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Comedies”

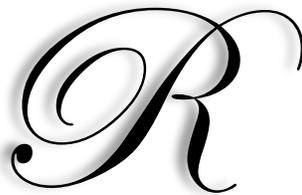
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## “As for mine”: Aphra Behn and Adaptations of Jacobean City Comedies

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In *The Revenge*, a Restoration adaptation of John Marston's *The Dutch Courtesan* (first performed in 1680 at Dorset Gardens Theatre, published anonymously, but attributed to Aphra Behn by Gerard Langbaine and Narcissus Luttrell),<sup>1</sup> there is a moment when one of the minor heroines apparently acquiesces to a suitor, simultaneously alerting us to her real feelings through a stage aside. Diana says to Sir John Empty: “Well, get my father's consent, and as for mine—the Devil take me if ever thou gets it. *Aside*”

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1. Nicholas Luttrell's copy notes it was by “Mrs Aphra Behn,” dating his purchase 6 July, 1680, while Charles Gildon's *Comparison between the Two Stages* attributes it to Thomas Betterton but was arguably dependent on Betterton's revival in the 1690s (William Van Lennep, *The London Stage* p. 287). Judith Milhous and Robert D. Hume (“Attribution”) argue that this external evidence is sufficient to name Behn as author. William Smith (who played Willmore in *The Rover*) played the rake gallant Wellman, and Elizabeth Barry, Corina.

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(4.1.123-24).<sup>2</sup> In Marston's original (1605), Crispinella speaks almost the same words: "My father's consent and as for mine—" (4.1.85). The em signifies a silent pause which her suitor Tysefew presumes as permission for a kiss, an assumption confirmed by the play's narrative closure in their marriage. By contrast, the 1680 adaptation reads that original silence of broken-off speech in absolute opposition to the "original": in a reiteration of the same words, with an additional commentary aside to the audience, she expresses rejection and resistance, not acceptance.

The over- and re-writing of this small exchange illustrates how one seventeenth-century playwright read a Jacobean female silence. By bringing silence into speech, and explicitly addressing those words to the audience, the dramatist reconfigures character, plot, gender, and stage space, completely transforming the original meanings of a courting encounter in which a silent woman is assumed to be a consenting woman. This article will argue that a close reading of its adaptation can contribute to the debate about authorship and Behn's canon,<sup>3</sup> and show that an understanding of Behn's adapting strategies not only illustrates the specificities of her engagement with earlier seventeenth-century writers, texts, and dramas but also identifies unique dramaturgical skills.<sup>4</sup>

Behn's theatrical productions, like those of her contemporaries, were often worked-up adaptations from a variety of sources.<sup>5</sup> Behn's "translations" of Ovid were described by John Dryden as "in Mr Cowley's way of imitation" (Cowley described his own translations as "libertine," by which he means non-literal, not word-for-word) (Todd 256-57). Behn's dramatic adaptations follow Cowley's model (libertine not literal), sharing an adapting, modernizing, and appropriating approach which she applies alike to

2. All quotations from Behn's work are from *The Works of Aphra Behn*, ed. by Janet Todd. Todd numbers lines per act not by scene. *The Revenge*, vol. 6, p. 197.

3. This is of particular interest alongside the current Cambridge University Press project to publish Behn's complete works, including computational analysis of her *dubia*, under the general editorship of Elaine Hobby.

4. Langbaine's *Account* defined the polar extremes of Behn's reputation in 1691, judging her (as he does all seventeenth-century playwrights including Jonson and Shakespeare) in terms of her relationship to sources. This critical perspective simultaneously acknowledges mimesis as integral to writing *and* judges it as problematic in a culture where definitions of "originality," property, and ownership are emergent. Almost all of Behn's plays and writings have complex relationships to their sources, which range from Spanish romances, French philosophy, and comedy to Jacobean city comedies and tragedies.

5. Out of 957 recorded performances in the period 1660-1700, over half (486) were of old plays in the form of revivals or adaptations (Wendy Griswold, *Renaissance Revivals* p. 102).

translations and dramatic productions. Behn's debt to Thomas Middleton, for example, is significant. Recent work on Middleton's readership and the sale of his books in the later seventeenth century has extended appreciation of his continuing influence after the Restoration.<sup>6</sup> *The City Heiress* (first performed 1682 at Dorset Gardens) is a highly effective fusion of two Middleton plays, but involving considerable additional original material, and using the sources for distinctively autonomous dramatic ends. Plot and character parallels have been debated by critics:<sup>7</sup> here I will concentrate instead on three aspects of Behn's use of *The City Heiress* to help illuminate the dramatic and performing strategies of Behn's adaptation, and then use that discussion to debate *The Revenge*. Those aspects are: firstly, staging and theatrical setting; secondly, a key scenic idea, in this case, the bedroom scene; and finally, the play's stage properties, in particular, the business with "writings." I shall argue that by isolating these three areas, we can identify a distinctive dramaturgical signature, which can help illuminate *The Revenge*.

In the prologue to *The Young King*,<sup>8</sup> Behn proffers an uneasy relationship between sexuality, political loyalty, theatricality, and imitation:

Beauty like wit can only charm when new;  
Is there no merit then in being true?  
Wit rather should an estimation hold  
With wine, which is still best for being old. (7: 85)

Here she frames her life work's contradictions: hypothesizing a coincidence between political loyalty and theatrical and literary reverence ("being true") in opposition to the market, all figured through a sexualized metaphor. Theatrical writing is a palimpsest: imitation and revival an act of political loyalty and homage which must adapt to the realities of the marketplace.<sup>9</sup> Behn often posits writing as a negotiation between tradition, imitation, adoption, and innovation, in which a sexualized text/performance fuses and condenses the known and the unknown. For example, in the prologue to *The Rover part 2*, she writes: "Poets, like statesmen, with a little

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6. See Maureen Bell, "Booksellers without an Author," and John Jowett, "For Many of Your Companies: Middleton's Early Readers."

7. For example, see Marston Stevens Balch, *Thomas Middleton... and Aphra Behn*; and Derek Hughes, *Theatre of Aphra Behn*, pp. 147-57.

8. *The Young King* was first performed in 1679, although the play was originally written much earlier, as she states in the prologue.

9. This is recognized by Alfred Harbage ("Elizabethan-Restoration Palimpsest").

change / Pass off old politics for the new and strange” (6: 231). Her friend Edward Ravenscroft’s “Prologue” to *The Careless Lovers* (first performed 1673) argued that audiences were indulgent when “he borrowed from Romance, and did translate” but less so when he wrote “all his own” (fo. A4r). Behn’s “Preface” to *The Lucky Chance* claims “to take those measures that both the ancient and modern writers have set ... If I must not, because of my sex, have this freedom, but that you will usurp all to your selves; I lay down my quill” (7: 217). Dramatic writing is mimetic homage: explicitly distinctive for a woman who self-consciously disturbs both the masculine genealogy and explicit about its own “anxiety of influence,” or “anxiety of authorship” (Gilbert and Gubar 46-74).<sup>10</sup> In suggesting that men “usurp” rights from women, Behn actively inverts the male prerogative, implying women have equal rights that belong to them from and by birth. Behn’s preface to *The Rover*<sup>11</sup> defined her adapting work as having “pieced and mended,” “altered,” and “appropriated all to myself”: the original *Thomaso* has evolved into something completely new (6: 52).<sup>12</sup>

Both *The City Heiress* and *The Revenge* mine older plays for ideas on characters, plots, and staging. *The City Heiress* fuses plots from three different Jacobean source plays (Middleton’s *A Mad World My Masters* and *A Trick to Catch the Old One* and Massinger’s *The Guardian*). Middleton’s plays were relatively popular during the post-Restoration period, particularly *The Changeling* and *The Widow*, and although his comedies appear to have been less popular, *A Trick to Catch the Old One* was revived on several occasions, and *A Mad World My Masters* played at Oxford and London in 1660-61.<sup>13</sup> Marston’s *The Dutch Courtesan* was first performed in 1605/06, with *The Revenge* its only recorded Restoration revival. Nev-

10. Harold Bloom’s theory (*The Anxiety of Influence*, passim) and its reconfiguration in Sandra Gilbert and Susan Gubar’s *Madwoman in the Attic* (pp. 46-74) might be usefully applied to Behn’s work.

