



THE WORKS OF
APHRA
BEHN

VOL. V

APHRA BEHN

The Works Of Aphra Behn

Aphra Behn



The Works Of Aphra Behn:

The Works of Aphra Behn Aphra Behn,1972-08 *The Works of Aphra Behn* Aphra Behn,1967 **The Works of Aphra Behn Volume 6** Aphra Behn,Professor Montague Summers,2015-11-17 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **The Works of Aphra Behn Volume 5** Aphra Behn,Professor Montague Summers,2015-12-05 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant The Works of Aphra Behn Volume 1 Aphra Behn,Professor Montague Summers,2015-12-04 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you

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is publicly exposed guarded by bravos Antonio and Pedro dispute who shall give the 1000 crowns she demands and come to blows After a short fray Willmore who has boldly pulled down the picture is admitted to the house and declares his love together with his complete inability to pay the price she requires Angelica none the less overcome with passion yields to him Shortly after meeting Hellena in the street he commences an ardent courtship which is detected by the jealous Angelica who has followed him vizarded Florinda that night at the garden gate encounters Willmore who having been toying in the town is far from sober and her cries at his advances attract her brother and servants whom she eludes by escaping back to the house After a brawl Willmore has to endure the reproaches of Belvile who has appeared on the scene During their discussion Antonio makes as about to enter Angelica s house before which they are and Willmore justling him to one side wounds him He falls and the officers who run up at the clash of swords arrest Belvile who has returned at the noise as the assailant conveying him by Antonio s orders to the Viceroy s palace Antonio in the course of conversation resigns Florinda to his rival and Belvile disguised as Antonio obtains Florinda from Don Pedro At this moment Willmore accosts him and the Spaniard perceiving his mistake soon takes his sister off home Angelica next comes in hot pursuit of Willmore but they are interrupted by Hellena dressed as a boy who tells a tale of the Rover s amour with another dame and so rouses the jealous courtesan to fury and the twain promptly part quarrelling Florinda meanwhile who has escaped from her brother running into an open house to evade detection finds herself in Ned Blunt s apartments Blunt who is sitting half clad and in no pleasant mood owing to his having been tricked of clothes and money and turned into the street by a common cyprian greets her roughly enough but is mollified by the present of a diamond ring His friends and Don Pedro come to laugh at his sorry case now force their way into the chamber and Florinda whom her brother finally resigns to Belvile is discovered She is straightway united to her lover by a convenient priest Willmore is then surprised by the apparition of Angelica who loading him with bitter reproaches for his infidelity is about to pistol him when she is disarmed by Antonio and accordingly parts in a fury of jealous rage to give place to Hellena who adroitly secures her Rover in the noose of matrimony grew s *Thomaso* or *The Wanderer* an unacted comedy likewise in two parts published for the first time in his collected works by Henry Herringman It is to be noticed however that whilst Killigrew s work is really one long play of ten closely consecutive acts the scene of which is continually laid in Madrid without any break in time or action Mrs Behn on the other hand admirably contrives that each separate part of *The Rover* is complete and possesses perfect unity in itself the locale being respectively and far more suitably in two several places Naples and Madrid rather than confined to the latter city alone Mrs Behn moreover introduces new characters and a new intrigue in her second part thus not merely sustaining but even renewing the interest which in *Thomaso* jades and flags most wearily owing to the author s prolixity and diffuseness Killigrew a royalist to the core participated in the protracted exile of Charles II and devoting this interim to literature wrote *Thomaso* whilst at Madrid probably about the year 1654 5 Although undeniably interesting in a high degree and not ill written it shares in no small measure the salient faults of

his other productions boundless and needless verbosity slowness of action unconscionable length For all its wit and cleverness such blemishes would without trenchant cutting have been more than sufficient to prohibit it from any actual performance and indeed Thomaso may be better described as a dramatic romance than a comedy intended for the boards Clumsy and gargantuan speeches which few actors could have even memorized and none would have ventured to utter on the stage abound in every scene This lack of technical acumen unless as may well be the case Killigrew wrote much of these plays without any thought of presentation is more than surprising in an author so intimately connected with the theatre and after the Restoration himself manager of the King s Company Nor is Thomaso without its patent plagiarisms Doubtless no small part is simply autobiographical adventuring but beside many a reminiscence of the later Jacobean Killigrew has conveyed entire passages and lyrics wholesale without attempt at disguise Thus the song Come hither you that love Act ii Scene 3 is from Fletcher s Captain Act iv the scene in Lelia s chamber Again the procedure and orations of Lopus the mountebank are but the flimsiest alterations of Volpone Act ii Scene I nor could Killigrew change Jonson for anything but the worse He has even gone so far as to name his quack s spouse Celia a distinct echo of Corvino s wife In dealing with these two plays Mrs Behn has done a great deal more than merely fit the pieces for the stage Almost wholly rewriting them she has infused into the torpid dialogue no small portion of wit and vivacity whilst the characters prone to devolve into little better than prosy and wooden marionettes with only too apparent wires are given life vigour movement individuality and being In fact she has made the whole completely and essentially her own In some cases the same names are retained We find Phillipio Sancho Angelica Bianca Lucetta Callis in Killigrew But as Willmore is a different thing altogether to Thomaso so Ned Blunt is an infinitely more entertaining figure than his prototype Edwardo Amongst other details Killigrew oddly and stupidly enough gives his English gentlemen foreign names Thomaso Ferdinando Rogero Harrigo This jar is duly corrected in The Rover Mrs Behn has further dealt with the Lucetta intrigue in a far more masterly way than Killigrew s clumsily developed episode In Thomaso it occupies a considerable space and becomes both tedious and brutally unpleasant The apt conclusion of the amour in The Rover with Blunt s parlous mishap is originally derived from Boccaccio Second Day Novel 5 where a certain Andreuccio finds himself in the same unsavoury predicament as the Essex squireen However even this was by no means new to the English stage In Blunt Master Constable Lazarillo de Tormes at the house of the courtesan Imperia meets with precisely the same accident Act iii Scene 3 Act iv Scenes 2 and 3 and it is probable that Mrs Behn did not go directly to the Decameron but drew upon Middleton of whom she made very ample use on another occasion borrowing for The City Heiress no small portion of A Mad World My Masters and racily reproducing in extenso therefrom Sir Bounteous Progress Dick Folly Wit the mock grandee and that most excellent of all burglaries good enough for Fielding at his best In dealing with Thomaso Astrea did not hesitate with manifest advantage to transfer incidents from Part II to Part I and vice versa Correcting pruning augmenting enlivening rewriting she may indeed pace the memory of the merry jester of Charles II be well said to have

clothed dry bones with flesh and to have given her creation a witty and supple tongue **The Works of Aphra Behn Vol 5**
Aphra Behn,1915 The Works of Aphra Behn;Volume IV Aphra Behn,1915 **The Works of Aphra Behn; Volume 2**
Aphra 1640-1689 Behn,Montague 1880-1948 Summers,2023-07-18 Explore the witty and daring works of Aphra Behn a prominent female playwright and novelist of the Restoration era Her narratives challenged societal norms of gender and class earning her a place in history as a trailblazer for women writers This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **The Works of Aphra Behn** Aphra Behn,2008

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