her breeches comedy roles, played Charlott Welldon, who is represented as 'Welldon' when she wears men's clothing and as 'Charlott' when she wears women's clothing. Southerne endowed the comic sub-plot characters with aptronyms, that is, names especially suited to the profession of the characters, or, more loosely, to the social status and personality of their owners. 'Welldon' tells us that Charlott and Lucy are not in their first youth and have rather overdone their efforts to find husbands in London. The subject of their first conversation gives meaning to their name: well-done. However, the name also suggests that Charlott's schemes are done well or

successfully. Widow Lackitt's name indicates that she lacks 'it,' that is, sex. Other significant changes involve Southerne's elimination of Behn's historical names: William Byam, the actual Deputy Governor for Lord Willoughby in Surinam, is replaced by the nameless Lieutenant Governor, and John Trefry, Lord Willoughby's plantation overseer, is replaced by a character named Blandford.

The critics in *A Comparison Between the Two Stages* (1702) note that *Oroonoko* had 'uncommon Success' and was the 'Favourite of the Ladies,' but they lament the way that the 'Comick Part is below the Author's usual Genius,' an issue revisited later in the prefaces to the various adaptations of the play. Southerne's play was revived in June 1698, and this doubtless encouraged the publication of a second edition in 1699. In his prolog to Southerne's tragedy *The Spartan Dame* (1719), Elijah Fenton noted that 'His Oroonoko never fail'd to engage / The radiant Circles of the former Age.' *Oroonoko* was, in fact, Southerne's last great success. It made his name and probably led to his being granted an M.A. degree by Trinity College, Dublin in 1696.

Oroonoko: A Tragedy As it is Acted at the Theatre-Royal, by His Majesty's Servants, was printed in London for H. Playford, B. Tooke, and S. Buckley in 1696. Modern readers have generally used one of the three out-of-print editions of Southerne's *Oroonoko*: Maximillian E. Novak and David Stuart Rodes's, *Regents Restoration Drama* series edition, 1976; James Sutherland's edition in *Five Restoration Tragedies*, 1977; and Robert Jordan and Harold Love's authoritative edition of *The Works of Thomas Southerne*, 1988. Joyce Green MacDonald prepared a new edition for the *Broadview Anthology of Restoration and Eighteenth-Century Drama* in 2001. In the preparation of this play, these modern versions have been consulted, and all borrowings are duly glossed. I am particularly indebted to Novak and Rodes, whose notes appear throughout this volume as 'N&R,' and to Jordan and Love, whose notes appear as 'J&L.' The text of Southerne's *Oroonoko* in this anthology follows the Bodleian Library's first edition (shelfmark Vet.A3e.267). Additional texts consulted include the Folger Shakespeare Library's 1696 edition (shelfmark S4761 Cage) and Thomas Dibdin's *London Theatre Series* (London: Whittingham and Arliss, 1816), as well as selected eighteenth- and nineteenth-century publications. To show the continuing importance of Southerne's play even after the abolition of the slave trade (1807), I note in the gloss to this version those textual excisions made by Dibdin that rendered the play more appealing than the original to early nineteenth-century audiences and readers.

This version of *Oroonoko* follows the bibliographic methodology described in the general introduction to this volume. Variant forms of prefixes and names are silently amended in keeping with the editorial policy. Thus, I replace 'governour' with 'governor,' 'Lucia' with 'Lucy,' 'Blandford,' which is the form favored by later dramatic adapters, with 'Blanford,' and 'Charlot' with 'Charlott,' which has become the usual form in modern scholarly criticism and editorial practice.

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Oroonoko

Oroonoko:

A

TRAGEDY

As it is Acted at the

Theatre-Royal,

By His MAJESTY'S SERVANTS.

Written by THO. SOUTHERNE.

Quo fata trahunt, virtus secura sequetur. Lucan.

Virtus recludens immeritis mori

Cælum, negatâ tentat iter viâ.

Hor. Od. 2. lib. 3.¹

LONDON:

Printed for *H. Playford* in the *Temple-Change*. *B. Tooke*
at the *Middle-Temple-Gate*. And *S. Buckley* at the
Dolphin against St. *Dunstan's Church* in *Fleetstreet*.

M DC XC VI.

Persons Represented.

M E N.

BY

Oroonoko,	<i>Mr. Verbruggen.</i>
Aboan,	<i>Mr. Powell.</i>
Lieutenant Governor of <i>Surinam</i> ,	<i>Mr. Williams.</i>
Blanford,	<i>Mr. Harland.</i>
Stanmore,	<i>Mr. Horden.</i>
Jack Stanmore,	<i>Mr. Mills.</i>
<i>Capt. Driver</i> ,	<i>Mr. Ben. Johnson.</i>
Daniel, <i>Son to Widow Lackitt</i> ,	<i>Mr. Mich. Lee.</i>
Hottman,	<i>Mr. Sympson.</i>

Planters, Indians, Negroes, Men, Women, and Children.