11. *The Rover*’s preface was published after its first performance in 1677 to counter accusations of “stealing” it from Thomas Killigrew’s *Thomaso*.

12. Behn delineates the economic, gendered, and aesthetic intersections consequent upon success in her *Postscript* to *The Rover* in 1677: “had this succeeded ill, I should have not had need of imploring that justice from the critics, who are naturally so kind to any that pretend to usurp their dominion, especially of our sex, they would doubtless have given me the whole honour on’t” (*Works*, vol. 6., p. 52). Laura Rosenthal argues women writers “understood that they could not always count on owning literary property, because they did not own themselves” (*Playwrights and Plagiarists*, p. 4).

13. See Van Lennep, *London Stage*, p. 30, p. 36, p. 152, and Griswold, *Renaissance Revivals*, chapter 4. On the revival of *A Trick to Catch the Old One* in the 1660s, see Downes, *Roscius Anglicanus*, p. 26.

ertheless, Marston's complete *Tragedies and Comedies* were published in 1633, suggesting readership of his work remained active during the seventeenth century.<sup>14</sup> Behn's reading of earlier seventeenth-century plays was undoubtedly broad: adapting, appropriating, and quoting from plays by authors then deemed minor, such as Richard Brome, Robert Davenport, John Day, Marston, and Middleton. Unlike Dryden or Ravenscroft, both of whom worked with her, Behn does not adapt plays by Shakespeare or Jonson, although her plays bear intertextual traces. In the aftermath of the highly charged and politically sensitive period of the Popish and Rye House Plots (1678-83), fewer new plays were performed and more plays were cut or censored than in previous years (Owen 126-39).<sup>15</sup> Behn's own output fell off, although the plays we know she did write, *The Roundheads* (performed 1681 based on John Tatum's *The Rump*) and *The City Heiress* (1682) were both adaptations. If *The Revenge* was authored by Behn, its provenance as an adaptation of city comedy is consistent with Behn's career at this time.

*The City Heiress* mines the two Middleton plays for ideas and subplots: the robbery trick from *A Mad World My Masters*; Wilding's characterization from the trickster nephews from both plays; and the plots to marry off an ex-mistress to an uncle and steal "writings" from *A Trick to Catch the Old One*. Behn's imaginative engagement with Middleton's text's setting and action, however, extends to more than plot borrowings. Let us consider first the issues of staging and setting.

Middleton does not always use explicit stage directions for setting in *A Mad World My Masters*, but dialogue clearly locates each scene's setting in a way it does not, for example, in *A Trick*. Table 1 illustrates how Middleton's original play envisages settings, and the specificities of setting in *A Mad World My Masters* by contrast to those in *A Trick*.

Middleton develops a dramatic flair in using setting and location to deepen and strengthen narrative effects and characterization. Domestic settings and contrasting scenic juxtapositions between settings denote and connote contrasting social and political values and gender differences, and spatial representations of interior rooms, such as Sir Bounteous' closet and the Courtesan's bedchamber, are used as spaces for both revelation and sex. Middleton's *A Mad World* is one of the earliest English city comedies self-consciously using alternate domestic settings to suggest differences between classes and genders (for example, Sir Bounteous

14. Langbaine refers to this edition and the quarto of 1605 (*Dramatick Poets*, 370-75). See also Blago Blagoev, "Two Manuscript Comments."

15. Susan J. Owen, "Restoration Drama and Politics," pp. 126-39.

does not appear on the streets), and specifically to use bedroom and closet scenes repeatedly to figure forth intimacies and revelations about identity, desire, and sex. Middleton achieves this by contrasting scenic juxtapositions, moving between the country house and the London street and the courtesan's house, to visualize parallels between male and female trickster, between gentry-gull and citizen-gull, and between the courtesan's bed and Sir Bounteous'.

Behn's play utilizes explicit stage directions to establish its setting, and with the moveable scenery of the Restoration stage, and based on research on how the scenic shutters provided opportunities and space for topical and generic locations, we can discuss how the named settings in Behn's play might have functioned on stage. Current scholarly consensus on the number of scenic shutters at both Dorset Gardens and Drury Lane theatres is that there were a minimum of two sets of dou-

**TABLE 1: A COMPARISON OF SCENE LOCATIONS IN *A MAD WORLD* AND *A TRICK*.**

<i>A Mad World My Masters</i>	<i>A Trick to Catch the Old One</i> (settings generally less specific— except as indicated)
1.1 Street	1.1 ?Street
1.2 Harebrain's house	1.2 ?Street/tavern
2.1 Sir Bounteous' country house	1.3 ?Street
2.2 Street	1.4 ?Tavern
2.3 Street	2.1 Lucre's house
2.4 Sir Bounteous' country house	2.2 ?Street
2.5 Courtesan's house	3.1 ?Street
3.1 Harebrain's house	3.2 Hoard's house
3.2 Courtesan's bedchamber	3.3 Tavern
3.2 Sir Bounteous' bedchamber	3.4 Dampit's house
4.1 Sir Penitent Brother's bedchamber	4.1 Cole harbour
4.2 Sir Bounteous' country house	4.1 ?Street
4.2 Sir Bounteous' closet	4.2 ?Street
4.3 Harebrain's house	4.4 Hoard's house
4.4 Street	4.5 Dampit's bedroom
5.1 Sir Bounteous' house	5.1 ?Street/house
5.2 Sir Bounteous' great hall	5.2 Tavern

ble grooves.<sup>16</sup> These could therefore hold two shutters each with enough space between them to offer action in the scene (as described in many stage directions),<sup>17</sup> as well as a final back wall option which could represent a fifth locale through the use of a backdrop.<sup>18</sup> Figure 1 shows the illustrated disposition of scenery and stage in act 4.4 of Elkanah Settle's *Empress of Morocco* (1673, and published with the play's text), with the perspective discovery of prisoners in agony and death, the edges of proscenium doors visible, and grooves for shutters on the stage visible behind the proscenium arch. Shutters would represent generic places (such as different rooms in the same house, or the interior of any house) and be accepted by an audience as shift of locale by clearing the stage between scenes. *The City Heiress* would thus require three shutters and one scenic backdrop positioned at the back wall (5.3 is a discovery requiring space behind the second shutter to set the stage properties of a bedchamber): a generic street (1.1), a formal room (1.2), and two chambers (2.1 and back wall 3.0), where these numbers represent the groove and shutter numbers.<sup>19</sup> I have set out the locales and possible stage shutters as Behn might have produced the play in the original Dorset Gardens Theatre in Table 2, with the presumed shutter numbers. The play requires two successive discoveries, and to allow the scenes to be thus uncovered, a fourth locale must be represented at the back wall. Whilst the first scene need not be the scenic shutter in the first groove,<sup>20</sup> such an arrangement works logically here.