W O M E N.

BY

Imoinda,	<i>Mrs. Rogers.</i>
Widow Lackitt,	<i>Mrs. Knight.</i>
Charlott Welldon, <i>in Man's Cloaths</i> ,	<i>Mrs. Verbruggen.</i>
Lucy Welldon, <i>her Sister</i> ,	<i>Mrs. Lucas.</i>

The SCENE *Surinam*, a Colony in the *West Indies*; at the Time of the Action of this Tragedy, in the Possession of the *English*.

	<p><i>The Epistle Dedicatory</i> To His GRACE WILLIAM Duke of Devonshire, &c.</p> <p>Lord Steward of His Majesty's Houshold, Knight of the Most Noble Order of the Garter, and One of His Majesty's Most Honourable Privy Council.</p> <p>My LORD, THE Best part of the Fortune of my last Play (<i>The Innocent Adultery</i>) was, that it gave me an Opportunity of making my self known to Your Grace. You were pleased to countenance the Advances which I had been a great while directing and aiming at You, and have since encourag'd me into an Industry, which, I hope, will allow me in this Play to own (which is the only way I can) the great Obligations I have to You.</p> <p>I stand engag'd to Mrs. <i>Behn</i> for the Occasion of a most Passionate Distress in my Last Play; and in a Conscience that I had not made her a sufficient Acknowledgment, I have run further into her Debt for <i>Oroonoko</i>, with a Design to oblige me to be honest; and that every one may find me out for Ingratitude, when I don't say all that's fit for me upon that Subject. She had a great Command of the Stage; and I have often wonder'd that she would bury her Favourite Hero in a <i>Novel</i>, when she might have reviv'd him in the <i>Scene</i>. She thought either that no Actor could represent him; or she could not bear him represented: And I believe the last, when I remember what I have heard from a Friend of hers, That she always told his Story, more feelingly, than she writ it. Whatever happen'd to him at <i>Surinam</i>, he has mended his Condition in <i>England</i>. He was born here under Your Grace's Influence; and that has carried his Fortune farther into the World, than all the Poetical Stars that I could have solicited for his Success. It was Your Opinion, <i>My Lord</i>, that directed me to Mr. <i>Verbruggen</i>; and it was his Care to maintain Your Opinion, that directed the Town to me, the Better Part of it, the People of Quality; whose Favours as I am proud of, I shall always be industrious to preserve.</p> <p><i>My Lord</i>, I know the Respect and Reverence which in this Address I ought to appear in before You, who are so intimate with the Ancients, so general a Knower of the several Species of Poetry, and so Just a Judge in the Trials of this kind. You have an Absolute</p>	<p>WILLIAM: William Cavendish (1640–1707), the 4th Earl of Devonshire. He was created Duke of Devonshire and Marquis of Harrington in 1694, one of the seven peers who invited William of Orange to become King of England in 1688. See Novak & Rodes's <i>Oroonoko</i> (N&R) p. 3 n.; and Jordan and Love's edition (J&L) p. 458–9 n.</p> <p>KNIGHT ... GARTER: Highest order of British knighthood, instituted by Edward III.</p> <p>PRIVY COUNCIL: King William's confidential advisors.</p> <p>2 LAST PLAY: More commonly known as <i>The Fatal Marriage</i>; or <i>The Innocent Adultery</i> (N&R p. 3 n.).</p> <p>20 WRIT: Wrote.</p> <p>24 SOLICITED: Solicited.</p>
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35	Power to Arraign and Convict, but a prevailing Inclination to Pardon and Save; and from the Humanity of Your Temper, and the true Knowledge of the Difficulties of succeeding this way, never aggravate or insist upon Faults	
	– <i>Quas aut incuria fudit, Aut humana parum cavit Natura.</i> – Hor. Art. Poet.	37–9 <i>QUAS ... NATURA</i> : 'Which a careless hand has let drop, or human frailty has failed to avert.' Horace, <i>Art of Poetry</i> (2: 352–3). See N&R p. 4n.; J&L p. 459 n. See also Alexander Pope's <i>Essay on Criticism</i> (1711): 'Whoever thinks a faultless piece to see. / Thinks what ne'er was, nor is, nor e'er shall be' (2: 253–4).
40	to our Condemnation, where they are Venial, and not against the Principles of the Art we pretend to. <i>Horace</i> , who found it so, says,	42–3 <i>GRATIA ... MODIS</i> : 'The favour of kings was sought in Pierian strains.' Horace, <i>ibid.</i> , 2: 404–5. Alludes to poets such as Pindar and Bacchylides who enjoyed the patronage of princes; Pieria, in Northern Thessaly, was a favourite haunt of the Muses. See N&R p. 5 n.; J&L p. 459 n.
	– <i>Gratia Regum Pieriis tentata modis.</i>	48 <i>MECENAS</i> : Often spelled Mæcenas, a generous patron of the arts under the Roman Emperor Augustine and patron of Horace and Virgil. See N&R p. 5 n.
45	The Favour of Great Men is the Poets Inheritance, and all Ages have allow'd 'em to put in their Claim; I only wish that I had Merit enough to prefer me to Your Grace: That I might deserve in some measure that Patronage which You are pleased to bestow on me: That I were a <i>Horace</i> for such a <i>Mecænas</i> : That I could describe what I admire; and tell the World what I really think, That as You possess those Infinite Advantages of Nature and Fortune in so Eminent a degree; that as You so far excel in the Perfections of Body and Mind, You were design'd and fashion'd a Prince, to be the Honour of the Nation, and the Grace and Ornament of the Court. <i>Sir</i> , In the Fulness of Happiness and Blessings which You enjoy, I can only bring in my Wishes for the Continuance of 'em; they shall constantly be devoted to you, with all the Services of,	53 <i>FULNESS</i> : Fullness.
50	MY LORD,	
55	<i>Your Grace's most Obliged, most Thankful, and most Humble Servant,</i> THO. SOUTHERNE.	
	PROLOGUE to <i>Oroonoko</i> .	
	Sent by an Unknown Hand. And Spoken by Mr. Powell.	1 <i>HOSTILE TIMES</i> : The Nine Years War, 1689–97, between France and England (N&R p. 6 n.).
	<i>As when in Hostile Times two Neighbouring States Strive by themselves, and their Confederates; The War at first is made with awkward Skill, And Soldiers clumsily each other kill:</i>	3 <i>AWKARD</i> : Awkward.
5	<i>Till time at length their untaught Fury tames,</i>	