16. Although Tim Keenan argues there were three or four grooves at Lincoln's Inn Fields Theatre (*Restoration Staging*, pp. 87-89), his research has not yet extended to the post-1673 theatres, including Dorset Gardens, where both of these plays were performed. These plays are performable with a double set of shutters with two grooves, which is the model advocated by Edward Langhans, *Prompt Books*, xvii, and Judith Milhous and Robert D. Hume, *Producible Interpretations*, pp. 52-58. As Peter Holland, *Ornament of Action*, pp. 35-36, points out, setting up the back-stage theatre shutters prior to the performance, rather than changing huge shutters mid-performance, is most likely.

17. See Dawn Lewcock, "Computer Analysis of Restoration Staging, II: 1671-1682," pp. 105-09; and Keenan, *Restoration Staging*, pp. 66-68.

18. See Langhans, *Restoration Prompt Books*, xvii-iii and Keenan, *Restoration Staging*, p. 87.

19. This numbering system is used by Milhous and Hume, *Producible Interpretation*, pp. 52-58.

20. Langhans, *Restoration Prompt Books*, xvii-iii; and Milhous and Hume, *Producible*, p. 105. Lewcock (p. 106-07) does not catalogue this play as one with a double discovery: nevertheless, it is clearly structurally part of the play's design and stage directions.

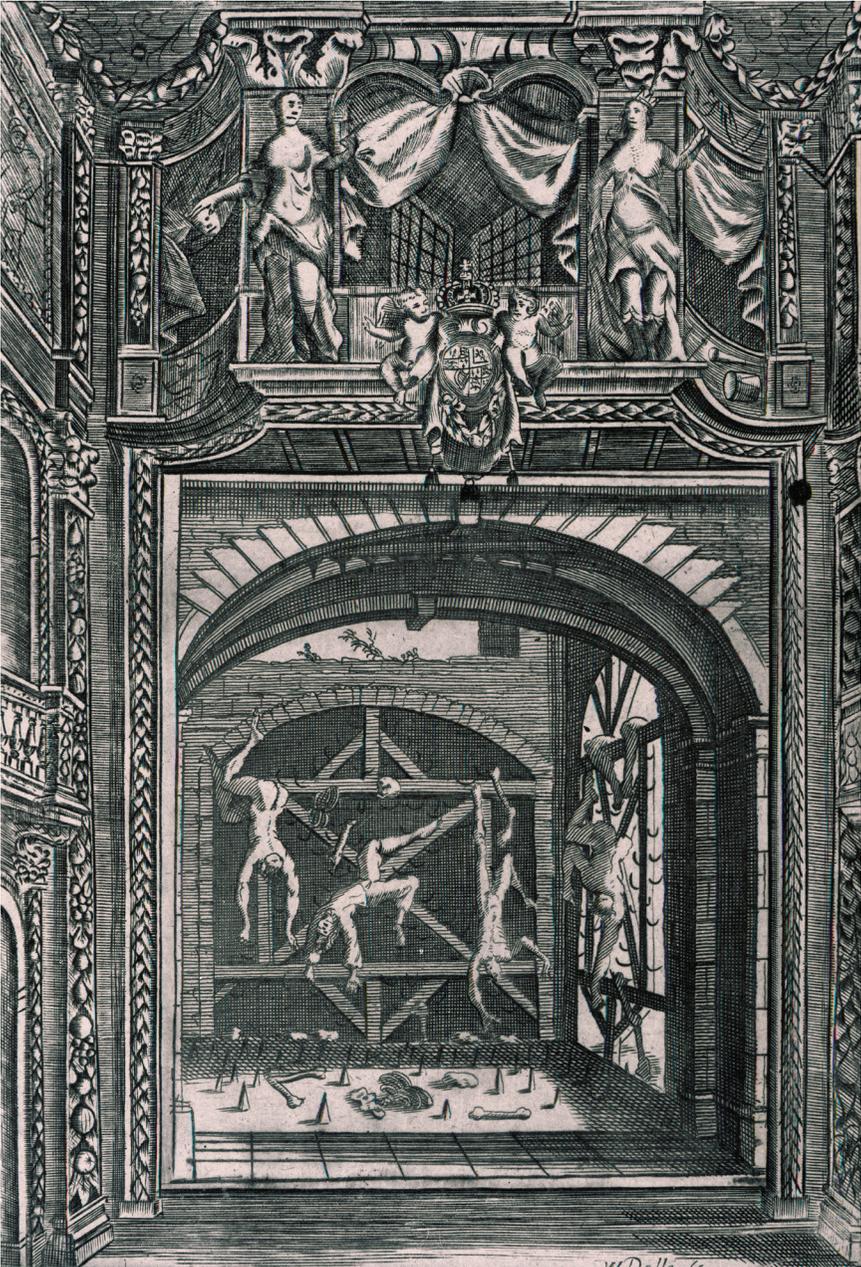


Figure 1: Dorset Gardens theatre, engraving by W. Dolle, setting for Elkanah Settle, *The Empress of Morocco* (London: W. Cademan, 1673, p. 71). © British Library Board. General Reference Collection 644.i.8.

TABLE 2: SCENE LOCATIONS IN *THE CITY HEIRESS*.

Setting according to initial stage directions	Sds to help identify nature of shutter change	Proposed generic scenic shutter	Shutter positions and numbers (back from forestage)
1.1 Street		Street	1.1 (1st shutter)
2.1 Room		Room	1.2 (2nd shutter)
2.2 Street		Street	1.1 (1st shutter)
2.3 Chamber	“scene changes to a chamber”	Chamber	2.1 (3rd shutter)
3.1 Room		Room	1.2 (2nd shutter)
4.1 Dressing-room	“Lady Galliard is discover’d in an undress” Ends on “Exeunt into the bedchamber”	Chamber	2.1 (3rd shutter)
4.2 Unspecified but another room and explicitly changed from previous scene	“Scene changes”	Room	1.2 (2nd shutter)
5.1 Sir Timothy’s house		Room	1.2 (2nd shutter)
5.2 Wilding’s chamber	“scene changes to Wilding’s chamber. He is discover’d sitting in a chair bound...”	Chamber	2.1 (3rd shutter)
5.3 Diana’s chamber	“scene changes to Diana’s Chamber. She is discover’d dressing”	2nd chamber / scenic backdrop	3.0 back wall exposed (scenic back cloth)
5.4 Street		Street	1.1
5.5 Chamber		Chamber	2.1

Behn uses scenic juxtapositioning between acts 4 and 5, and this is echoed in the shutter alternation, which draws attention to the visual and thematic links between Wilding and Lady Galliard (both “discovered” using the same shutter as scenic backdrop). Both narrative and dramaturgy thus foreground the parallels between Wilding’s theft of his uncle’s jewels and “writings” from his chamber, and his sexual encounter with the widow Lady Galliard in her chamber (particularly between 4.1 and 4.2 and then 5.1 and 5.2).

Clearly, the theatrical provenance of scenic paralleling, bedrooms, and stolen jewels and stolen writings as proxies for women lies with

Middleton's original, as much as do the more exact plot and character parallels. Behn's scenic changes illuminate the play's elegant fusion of the intellectual and aesthetic design, helping us to see how bedroom scenes are intrinsic to the play. The organization of shutters posits theatrical space as a succession of revelations leading ever inwards to bedchambers: Lady Galliard's and then Diana's chambers in 4.1 and 5.3, are the two final physical stage spaces shown, with bedrooms never seen, but glimpsed through the exits. The bedroom is emblematically connoted both through the two explicit sexual encounters (between Lady Galliard and Wilding, and the lady and Merriwell), but also by the titillating movement between formal and informal locales represented by, and orchestrated through, the scenic shutter arrangements. Theatre spaces and successive use of scenic shutters gradually reveal both Lady Galliard and Diana's characters (and bodies) as central to the play's meanings (particularly since they are both Wilding's mistresses), and the physical back-point of the play's staging. While 2.1 is the same shutter as both Lady Galliard's dressing chamber and Wilding's own chamber, Diana's dressing chamber must be one space further back (hence the use of the back-wall scenic backdrop). The particular secret of Diana as Wilding's mistress from the lower orders has an extra frisson and extra revelation by her placement at the back of the stage: the final revelation. These spaces point us beyond (un)dressing chambers to the bedroom as space and place of private acts, but just hidden, just ob-scene.<sup>21</sup> Behn's coincidental fusion of shutter settings and narrative was arguably inspired by Middleton's similarly symbolic scenic settings.

The second area in which we can usefully analyze Behn's debt to Middleton, is the play's focalization on a particular scenic space: the bedroom. Middleton was the first playwright to develop significantly female bedroom scenes, and one of the most memorable is the courtesan's bedroom scene in *A Mad World My Masters*, where bedchamber and bed are used as proxy signifiers of the female body and the act of sex, a unique scene in the older drama (Aughterson 2014, 333-40). Behn's reading of Middleton's central bed scene, and the other bedchamber and closet scenes in *A Mad World*, arguably haunted her theatrical imagination, and the scene was re-written and re-imagined in the many bedroom discovery scenes in Behn's plays. For example, the culminating scenes of *The Lucky Chance* which focus on Lady Fulbank's bedroom,

21. On the use of this term to denote off-stage action, see Celia Daileader, *Eroticism on the Renaissance Stage*, pp. 107-31. For a lucid discussion of Behn's use of theatrical space as gendered see Derek Hughes, *The Theatre of Aphra Behn*, pp. 13, 36, 55.

and the final scenes' implied "revelation" of woman as desired object of competing and gaming men beyond the final shutter, is very close to the arrangements of scenes and ideas in *The City Heiress*. Middleton's scenic centerpiece (at a midpoint of the play) is a revelation of a female space and erotic activity, metonymically through the bed, the undressed woman, and her status as courtesan, and literally via her noises to cover the off-stage sexual encounter engineered for her friends. In Middleton's play, the bed scene is fully controlled by the courtesan. In both *The Lucky Chance* and *The City Heiress*, although the bedroom space is rendered female, it is visibly, narrationally, and dramatically compromised. Lady Galliard's sequential seduction first by a man whom she desires, and then by one she does not who uses force against her, compromises her ownership of that space. Behn uses the supposedly "hidden" bedroom, the dressing room, and Diana's chamber more suggestively and ambiguously than Middleton's carnivalesque space. With a single shutter doubling as both Lady Galliard's and Wilding's chambers, and a final "discovery" of Diana undressing farthest from the audience, how are bedrooms and private chambers conceived? They are repetitively charged as places of erotic power, and figured as female in two out of the three scenes. The contrast between the gendered erotics in those three scenes is telling. Wilding is discovered bound in his chamber: but the audience knows he is playing a role. Lady Galliard's and Diana's discoveries are more nuanced: both women are simultaneously vulnerable to masculine desire and force within three symbolic arenas: the theatrical fiction, the staging, and the theatrical experience of performing in a theatre in which men watch women actors undress. Scenic space thus literally exposes the social and political economy in which women reside.

Lady Galliard's staged sexual experiences were notorious in Behn's own time. Robert Gould famously wrote:

The City Heiress, by chaste Sappho Writ:  
 Where the Lewd Widow comes, with brazen Face,  
 Just reeking from a Stallion's rank Embrace  
 T'acquaint the Audience with her Filthy Case.  
 Where can you find a Scene for juster Praise,  
 In Shakespear, Johnson, or in Fletcher's Plays?  
 ("The Play-House, a Satyr," *Poems*, 1689, 173)

Gould's trope ("case" as genitalia, rhetorical topos, and situation) neatly encapsulates the intersection of sex, space, and voice in the figure and bedroom of the widow Galliard: and simultaneously its representational

“difference” from the masculine theatrical heritage of Shakespeare, Jonson, and Fletcher. Nevertheless, by conniving in the erasure of Middleton as inspirational source, Gould paradoxically accepts Behn’s authorization as knowing adaptor.

Our third point is to look at Behn’s suggestive exchanges of stage properties from Middleton’s *A Trick to Catch the Old One* to imaginative effect in *The City Heiress* as a way of identifying a dramaturgical adaptive signature. Middleton’s gallant Witgood’s double trick on his uncle is to use “writings” to convince him that his courtesan is in fact a rich widow and to receive in return other “writings” on his own debts: visible stage properties substitute woman and debt, and doubly validate masculine autonomy, economically and sexually. In *The City Heiress*, Behn has used this synecdochic substitution in the parallel structuring of acts 4 and 5, as Wilding alternately enacts his plans to steal his uncle’s jewels and “writings,” and enters and “steals,” as well, the widow Galliard. Wealth, “writings,” and widows are all stolen. However, in Behn’s play, although the “writings” (once made public) secure his future wealth as heir to Sir Anthony, Lady Galliard is less easily possessed or legitimized. Although compromised both by her own desires (for Wilding) and the drunken force of Merriwell, the widow has a choice about both her favors and her husband. While stage direction and actions clearly locate her desire in Wilding (“*sighing and looking on Wilding, giving Sir Charles her hand*” 5.5., my emphasis), she chooses Sir Charles for status and revenge (Behn 7: 75). A widow is potentially sexually autonomous: previous marriage legitimizes sexual desire and a dead husband authorizes autonomy. Behn allows her to disrupt the neat parallels that both source and scenic (and narrative) organization were implying. Nevertheless, Lady Galliard’s autonomy is still dramatically and scenically figured as limited by social conventions. Whilst Behn tropes writings and widows as visual dramatic equivalencies, the writings revert to the male gentry. The widow is both incorporated into that legitimacy through a new marriage and remains standing outside “looking on”: her desires have to be over-written, an insight not available in the original Middleton version. The visual, figurative, and literal messages for widows in the audience are constraining. Of course, the story itself of widows, appropriated writings, and legitimacy are publicly widow Behn’s property.

Can this account of *The City Heiress* help critics think about the provenance and authorship of *The Revenge*? The play remains close to the source text, and adapting strategies can be read off in comparison to the original’s stage directions, setting, scenic and dramatic structure, adoption or addition of stage properties, and content. Let us look in detail at the three aspects of the way Behn adapted Middleton in *The City Heiress*: staging

and setting; a key scenic idea; and stage properties,<sup>22</sup> and then briefly discuss two scenes in detail to discuss the overall adaptational direction *The Revenge* takes.

The original settings and scenic structure is marginally but significantly modified: the overall structure of both plays matches almost exactly until the final scenes. Both plays have sixteen scenes.