<p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p> <p>35</p> <p>40</p>	<p><i>And into Rules their heedless Rage reclaims:</i> <i>Then every Science by degrees is made</i> <i>Subservient to the Man-destroying Trade:</i> <i>Wit, Wisdom, Reading, Observation, Art;</i> <i>A well-turn'd Head to guide a Generous Heart.</i> <i>So it may prove with our Contending Stages,</i> <i>If you will kindly but supply their Wages:</i> <i>Which you with ease may furnish, by retrenching</i> <i>Your Superfluities of Wine and Wenching.</i> <i>Who'd grudge to spare from Riot and hard Drinking,</i> <i>To lay it out on means to mend his thinking?</i> <i>To follow such Advice you shou'd have leisure,</i> <i>Since what refines your Sense, refines your Pleasure:</i> <i>Women grown tame by Use each Fool can get,</i> <i>But Cuckolds all are made by Men of Wit.</i> <i>To Virgin Favours Fools have no pretence:</i> <i>For Maidenheads were made for Men of Sense.</i> <i>'Tis not enough to have a Horse well bred,</i> <i>To show his Mettle, he must be well fed:</i> <i>Nor is it all in Provender and Breed,</i> <i>He must be try'd and strain'd, to mend his speed:</i> <i>A Favour'd Poet, like a Pamper'd Horse,</i> <i>Will strain his Eye-balls out to win the Course.</i> <i>Do you but in your Wisdoms vote it fit</i> <i>To yield due Succors to this War of Wit,</i> <i>The Buskin with more grace shall tread the Stage,</i> <i>Love sigh in softer Strains, Heroes less Rage:</i> <i>Satyr shall show a Triple Row of Teeth,</i> <i>And Comedy shall laugh your Fops to death:</i> <i>Wit shall refine, and Pegasus shall foam,</i> <i>And soar in search of Ancient Greece and Rome.</i> <i>And since the Nation's in the Conquering Fit,</i> <i>As you by Arms, we'll vanquish France in Wit:</i> <i>The Work were over, cou'd our Poets write</i> <i>With half the Spirit that our Soldiers fight.</i></p>	<p>11 <i>CONTENDING STAGES</i>: A comparison between the Anglo-French conflict and that of the two theater companies following the break by Thomas Betterton, Elizabeth Barry, and Anne Bracegirdle from the United Co. in early 1695 to found a new theater at Lincoln's Inn Fields. See N&R p. 6 n.; J&R p. 459 n.</p> <p>22 <i>MAIDENHEADS</i>: Unruptured hymens, a general terms for virginity.</p> <p>24 <i>SHEW</i>: The modern spelling replaces variants in this text; <i>METTLE</i>: Quality.</p> <p>26 <i>TRY'D</i>: Tried.</p> <p>28 <i>COURSE</i>: Race.</p> <p>31 <i>BUSKIN</i>: Boot worn by tragic actors in ancient Athens; a metonym for tragedy.</p> <p>33 <i>SATYR</i>: Satire, often represented allegorically with teeth and claws and a whip-like tail. See N&R p. 7 n.; J&L p. 459 n.</p> <p><i>FOP</i>: A foolishly attentive man vain of his dress, appearance, or manners; a dandy; an exquisite.</p> <p>35 <i>PEGASUS</i>: Winged horse associated with the Muses. A symbol of poetry. See N&R p. 7 n.</p> <p>37 <i>CONQUERING FIT</i>: In July 1695, England was victorious in the French war, regaining the city of Namur lost in 1692. See N&R p. 7 n.; J&L p. 459 n.</p>
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	OROONOKO.	
1.1	ACT I. SCENE I. <i>Enter Welldon following Lucy.</i>	
	<i>Luc.</i> WHAT will this come to? What can it end in? You have persuaded me to leave dear <i>England</i> , and dearer <i>London</i> , the place of the World most worth living in, to follow you a Husband-hunting into <i>America</i> : I thought Husbands grew in these Plantations.	
5	<i>Well.</i> Why so they do, as thick as Oranges, ripening one under another. Week after week they drop into some Woman's mouth: 'Tis but a little patience, spreading your Apron in expectation, and one of 'em will fall into your Lap at last.	6-9 ORANGES ... MOUTH ... APRON ... LAP: A series of bawdy innuendoes that suggest a woman can catch a man by opening her mouth and spreading her legs.
10	<i>Luc.</i> Ay, so you say indeed. <i>Well.</i> But you have left dear <i>London</i> , you say: Pray what have you left in <i>London</i> that was very dear to you, that had not left you before?	
	<i>Luc.</i> Speak for your self, Sister.	
15	<i>Well.</i> Nay, I'll keep you in countenance. The Young Fellows, you know, the dearest part of the Town, and without whom <i>London</i> had been a Wilderness to you and me, had forsaken us a great while.	15 KEEP YOU IN COUNTENANCE: Spare you humiliation, used ironically.
	<i>Luc.</i> Forsaken us! I don't know that they ever had us.	
20	<i>Well.</i> Forsaken us the worst way, Child; that is, did not think us worth having; they neglected us, no longer design'd upon us, they were tir'd of us. Women in <i>London</i> are like the Rich Silks, they are out of fashion a great while before they wear out. –	21 DESIGN'D UPON: Schemed to seduce.
25	<i>Luc.</i> The Devil take the Fashion, I say. <i>Well.</i> You may tumble 'em over and over at their first coming up, and never disparage their Price; but they fall upon wearing immediately, lower and lower in their value, till they come to the Broker at last.	26-29 TUMBLE 'EM ... LAST: Tumble them, an extended pun on women, clothes, fashion, and sexuality.
30	<i>Luc.</i> Ay, ay, that's the Merchant they deal with. The Men would have us at their own scandalous Rates: Their Plenty makes 'em wanton; and in a little time, I suppose, they won't know what they would have of the Women themselves.	29 BROKER: Dealer in second-hand goods. 30-94 AY, AY ...
35	<i>Well.</i> O, yes, they know what they wou'd have. They wou'd have a Woman give the Town a Pattern of her Person and Beauty, and not stay in it so long to have the whole Piece worn out. They wou'd have the Good Face only discover'd, and not the Folly that commonly goes along with it. They say there is vast Stock of Beauty in the Nation, but a great part of it lies in	WARRANT YOU: Thomas Dibdin (1816) excises these lines.

40		unprofitable hands; therefore for the good of the Publick, they wou'd have a Draught made once a Quarter, send the decaying Beauties for Breeders into the Country, to make room for New Faces to appear, to countenance the Pleasures of the Town.	40 PUBLICK: Public. The archaic spelling is retained throughout this text. 41 DRAUGHT: Draft; here a collection.
45	Luc.	'Tis very hard, the Men must be young as long as they live, and poor Women be thought decaying and unfit for the Town at One or Two and twenty. I'm sure we were not Seven Years in <i>London</i> .	42 COUNTRY] The modern spelling replaces variants in this text.
50	Well.	Not half the time taken notice of, Sister. The Two or Three last Years we could make nothing of it, even in a Vizard-Masque; not in a Vizard-Masque, that has cheated many a man into an old acquaintance. Our Faces began to be as familiar to the Men of Intrigue, as their Duns, and as much avoided. We durst not appear in Publick Places, and were almost grudg'd a Gallery in the Churches: Even there they had	49-50 VIZARD-MASQUE: A mask, usually black velvet, worn by women for modesty and anonymity. In drama, a sign of flirtatiousness. See N&R p. 13 n. 52 DUNS: Debt collectors; 53 DURST: Dared.
55		their Jest upon us, and cry'd, 'She's in the right on't, good Gentlewoman, since no man considers her Body, she does very well indeed to take care of her Soul.'	54 GRUDG'D: Begrudged; GALLERY: Balcony in church, a place to be seen and flirt (N&R p. 13 n.; J&L p. 459 n.).
60	Luc.	Such unmannerly fellows there will always be.	55 CRY'D: Cried out.
65	Well.	Then, you may remember, we were reduc'd to the last necessity, the necessity of making silly Visits to our civil Acquaintance, to bring us into tolerable Company. Nay, the young Inns of-Court Beaus, of but one Term's standing in the Fashion, who knew no body, but as they were shown 'em by the Orange Women, had Nicknames for us: How often have they laugh'd out, 'There goes my Landlady; Is not she come to let Lodgings yet?'	55-7 and 65-6 QUOTATION MARKS added. 62 INNS OF-COURT BEAUS: Law students, often theater-goers (N&R p. 13 n.). 64 ORANGE WOMEN: Fruit sellers in the theaters, who were famed for their for wit and cheery obscenity (N&R p. 13 n.).
70	Luc.	Young Coxcombs that knew no better.	65-6 LANDLADY... LODGINGS: Terms suggesting a decline from mistress to prostitute (J&L p. 459-60 n.).
75	Well.	And that we must have come to. For your part, what Trade cou'd you set up in? You wou'd never arrive at the Trust and Credit of a Guinea Bawd: You wou'd have too much Business of your own, ever to mind other People's.	70 GUINEA: One pound and one shilling; BAWD: A keeper of a brothel and, more rarely, a prostitute. See N&R p. 14 n; J&L p. 460 n. ²
80	Luc.	That is true indeed.	74 CHOCOLATE-HOUSES: Fashionable meeting places.
	Well.	Then, as a certain sign that there was nothing more to be hop'd for, the Maids at the Chocolate-Houses found us out, and laugh'd at us: Our <i>Billet-doux</i> lay there neglected for Waste-Paper: We were cry'd down so low we cou'd not pass upon the City; and became so notorious in our galloping way, from one end of the Town to t'other, that at last we cou'd hardly compass a competent change of Petticoats to disguise us to the Hackney-Coachmen: And then it was near walking a-foot indeed.	75 BILLET-DOUX: (Fr.) Love letters. 79 DISGUIZE: Disguise.
	Luc.	Nay, that I began to be afraid of.	80 HACKNEY-COACHMEN: Drivers of carriages for hire.
	Well.	To prevent which, with what Youth and Beauty was left, some Experience, and the small Remainder of Fifteen hundred	