**TABLE 3: A COMPARISON OF SETTINGS AND SCENES FROM *THE DUTCH COURTESAN* AND *THE REVENGE*.**

<i>The Dutch Courtesan</i> (setting)	Type of scene setting in Marston	<i>The Revenge: or a Match in Newgate</i> (setting specified)	Sds to help identify nature of shutter change	Shutter positions and numbers in <i>The Revenge</i> (back from forestage)
1.1 Street	Street	1.1 Street		Street (1.1)
1.2 Mary Faugh's house	Interior [1]	1.2 House	"scene draws to a house"	Room (1.2)
2.1 Street (under Beatrice's window)	Street	2.1 A Street	"as under Marinda's window"	Street (1.1)
2.2 Franceschina's/Mary Faugh's	Interior [1]	2.2 Corina's house	"scene changes to Corina's house"	Room (1.2)
2.3 Mulligrub's house	Interior [2]	2.3 Dashit's house	"scene changes to Dashit's house"	Room (2.1)
3.1 Beatrice's house	Interior [3]	3.1 unspecified—led by Marinda so likely to be house interior		Room (2.2)
3.2 Street outside goldsmith's	Street	3.2 Street and shop door	"scene changes to the street, a shop-door"	Street (1.1)
3.3 Mulligrub's house	Interior [2]	3.3 Dashit's house	"scene changes to Mr Dashit's house"	Room (2.1)
4.1 Sir Lionel's (Beatrice's) house	Interior [3]	4.1 unspecified—Sir Lyonell enters—likely to be his house		Room (2.2)

22. Derek Hughes' discussion of *The Revenge* (*Theatre*, pp. 116-22) focuses on characterisation shifts and Todd briefly notes that Behn's reading of *The Dutch Courtesan* can be traced through into *The Feigned Courtesans* and *The Rover* (*Life*, 438 n. 30).

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4.2 ?Freeville's lodgings	Interior [4]	(happens at end of 4.1 in street)		
4.3 Mary Faugh's/ Franceschina's	Interior [1]	4.2 Corina's house	"changes to Corina's house"	Room (1.2)
4.4 Beatrice's house	Interior [3]	4.3 Sir Lyonell's house	"changes to Sir Lyonell's house"	Room (2.2)
4.5 Street	Street	4.4 The Street		Street (1.1)
5.1 Franceschina's room	Interior [1]	5.1 Corina's house	"table and lights"	Room (1.2)
5.2 Beatrice's house	Interior [3]	5.2 Sir Lyonell's house	"SCENE Sir Lyonell's House"	Room (2.2)
5.3 Street	Street	5.3 Great gate	"SCENE changes to the Front of New-gate at the Gate two or three Prisoners, one a begging, a Box hangs out"	Final back wall with scenic back-cloth
		5.4 Newgate prison interior	"the inside of the prison"	Final back wall with scenic back-cloth now as interior

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There are two structural changes to the original. The first is the elimination of Marston's 4.2 (the separate meeting of Freeville and Malheureux), which intensifies both the contrasts and parallels between 4.1 and 4.2: between the "legitimate" love of approved marriage between social equals and the "illegitimate" love the courtesan bears the gallant, both conjoined through Wellman. The Restoration play's structure thus more visibly parallels courtesan and virgin, both "victims" of Wellman's tricks, thus focusing attention on the actions of gallant masculinity. The second change is the shift in the last two scenes from a street denouement, to the scene at Newgate prison.

The structural edit coalesces the original's potential for spatial insights and accelerating juxtapositions. The consequent narrative intensification, in the alternating setting of scenes between 4.1 and 5.2 is broken only by the nighttime activities of Trickwell in 4.4. Based on the stage directions, the play's performance would have needed four shutters in the two sets of grooves, and (arguably) the back wall of the stage revealed as Newgate (Milhous and Hume 58).

1. The street (with shop and windows) (1.1)
2. Corina's/Mrs Dunwell's house (1.2)
3. Mr Dashit's house (2.1)
4. Marinda's/Sir Lyonell's house (2.2)
5. Newgate gate/ doubling as Newgate interior (back wall/scenic back-cloth)<sup>23</sup>

The use of alternating shutters between scenes 4.2 and 5.2 (1.2/2.2/1.1/1.2/2.2), pivoted between the action of Dashit's conning of Trickwell and his incarceration in the stocks on the street (4.4), demonstrates visually the contrasts and connections between Corina and Marinda, intensifying, extending, and giving visual and physical reality to Marston's original. Staging demonstrates the author's grasp both of the original's visual potential, and its transformation into a wholly new narrative and political representational denotative realm.

*The Revenge's* narrative trajectory towards denouement is linked directly to the use of the spaces of the stage itself. The story's finale, in which narrative and character are finally revealed, occurs when the whole scenic stage opens up. The shutter ordering necessitated by stage directions, illustrates how the narrative and representational trajectory diverges from Marston's. The play ends on the final shutter representing Newgate, exterior and interior. Rather than returning to one of the grooved shutters representing a room or street (the conventional closure for comedies), the play ends with the audience literally led through the domestic settings and the streets to Newgate. This coincidence of narrative and spatial journeying has been recognized as typical of Behn's work: she has been both castigated and praised in equal measure for her "discovery" scenes.<sup>24</sup> The structural and dramaturgical re-organization of Marston's narrative for performance on the Restoration stage is certainly conformable with Behn as adaptor/author.

23. Keenan (*Restoration Staging* p. 87) shows that there was some limited changing of scenic backcloths in theatres prior to 1673; equally, the wings could have been swung round to represent an interior with the same backcloth representing the inner view of the "grate," which can remain the same as the outer view: location is signaled by action, not just the shutter or backdrop. The begging prisoners in 5.3 would therefore have been begging from a side wing painted as a grate (see the illustrated engravings by Walter Dolle for *The Empress of Morocco*, Keenan, 13), and Holland, *Ornament*, pp. 35-36.

24. See Lewcock (*Aphra Behn on the Restoration Stage*, pp. 48-51, pp. 197-204) and Jane Spencer (*The Rover and Other Plays*, xii) for positive comments, and Holland (*Ornament*, pp. 41-42) for negative ones, and Richard Southern's *Changeable Scenery* (pp. 146-53) for discussion of a possible staging of *Sir Patient Fancy*, including its discovery scenes.

The three major stage properties in *The Revenge* (the ring, the dagger, and the gun) occur in one key scene (2.2), supplementing the ring of Marston's original, and enabling the author to empower and characterize the heroine as autonomous subject. In Marston's original, Beatrice's ring (worn on Freeville's finger) symbolizes marital legitimacy and the submission of women's bodies to male gallantry. *The Revenge* disrupts this singular symbolic economy by explicitly delivering stage properties linked to both different character types and different genres: the dagger and pistol. The dagger was a staple stage property in tragic drama throughout the sixteenth and seventeenth century: most resonantly, Juliet's taking of Romeo's dagger to kill herself, or Lady Macbeth's taking of the daggers from her husband in order to kill the grooms. Women take men's (phallic) daggers in moments of emotional stress, or to assume tasks at which men have failed. Unlike the sword, which was worn habitually as a sign of gentlemanly status (Styan 64–65), and both the badge and cause of much competitive wrangling for masculine status (satirized so well by Behn in act 5 of *The Rover*), the dagger was a weapon which carried more sinister and covert connotations. The dagger implied closer or more defensive combat than the sword; it could be hidden more easily on the person, and it could be turned against oneself. Daggers in drama were employed either for invidious acts, or they were the means for a tragic accident: swords for apparently more noble ones and public battles (Low 186). Behn's own early tragi-comedies used daggers to signal extreme emotional violence. The Amazonian heroine Cleomene in *The Young King* (written in the 1660s, not performed until 1679) uses a dagger to threaten others and for her own suicide; *The Forc'd Marriage* (1670) and *The Amorous Prince* (1671) use daggers to signal male violence, even when they pass daggers to women; and in *The Dutch Lover* (1673) women prepare to use daggers to kill faithless men. Behn's comedies use daggers more sparingly, but perhaps more suggestively. In *The False Count* (1682), Guzman, Carlos' servant, disparagingly describes Don Carlos' plan to climb three stories to possess his lover: "with a dagger in one hand and a pistol in t'other, like a rope-dancer" (3.1.18-9).<sup>25</sup> Belmour's dagger in act 5 of *The Lucky Chance* (first performed 1686) marks his serious intent to retrieve Letitia from her marriage to the old Sir Feeble Fainwould. Belmour cannot compete as an equal for her hand either through marriage or with swords because his status has been erased through his banishment to Holland for killing a man. Behn uses the dagger in comedy then to signal either an outsider's violence or to parody masculine pomposity. In *The Revenge* the dagger reinforces Corina's shift to tragic heroine at the same

25. *Works*, vol. 6, p. 325.

time as marking her as doubly outside the masculine symbolic order in her threat of violence.