85	Pounds apiece, which amounted to bare Two hundred between us both, I persuaded you to bring your Person for a Venture to the <i>Indies</i> . Every thing has succeeded in our Voyage: I pass for your Brother: One of the Richest Planters here happening to dye just as we landed, I have claim'd Kindred with him: So,	86 VENTURE: A commercial undertaking. 87 <i>INDIES</i> : West Indies (here, Surinam).
90	without making his Will, he has left us the Credit of his Relation to trade upon: We pass for his Cousins, coming here to <i>Surinam</i> chiefly upon his Invitation: We live in Reputation; have the best Acquaintance of the place; and we shall see our account in't, I warrant you.	89 DYE: Die. The archaic spelling is retained throughout this text. 90 WILL ... CREDIT: They will exploit the rich planter's good 'Credit' – that is, name and reputation – with the people of Surinam.
95	<i>Luc.</i> I must rely upon you – <i>Enter Widow</i> Lackitt.	92 WE LIVE IN REPUTATION: Live as members of the gentry.
	<i>Wid.</i> Mr <i>Welldon</i> , your Servant. Your Servant, Mrs. <i>Lucy</i> . I am an ill Visitor, but 'tis not too late, I hope, to bid you welcome to this side of the world. [Salutes <i>Lucy</i> .	96 MRS. <i>LUCY</i> : Term of respect, not necessarily signifying marital status. S.D. <i>SALUTES</i> : Embraces or kisses.
100	<i>Well.</i> Gad so, I beg your Pardon, Widow, I shou'd have done the Civilities of my House before: but, as you say, 'tis not too late, I hope – [Going to kiss her.	99 GAD SO: Mild oath invoking God. 103 BY MY TROTH: Mild oath of sincerity, meaning 'by my truth' or 'by my good faith.'
	<i>Wid.</i> What! You think now this was a civil way of begging a Kiss; and by my Troth, if it were, I see no harm in't; 'tis a pitiful Favour indeed that is not worth asking for: Tho I have known a Woman speak plainer before now, and not understood neither.	108 YOUNGER BROTHER: Primogeniture often left the younger sons in a family hard up, a condition that could be ameliorated by a wealthy wife. 113 BIRDLIME: Sticky substance spread on twigs to catch birds (N&R p. 15 n.).
105	<i>Well.</i> Not under my Roof. Have at you, Widow. – <i>Wid.</i> Why, that's well said, spoke like a Younger Brother, that deserves to have a Widow. – [He kisses her.	
110	You're a Younger Brother, I know, by your kissing. <i>Well.</i> How so, pray? <i>Wid.</i> Why, you kiss as if you expected to be paid for't. You have Birdlime upon your Lips. You stick so close, there's no getting rid of you.	
115	<i>Well.</i> I am a-kin to a Younger Brother. <i>Wid.</i> So much the better. We Widows are commonly the better for Younger Brothers.	
	<i>Luc.</i> Better, or worse, most of you. But you won't be much better for him, I can tell you. – [Aside.	
120	<i>Well.</i> I was a Younger Brother; but an Uncle of my Mother's has maliciously left me an Estate, and, I'm afraid, spoil'd my Fortune. <i>Wid.</i> No, no; an Estate will never spoil your Fortune. I have a good Estate my self, thank Heaven, and a kind Husband that left it behind him.	
125	<i>Well.</i> Thank Heaven, that took him away from it, Widow, and left you behind him. <i>Wid.</i> Nay, Heaven's Will must be done; he's in a better place.	128 HEAV'NS] The modern form replaces variants in this text.