The pistol was an unusual stage property until after the civil war: James Shirley used pistols for contemporary military verisimilitude his *The Politician* (1655) and *Honorina and Mammon* (1659). In Margaret Cavendish's closet-comedy *Matrimonial Trouble* (1662), Lady Hypochondria disarms a man and shoots him with the pistol (4.3). Roger Boyle, earl of Orrery's, *Guzman* (1669) and Thomas Duffett's *The Spanish Rogue* (1673) use the mishandling of pistols to parody non-aristocratic characters, and Behn herself shows a fascination with pistols as stage properties throughout her career. The prince is threatened by ruffians with pistols in *The Amorous Prince* (V.3); Angellica Bianca assaults Willmore with a pistol in *The Rover*; Galliard advances into the farcical night intrigues pistol in hand in *The Feigned Courtesans*; a jealous husband uses pistols to keep his wife in order in *The False Count*; pistols validate the civil war setting in *The Roundheads*; they symbolize Dr. Boliard's parodic self-importance in *The Emperor of the Moon*; and Ranter blusters, "If you kill my Dareing, I'll pistol you" (1.3.129) in *The Widow Ranter*. Behn genders pistols as stage properties: in the hands of men, the pistol is parodic, but in the hands of women a potential marker of tragic status, acting as visual and dramatic prompts simultaneously to signal both female power and its fragility. Both daggers and guns were weapons which could be used more easily by women, unlike the heavy swords and pikes of the period. Corina's conversion into an active revenger character through the addition of the pistol (not used in this way by any other dramatist until Shadwell's *The Squire of Alsatia* in 1688) echoes Angellica Bianca's jealousy-fueled pistol rampage. The adaptation of the stage properties of the original, so that they are both supplemented and gendered, parallels the adaptation of the "writings" in *The City Heiress*, arguably suggestive of Behn's dramaturgical imagination and authorship.

By giving the gun and dagger to a courtesan, an audience's sense of the "natural" order of class, gender, and genre is destabilized: the play self-consciously shifts here toward validation of the courtesan through the stage properties, albeit validation as a villain. Stage directions, the use of stage properties, and stage management of an "original" deliver a critique of the original's cultural and moral assumptions, just as the conversion of Crispinella's silence into dialogue with the audience transforms Marston (arguably) into Behn. Silences and gaps in Marston's original are verbalized and visualized by the adaptation, and the changes display an authorial adapting voice.

The third area in which we can make a comparison between Marston's original and Behn's adaptation is in the focus on a particular scenic idea and

space. The play's ending provides a significant transformation of the original closure: the festive focus on a quadruple marriage doubles the number of original marriages: Wellman to Marinda; Friendly to Diana; Corina to Sir John; and Trickwell's enforced marriage to Mrs. Dunwell complete and confirm the transformation from potential tragedy to comedy. By incorporating the revenger figure into the social inclusivity of gentry marriages (Wellman even pretends Corina is his sister), the author simultaneously erases and validates the courtesan's disruptive sexuality and emotions. Trickwell's final humiliating marriage volubly draws attention to marriage as imprisonment,<sup>26</sup> juxtaposed with the most visible change to the original: the content and setting of the final two scenes in Newgate.

When Newgate was invoked in early seventeenth-century drama, its setting and narrative function remained generalized rather than place-specific (Ahnert 36). *The Revenge's* setting is both narrationally and visually specific, an end-point which the ordering of the scenic shutters leads inevitably into and towards. In 1680, the re-built post-fire Newgate prison was a mere four years old, but already regaining its old reputation as an unhealthy, smelly, over-crowded place of incarceration (Grover 95-96). It is likely that the shutter would have been adapted from another prison scene (for example from Behn's *Abdelazaar*, or Settle's *The Empress of Morocco*), although the stage direction ("Great gate. Changes to the front of Newgate" 5.3.0) suggests the audience would have recognized some visual and symbolic representations on the scenic back-cloth matching the scene to the London they knew. The gate provides a stark visual to complement the pathos of the begging prisoners through the bars (likely to be from one of the wings). Yet the newly introduced characters (Shamock, his wife, and the other prisoners) are appended rather than integrated into the plot. The horrors of an early modern prison sit uneasily with the sentimental forgiveness and marriage of the main revenge plot. Yet the author chose to end the play here with Corina, who is nearly damned, but then saved by a gentry marriage, a dramatic pre-figuring of later Newgate narratives of simultaneous sentimental reform and social critique.<sup>27</sup> The Newgate backdrop acts as a disjunctive visual and narrational reminder alongside the sentimental closure that prison is a real finale both for the poor begging through the grates, and for the woman who has to resort to prostitution.

26. This is also the case with *Measure for Measure* (whose prison-scene and character of Barnardine are surely pre-texts for this scene and the character of Shamock), where the "punishment" of the rogue/pimp Lucio is through marriage to Mrs. Overdone.

27. John Bender *Imagining the Penitentiary* (pp. 11-60) does not include Behn's play in his discussion.

Marriage and prison are visually and dramatically juxtaposed: an association made explicit in offering marriage to Trickwell as an alternative to prison. The addition of this scene as closure to the original foregrounds the irresolvable gendered inequities of marital and sexual politics, re-emphasizing, exploring, and extending the original's tragi-comic generic markers through the combination of staging and narration.

Until the outcome of the computational analysis of Behn's canon, and *dubia*, as part of the forthcoming Cambridge University Press *Complete Works of Aphra Behn* (2020 onwards), it is certainly arguable that the adapting techniques of *The Revenge* echo features which can be said to be signature-Behn. In the last section of this article, working on the assumption of Behn's authorship, I shall discuss additional aspects of the staging and text which could define her signature adapting style.

Stage directions illuminate characterization and develop stage choreography. Reading the stage directions of an adaptation critically against the original is equivalent to reading an account of its adaptation and performance.<sup>28</sup> Marston's stage directions are more extensive than many of his contemporaries, particularly those relating to Cockledemoy's farcical gulling; and *The Revenge's* stage directions for the subplot echo or explain the original. However, stage directions for the male gallant and the courtesan offer new interpretative directions. There are two scenes which can illustrate this: 1.2 and 2.2.

The first of those scenes introduces the audience to the underworld of the courtesan and bawd's worlds. Additional stage directions ("Mrs Dunwell and Trickwell drunk," "snatches the silver salt," "exit Trickwell with the plate," *additions underlined*, pp.170-71) explicitly choreograph the physical violence and hierarchy in the Dunwell and Trickwell relationship, which is only verbal in Marston's original. Similarly, physical violence is choreographed: "Enter Mrs Dunwell and Corina, kicking" (1.2.182, p.171): a directorial pointer to garner sympathy for Corina not explicit in Marston. Stage directions explicitly remove Corina's song off-stage, enhancing her aura of tantalizing and out-of-reach eroticism, emphasizing her status as a sophisticated, artistic courtesan, and the actor's body and voice as an explicit part of the erotic temptation on her listeners and viewers. Corina has extra asides (308, 315), effective actorial stage directions, which articulate her despair ("instruct my heart to break"). The adaptor explicitly directs actor's voice and body as tragic victim, engendering emotional connections between character and audience.

28. Lewcock debates some of Behn's stage directions very generally but does not suggest they be read as adaptations of sources or originals (*Aphra Behn* pp. 70-76).

Additional stage directions in 2.2 also illustrate authorial interpretation: affective directives are given to Mrs Dunwell (“[weeps]” [199, p.179]; Corina “draws a dagger and takes hold of [Dunwell]” [209, p.180] and “puts the dagger and pistol in her two pockets” [222, p.180]). In directing these actions, the adaptor validates Corina as heroically equal to masculine revenger characters. This scene is pivotal in both plays, turning on the courtesan’s realization of the gallant’s planned marriage, and her request to his best friend to murder him in exchange for her body. In Marston, the implied tragedy is lessened by the courtesan’s comic-foreign delivery: by contrast, the 1680 play characterizes and directs Corina as a tragic heroine. This role was played by a young Elizabeth Barry in the kind of tragic role that was to become her forte (although she played comic heroines for Behn). New authorial stage directions help articulate this: for example, Corina is given asides both explicitly and implicitly (ll.235, 249, 255-56, 269, 312, pp. 180-82), helping create a character engaging directly with the audience. Active stage directions are added to frame Corina’s pursuit of Wellman: “Sighing,” “She catches him,” “[Wellman] breaks from her” (282-83, p. 181), pointing to the scene’s emotional center through visual and gestural theatre. Additional stage business is recorded with the two stage properties: “Takes a pistol out of her pocket, fires it at his breast; it onely [sic] flashes in the pan; Friendly runs to her, she throws it away” (299, p. 182), and once disarmed “offers to stab herself; Friendly runs to her, prevents her, and she seems fainted a little while in his arms” (303, p. 182).

“Mending” of internal scenic structure also illustrates how the adaptor worked the original material. Both Marston and Behn’s act 2.2s fall naturally into four sections: the conversation between bawd and courtesan; the arrival of the gallants and their engagement with courtesan; the encounter between Malheureux/Friendly and the courtesan; and Malheureux/Friendly’s final comments on the situation. Table 4 can illustrate this.

The 1680 play gives greater stage time to two of these encounters: those between Corina and Mrs Dunwell, and between Corina and Wellman, whilst the Corina and Friendly conspiracy is reduced to one third of the total (where in Marston’s play it is half). Marston’s Franceschina/Malheureux dialogue is fast paced, with more exchanges (54 exchanges in 662 words): the 1680 adaptation is slower but wordier (29 exchanges in 754 words). The heart of the authorial direction and adaptation of this scene is thus Corina and Wellman’s encounter. A closer look at the distribution of dialogue and words between characters (excluding the final speech on stage alone by Malheureux/Friendly) illustrates an authorial hand more clearly (see Table 5).

TABLE 4: A STRUCTURAL COMPARISON BETWEEN 2.2 OF *THE DUTCH COURTESAN* AND *THE REVENGE*.

<i>The Dutch Courtesan</i> 2.2	Word count (line refs)	Number of exchanges	<i>The Revenge</i> 2.2	Word count (line refs)	Number of exchanges
Franceschina/Mary Faugh	451 (1-47)	8	Corina/Mrs Dunwell	563 (1-55) + 53 added business with boy	11
Freeville/Franceschina (Malheureux/Mary Faugh)	382 (48-101)	28	Wellman, Friendly, Corina	823 (56-143)	37
Franceschina/ Malheureux	662 (102-200)	54	Corina/ Friendly	754 (144-213)	29
Malheureux	223 (200-27)	1	Friendly	88 (214-23)	1

TABLE 5: A COMPARISON BETWEEN FRANCESCHINA AND CORINA'S SPEAKING (2.2 *THE DUTCH COURTESAN* AND *THE REVENGE*).

Parts of scene	Character	Total words per character	Longest		Number of single-lines	Character	Total words per character	Longest speech length	Number of single-lines
			speech length	speech length					
I	Mary Faugh	315	156		0	Mrs Dunwell	241	58	0
	Franceschina	115	72		0	Corina	336	139	0
	Freeville	92	14		10	Wellman	212	61	9
II	Franceschina	206	65 (includes song)		6	Corina	638	72	2
	Malheureux	31	25		1	Friendly	38	13	3
	Mary Faugh	17	17		0				
III	Malheureux	290	65		18	Friendly	361	93	6
	Franceschina	463	51		13	Corina	367	46	4

*The Revenge's* courtesan literally dominates the action and exchanges in each section of the scene: proportionately she has more words relative to Mrs. Dunwell (336 to 241), than Franceschina has to Mary Faugh (115 to 315). The tense single-lines of exchange in Marston between Freeville and Franceschina is translated by *The Revenge* into dialogue: Wellman retaining single liners, but Corina far fewer singletons. Corina's greater verbosity, in comparison to Wellman's monosyllables illustrates the conceptual character re-configuration. Wellman is disengaged, Corina emotional, demanding, engendering pathos. Corina's total words are almost doubled, tightening her characterization from performing courtesan, to a fully rounded character with credible emotions.

The adaptor makes several significant changes to individual speeches in this scene (listed in Appendix). Corina's additional speeches wholly translate Marston's Dutch whore comic-register into an elite one of tragic heroine. Her character is given a backstory (her original ensnarement by Mrs. Dunwell) adding emotional depth and suggesting she feels genuinely betrayed. These events and perceptions are sketchily invoked in the original, but enhanced and stressed in *The Revenge*, elevating the courtesan into a heroine, and the genre momentarily towards tragedy, complementarily marginalizing the male gallant.

These relatively minor adaptations are aesthetically part of broader directorial and authorial decisions about a production. Significant alterations, in addition to the title, are made to the source material. All key characterizations shift.<sup>29</sup> Corina's language and character are updated, anglicized, and socially elevated. The original play's potentially serious plot is fully realized through the combination of both staging and deeper characterization, explicitly developing the potential of the original's title and rendering Corina the "through-line character." Wellman's motivation for tricking Corina and Marinda (in Marston to "prove ... the difference betwixt the love of a courtesan and a wife")<sup>30</sup> is much murkier, and predicated instead on his jealousy of Friendly's interest in Corina. This dramatic emphasis on masculine rivalry is extended when Sir John Empty and Shatter physically fight for Diana's favors (3.1). Masculine rivalry is simultaneously social glue *and* masculine hubris in the adapted text, an insight deepened in the Newgate scene. All the men are more self-interested and sexually voracious than in Marston's original: Friendly returns to Diana suitably sexually experienced after his seduction of Corina; Trickwell attempts rape; and

29. See Todd, *Secret Life*, p. 259, p. 316; Hughes, *Theatre*, 116-22; and Arthur Gewitz, *Restoration Adaptations*, pp. 163-66.

30. This is the title page motto of Marston's original publication in 1605.

Sir Lyonell mauls Corina in both scenes where he meets her. These adaptive shifts in characterization direct audiences' critical attention to masculinity and the sexual double standard.