130	<p><i>Well.</i> A better place for you, no doubt on't: Now you may look about you; chuse for your self, Mrs. <i>Lackitt</i>, that's your business; for I know you design to marry again.</p> <p><i>Wid.</i> O dear! Not I, I protest and swear; I don't design it: But I won't swear neither; one does not know what may happen to tempt one.</p>	129 ON'T: On it; of it. 130 CHUSE: Choose.
135	<p><i>Well.</i> Why, a lusty young Fellow may happen to tempt you.</p> <p><i>Wid.</i> Nay, I'll do nothing rashly: I'll resolve against nothing. The Devil, they say, is very busy upon these occasions; especially with the Widows. But if I am to be tempted, it must be with a Young Man, I promise you – Mrs. <i>Lucy</i>, Your Brother is a very pleasant Gentleman: I came about Business to him, but he turns every thing into Merriment.</p>	
140	<p><i>Well.</i> Business, Mrs. <i>Lackitt</i>. Then, I know, you wou'd have me to your self. Pray leave us together, Sister. [Exit <i>Luc</i>. What am I drawing upon my self here? [Aside.</p>	
145	<p><i>Wid.</i> You have taken a very pretty House here; every thing so neat about you already. I hear you are laying out for a Plantation.</p> <p><i>Well.</i> Why, yes truly, I like the Country, and wou'd buy a Plantation, if I cou'd, reasonably.</p> <p><i>Wid.</i> O! by all means, reasonably.</p>	
150	<p><i>Well.</i> If I cou'd have one to my mind, I wou'd think of settling among you.</p> <p><i>Wid.</i> O! you can't do better. Indeed we can't pretend to have so good company for you, as you had in <i>England</i>; but we shall make very much of you. For my own part, I assure you, I shall think my self very happy to be more particularly known to you.</p>	
155	<p><i>Well.</i> Dear Mrs. <i>Lackitt</i>, you do me too much Honour.</p> <p><i>Wid.</i> Then as to a Plantation, Mr. <i>Welldon</i>, you know I have several to dispose of. Mr. <i>Lackitt</i>, I thank him, has left me, though I say it, the Richest Widow upon the place; therefore I may afford to use you better than other people can. You shall have one upon any reasonable terms.</p>	
160	<p><i>Well.</i> That's a fair Offer indeed.</p> <p><i>Wid.</i> You shall find me as easy as any body you can have to do with, I assure you. Pray try me, I wou'd have you try me, Mr. <i>Welldon</i>. Well, I like that Name of yours exceedingly, Mr. <i>Welldon</i>.</p>	
165	<p><i>Well.</i> My Name!</p> <p><i>Wid.</i> O exceedingly! If any thing cou'd persuade me to alter my own Name, I verily believe nothing in the world wou'd do it so soon, as to be call'd Mrs. <i>Welldon</i>.</p>	
170	<p><i>Well.</i> Why, indeed <i>Welldon</i> does sound something better than <i>Lackitt</i>.</p>	

175	<p><i>Wid.</i> O! a great deal better. Not that there is so much in a Name neither. But I don't know, there is something: I shou'd like mightily to be call'd Mrs. <i>Welldon</i>.</p> <p><i>Well.</i> I'm glad you like my Name.</p> <p><i>Wid.</i> Of all things. But then there's the misfortune; one can't change one's Name, without changing one's Condition.</p>	
180	<p><i>Well.</i> You'll hardly think it worth that, I believe.</p> <p><i>Wid.</i> Think it worth what, Sir? Changing my Condition? Indeed, Sir, I think it worth every thing. But, alas! Mr. <i>Welldon</i>, I have been a Widow but Six Months; 'tis too soon to think of changing one's Condition yet; indeed it is: Pray don't desire it of me: Not but that you may persuade me to any thing, sooner than any Person in the world. –</p>	<p>180 YOU'LJ The modern form replaces variants in this text.</p>
185	<p><i>Well.</i> Who, I, Mrs. <i>Lackitt</i>?</p> <p><i>Wid.</i> Indeed you may, Mr. <i>Welldon</i>, sooner than any man living. Lord, there's a great deal in saving a Decency: I never minded it before: Well, I'm glad you spoke first to excuse my Modesty. But what, Modesty means nothing, and is the Virtue of a Girl, that does not know what she would be at: A Widow should be wiser. Now I will own to you; but I won't confess neither; I have had a great Respect for you a great while: I beg your Pardon, Sir, and I must declare to you, indeed I must, if you desire to dispose of all I have in the world, in an Honourable Way, which I don't pretend to be any way deserving your consideration, my Fortune and Person, if you won't understand me without telling you so, are both at your service. Gad so! another time –</p>	<p>183 SIX MONTHS: The customary mourning period was one year. See N&R p. 18 n. and J&L p. 111 n.: in their editions they choose 'six weeks' as the variant in Southerne's collected plays (1713).</p>
190		<p>184 CONDITION: Marital status.</p>
195		
200	<p><i>Stanmore enters to 'em.</i></p> <p><i>Stan.</i> So, Mrs. <i>Lackitt</i>, your Widowhood is waneing apace. I see which way 'tis going. <i>Welldon</i>, you're a happy man. The Women and their Favours come home to you.</p>	<p>197 HONOURABLE WAY: Marriage. A woman's assets generally passed to her husband's control when she married.</p>
205	<p><i>Wid.</i> A fiddle of favour, Mr. <i>Stanmore</i>: I am a lone Woman, you know it, left in a great deal of Business; and Business must be followed or lost. I have several Stocks and Plantations upon my hands, and other things to dispose of, which Mr. <i>Welldon</i> may have occasion for.</p>	<p>201 WANEING: Waning; APACE: Fast.</p>
210	<p><i>Well.</i> We were just on the brink of a Bargain, as you came in.</p> <p><i>Stan.</i> Let me drive it on for you.</p> <p><i>Well.</i> So you must, I believe, you or somebody for me.</p> <p><i>Stan.</i> I'll stand by you: I understand more of this business, than you can pretend to.</p>	<p>204 FIDDLE OF FAVOUR: A dismissive term.</p>
215	<p><i>Well.</i> I don't pretend to't; 'tis quite out of my way indeed.</p> <p><i>Stan.</i> If the Widow gets you to her self, she will certainly be too hard for you: I know her of old: She has no Conscience in a Corner; a very <i>Jew</i> in a bargain, and would circumcise you to</p>	<p>217 JEW: Used as the stereotype of an unscrupulous business man; CIRCUMCISE: Remove the foreskin; a practice in many cultures (including Jewish and Muslim). In this case, the Widow is accused of both sexual and financial greed.</p>

	get more of you.	
	<i>Well.</i> Is this true, Widow?	
220	<i>Wid.</i> Speak as you find, Mr. <i>Welldon</i> : I have offer'd you very fair: Think upon't, and let me hear of you: The sooner the better, Mr. <i>Welldon</i> . – <i>[Exit.</i>	
	<i>Stan.</i> I assure you, my Friend, she'll cheat you if she can.	
	<i>Well.</i> I don't know that; but I can cheat her, if I will.	
225	<i>Stan.</i> Cheat her? How?	
	<i>Well.</i> I can marry her; and then I'm sure I have it in my power to cheat her.	
	<i>Stan.</i> Can you marry her?	
230	<i>Well.</i> Yes, faith, so she says: Her pretty Person and Fortune (which, one with the other, you know, are not contemptible) are both at my service.	
	<i>Stan.</i> Contemptible! very considerable, I'gad; very desirable: Why, she's worth Ten thousand Pounds, man; a clear Estate: No charge upon't, but a boobily Son: He indeed was to have half;	232 I'GAD: Contracted form of 'in God's name.'
235	but his Father begot him, and she breeds him up, not to know or have more than she has a mind to: And she has a mind to something else, it seems.	233 CLEAR ESTATE: A property with no entail or debts upon it.
	<i>Well.</i> There's a great deal to be made of this. – <i>[Musing.</i>	234 BOOBILY: Booby, stupid.
240	<i>Stan.</i> A handsome Fortune may be made on't; and I advise you to't, by all means.	
	<i>Well.</i> To marry her! an old, wanton Witch! I hate her.	
	<i>Stan.</i> No matter for that: Let her go to the Devil for you. She'll cheat her Son of a good Estate for you: That's a Perquisite of a Widow's Portion always.	244 WIDOW'S PORTION: Jointure. Money, goods, or property rights specified in a marriage contract to pass to the wife in the event she is widowed.
245	<i>Well.</i> I have a design, and will follow her at least, till I have a Pen' worth of the Plantation.	246 PEN'WORTH: Pennyworth, perhaps with a pun on 'pen' with its legal overtones of contract.
	<i>Stan.</i> I speak as a friend, when I advise you to marry her. For 'tis directly against the Interest of my own Family. My Cousin <i>Jack</i> has belabour'd her a good while that way.	249 BELABOUR'D: Belaboured, worked at laboriously.
250	<i>Well.</i> What! Honest <i>Jack</i> ! I'll not hinder him. I'll give over the thoughts of her.	
	<i>Stan.</i> He'll make nothing on't; she does not care for him. I'm glad you have her in your power.	
	<i>Well.</i> I may be able to serve him.	
255	<i>Stan.</i> Here's a Ship come into the River; I was in hopes it had been from <i>England</i> .	
	<i>Well.</i> From <i>England</i> !	
	<i>Stan.</i> No, I was disappointed; I long to see this handsome Cousin of yours: The Picture you gave me of her has charm'd me.	
260	<i>Well.</i> You'll see whether it has flatter'd her or no, in a little time. If she recover'd of that Illness that was the reason of her staying behind us, I know she will come with the first opportunity.	