Characterization of Trickwell and the Dashits is subtly different with one additional significant change in action. Marston's Cockledemoy is a city knave but in *The Revenge* he is a gentleman fallen on hard financial times, whose mortgage is held by the Dashits. Ostensibly a political characterization of grasping city and Whig usurers and values, Trickwell becomes successively ugly. Marston stages a short tussle between a drunk Cockledemoy and resisting Franceschina (4.3, 123 words of a short scene of 366 words). *The Revenge* adapts this tussle into a full-fledged attempted rape in a longer scene (1523 lines), in which the rape encounter takes up about half the scene (nearly 700 lines), before Wellman arrives. Corina makes an intellectual and physical stand for sexual autonomy against rape and an implicit answer to Trickwell's earlier paean to prostitution (4.2.181-86). Behn was accused (from her time onwards)<sup>31</sup> of gratuitously introducing explicit sexual scenes, and where the original had no explicit sex on or off stage, the introduction of this scene might seem to be an argument for her authorship. However, this scene is more interesting than such a simplistic reading of Behn's sexualized scenes. If Behn had simply wanted to introduce gratuitous sex and a "disordered" female body onto the stage, this was congruent with Marston's original plot: Friendly's desired payment is a sexual encounter with Corina, demanding neither rape, nor a shift in characterization, simply an extension of that original scene. The adaptor's decision to represent sex and potential violence through Trickwell is therefore not easy titillation. What is achieved instead through the threatened rape? There are potential parallels with the near-rape scenes in *The Rover*. Trickwell's character is rendered irredeemable, and masculine voracious sexuality placed center-stage. Our response to Corina is nuanced by the incident, deepening her characterization as sympathetic victim. The audience *sees* Corina's sexual vulnerability to two contemporary conventions of masculine conduct, which intersect: violence and chivalry (since she is rescued from rape only by the intervention of Friendly). This staging (adaptation) offers a critical and visual commentary on masculinity, arguably suggested by Marston's original,<sup>32</sup> but now foregrounded through these "mendings."

The original text's implicit violence, economies of gender, and revenge are examined and foregrounded by the Restoration adaptation and staging through stage business, stage props, staging, and scenic ordering.

31. From Robert Gould (*Satirical Epistle*) to Peter Holland (*Ornament* 60).

32. I argue this in "Going the Way of All Flesh."

Genre and politics are transformed through the final act's staging and setting. Marston's gaps and silences have been mended and patched. The new, adapted text functions as an intertextual translation of Marston.

Behn's first forthright defense of her writing, the "The Epistle to the Reader" to *The Dutch Lover* (1673) proleptically warns against appropriating her plays to the masculine critical genealogy:

Plays have not great room for that which is men's great advantage over women, that is learning; we all know that the immortal Shakespeare's plays (who was not guilty of much more of this than often falls to women's share) have better pleas'd the world than Jonson's works ... I dare to say I know of none that write at such a formidable rate, but that a woman may well hope to reach their greatest heights. (5: 162)

Behn's comedies display their wit and learning lightly, a trait she admires in Shakespeare: and like Shakespeare her sources, inspirations, and pre-texts are multiple resources on which modern readers and viewers can draw to help us understand her dramatic imagination and skills. Behn is highly conscious that for a woman writer the appropriation of both masculine texts and the occupation of a masculine arena opened her to charges of inappropriate activities. By mining lesser-known Jacobean and Caroline texts, Behn's appropriation is less public than re-writings of the "canon" of Shakespeare, Fletcher, or Jonson, and silently positions her work as the legitimate (widowed) heir of masculine Jacobean city comedy. The trope of the unattached widow, and unnamed and unacknowledged sources for the professional widowed playwright provides Behn with a richly veined literary, theatrical, and biographical identity, predicated on converting implicit and explicit silences into stage business, character, settings, and vibrant dramatic content.

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## Appendix

TABLE 6. ILLUSTRATIONS OF ADAPTIVE ADDITIONS TO 2.2 OF *THE REVENGE*

<i>The Dutch Courtesan</i>	<i>The Revenge</i>
<p><u>Franceschina</u>. Grand grincome on your sentences! God's sacrament, ten thousand devils take you! You ha'brought mine love, mine honour, my body, all to noting! (2.2. 6-8)</p> <p><u>Freeville</u>. Prithee be not civilly importunate; sha' not ha't. Faith. I care not for thee nor thy jealousy. Sha' not ha't, i'faith.</p> <p><u>Franceschina</u>. You do not love me. I hear of Sir Hubert Subboys' daughter, Mistress Beatrice. God's sacrament, ick could scratch out her eyes and suck the holes!</p> <p><u>Freeville</u>. Go y'are grown a punk rampant!</p> <p><u>Franceschina</u>. So! Get thee gone! Ne'er more behold mine eyes, by thee made wretched. (2.2.81-86)</p>	<p><u>Corina</u>. Damn your sententious nonsense, let me go loose as the winds when mad, when raging mad. 'Twas you, Heaven curse ye for't, that first seduc'd me, swore that he lov'd me, wou'd eternally; and when my virtue had resolv'd me good, damn'd witch, whose trade is lying and confusion, you hard beseig'd it round with tales of Wellman, repeated all his charms so often o'er, my heart began to yield, and virtue fade like flowers with too much heat; which when you saw, a curse upon your tongue, you told him where the part was feeblest here—told him my strength and how best he might conquer; and he, oh lovely tyrant, found it true, and never ceas'd till he had vanquisht all. Leave me, thou witch, thou hast reduc'd this soul, this body, to nothing but a grave. (2.2.5-15)</p> <p><u>Wellman</u>. Thou art civilly importunate. Go fool, thou sha'not ha't; I care not for thee nor thy jealousy.</p> <p><u>Corina</u>. He speaks his soul in that, which from his mouth destroys all my dissembling. I know that ring, thou falser than the devil; I know it is Marinda's your new mistriss: take her, but take her far from me be sure; keep her as thou wou'dst secrets that wou'd damn thee; for if she take but air, she is no more; it will all be infected with my sighs and curses, and 'twill be catching.</p> <p><u>Wellman</u>. Thou art grown a hectoring whore!</p> <p><u>Corina</u>. Leave me, or such another word from thee will put thee into danger. Dar'st thou upbraid the faults thou hast created? Furies possess me, that I may encounter the like Fate or killing blasts! Oh. I could rave to think I want that power that might destroy thee. (2.2.99-111)</p>

Fully new speeches include:

**Corina.** And is it true, hast thou abandoned me? Canst thou forget our numerous blisses past, the hours we have wasted in tales of love, and curst all interruption but of kisses, which 'twixt thy charming words I ever gave thee; when they whole live-long day we thought too short, yet blest the coming night? Has thou forgot, false are thy vows, all perjurd and they faith broken as my poor lost forsaken heart? And wou'dst thou wish me live to see this change! Cou'dst thou believe, if thou hadst hid it from the talking world, my heart could not have found it out by sympathy! A foolish, unconsidering faithless man. (2.2. 116-24)

**Corina.** Farewell. And dost thou think I'll part with thee thus tamely! Faithless unthinking fool, by heaven, no other woman shall possess thee; the perjurd hear you gave thus I demand.

*Takes a pistol out of her pocket, fires it as his breast; it only flashes in the pan; Friendly runs to her, she throws it away.*

Oh damn this treacherous instrument, false as the heart; 'twas aim'd at; But since like coward states I wanted courage to attach the foe, I'll turn my fury into civil broils and hurl all to confusion here within.

*Offers to stab her self; Friendly runs to her, prevents her, and she seems fainted a little while in his arms.* (2.2.297-303)

Fully new section

ll.217-22 —boy's announcement of Wellman and Friendly's arrival and speech **Corina**: Oh he's grown ceremonious in his visits. No more, I will be calm, as if my fortune knew no change; I will dissemble, smile;

I'll shew myself all woman in my art  
But be a very devil in my heart. *Puts the dagger and pistol in her two pockets.*