	We shall see her, or hear of her death.	
265	<i>Stan.</i> We'll hope the best. The Ships from <i>England</i> are expected every day.	
	<i>Well.</i> What Ship is this?	
	<i>Stan.</i> A Rover, a Buccaneer, a Trader in Slaves: That's the Commodity we deal in, you know. If you have a curiosity to see our manner of marketing, I'll wait upon you.	267 ROVER, A BUCCANEER: Private – possibly pirate – vessel rather than a slave-trade monopoly ship. See N&R p. 22 n.
270	<i>Well.</i> We'll take my Sister with us. – [Exeunt.	269 MARKETING: Marketing.
1.2	SCENE II. <i>An Open Place.</i> <i>Enter</i> Lieutenant Governor and <i>Blanford.</i>	
	<i>Gov.</i> There's no resisting your Fortune, <i>Blanford</i> ; you draw all the Prizes.	1 <i>GOV.</i> : As in Behn's novella, the Governor is absent and the Lt. Governor deputizes for him.
	<i>Blan.</i> I draw for our Lord Governor, you know; his Fortune favours me.	
5	<i>Gov.</i> I grudge him nothing this time; but if Fortune had favour'd me in the last Sale, the Fair Slave had been mine; <i>Clemene</i> had been mine.	6 <i>CLEMENE</i> : As in Behn's novella, Imoinda's slave name.
	<i>Blan.</i> Are you still in love with her?	
	<i>Gov.</i> Every day more in love with her.	
	<i>Enter Capt. Driver, teas'd and pull'd about by Widow Lackitt and several Planters. Enter at another door Welldon, Lucy, Stanmore.</i>	
10	<i>Wid.</i> Here have I six Slaves in my Lot, and not a Man among 'em; all Women and Children; what can I do with 'em, Captain? Pray consider, I am a Woman my self, and can't get my own Slaves, as some of my Neighbours do.	10 LOT: Originally the means by which plunder or property was divided by chance or divine agency; here, a group of slaves indiscriminately selected and sold to planters as a unit;
15	<i>1 Plan.</i> I have all Men in mine: Pray, Captain, let the Men and Women be mingled together, for Procreation-sake, and the good of the Plantation.	NOT A MAN AMONG 'EM: The Widow desires male slaves for breeding purposes. Dibdin excises the Widow's complaint that she 'can't get [her] own Slaves.'
	<i>2 Plan.</i> Ay, ay, a Man and a Woman, Captain, for the good of the Plantation.	22 READY MONEY: Cash. In fact, slaves were often traded in a barter system.
20	<i>Capt.</i> Let 'em mingle together and be damn'd, what care I? Would you have me pimp for the good of the Plantation?	
	<i>1 Plan.</i> I am a constant Customer, Captain.	
	<i>Wid.</i> I am always Ready Money to you, Captain.	
	<i>1 Plan.</i> For that matter, Mistress, my Money is as ready as yours.	
	<i>Wid.</i> Pray hear me, Captain.	
25	<i>Capt.</i> Look you, I have done my part by you; I have brought the number of Slaves you bargain'd for; if your Lots have not pleas'd you, you must draw again among your selves.	
	<i>3 Plan.</i> I am contented with my Lot.	
	<i>4 Plan.</i> I am very well satisfied.	
30	<i>3 Plan.</i> We'll have no drawing again.	
	<i>Capt.</i> Do you hear, Mistress? You may hold your tongue: For my	