

! " # \$ % & ' ( ) \* + , # - # ! " # . " ) , + , / # ' - # 0 + ( \* 1 " # 2 ) 3 # ) # % ' % 1 & ) ( # \* ! " . " # ) 4 ( ' 3 3 # \* ! " # ! + 3 \* ' ( 5 # ' - # 6 , / & + 3 ! # + \* " ) \* 1 ( " 7 # 8 ( ' . # ! " # ) \* " 9 : ; ; 3 # \* # ! " # ) \* " 9 < ; ; 3 - # ) # 3 ! + \* # in the meaning of virtue occurred, and was refected in English literature. > % ! ( ) # ? " ! , 3 # U ; [ [ ] [ \ [ K Á [ Æ Á c @ ^ Á Ü [ ^ æ / Á Ü | æ ç ^ # " . % ! ) 3 + A " B # \* ! " # 4 ' , , " 4 \* + ' , # C " \* 2 " " , # 0 : ( \* 1 " # ) , B # 6 1 ( ' % " ) , # % " ( 4 " % \* + ' , 3 # ' - # ( ' 5 ) & \* 5 # ) , B # 3 \* ( " , / \* ! = # 2 ! " ( " ) 3 # D ) . " 3 # ? ' 3 2 " && 3 # ! " # \$ % # ' # \$ ( ' \$ ) \* + , # - \$ . ( " / 0 ( / 1 \$ % % 2 3 2 1 # ! + / ! & + / ! \* " B # 0 + ( \* 1 " # ) 3 # ) # B " . ' , 3 \* ( ) \* + ' , # ' - # 3 ' 4 + ) C + & \* 5 = # + , \* " / ( + \* 5 - # ) , B # . ) + , \* " , ) , 4 " # ' - # % 1 C & + 4 # ( " % 1 \* ) \* + ' , 7 # ? " ! , 3 # U ; [ [ ] [ \ [ K Á [ Æ Á c @ ^ Á Ü [ ^ æ / Á Ü | æ ç ^ # % ( " 3 " , \* " B # \* ! " # 3 \* ' ( 5 # ' - # E ( ' ' , ' F ' = # ) , # > - ( + 4 ) , # % ( + , 4 " # 2 ! ' # + 3 # \* ( + 4 F " B # C 5 # \* ! " # 4 ) % \* ) + , # ' - # ) # 3 ! + % # ) , B # 3 ' & B # + , \* ' # 3 & ) 0 " ( 5 # ? " ! , # % ' ( \* ) 5 " B # 0 + ( \* 1 " # \* ! ( ' 1 / ! # " \$ % & ' ( ) \* + ' , 3 # ' - # ( ' 5 ) & \* 5 - # 3 \* ( " , / \* ! = # ) , B # ( " 3 % " 4 \* # - ' ( # ( ' 5 ) & \* 5 # + , # 4 5 ( ( / ( 6 / 7 # G " 3 % + \* " # C " + , / # \* ( " ) \* " B # C " \* \* " ( # \* ! ) , # ' \* ! " ( # 3 & ) 0 " 3 # C " 4 ) 1 3 " # ' - # ! + 3 # , ' C + & + \* 5 # E ( ' ' , ' F ' # 2 ) 3 # 4 ) % \* 1 ( " B # ) , B # F + & & " B # - ' && 2 + , / # ) , # \* \* " . % \* " B # " 3 4 ) % " # C 1 \* # . ) , ) / " B # \* # . ) + , \* ) + , # ! + 3 # B + / , + \* 5 # \* ! ( ' 1 / ! ' 1 \* # ! " # " \$ % " ( + ) , 4 " 7 # E ( ' ' , ' F ' 3 # , ' C & " # 4 ! ) ( ) 4 \* " ( + 3 \* + 4 3 # ) & 3 ' # ) & + / , " B # 2 + \* ! # ? ) & B ) 3 3 ) ( " # H ) 3 \* + / & + ' , " 3 # % " ( 4 " % \* + ' , 3 # ' - # ) , # + B " ) & # 6 1 ( ' % " ) , # . ) , # ) 3 # B " 3 4 ( + C " B # + , # ! " # \$ 7 ( ( 6 \$ ( ' \$ 8 " # \$ 9 ( , 5 8 & # 5 - # " . % ! ) 3 + A + , / # ? " ! , 3 # + B " ) & + A ) \* + ' , # of European traits. In her article "Royalism and Honor in Aphra Behn's 45 ( ( / ( 6 ( 11 # > , + \* ) # J ) 4 ! " 4 ' # " \$ ) . + , " B # \* ! " # + . % ) 4 \* # ' - # E ( ' ' , ' F ' 3 # 3 \* ) \* 1 3 # as royalty—and his European traits—on his treatment as a slave and

M! '1/!#>%!( )#? " ! , §3# U![[ ] [ \ [ KÁ [ /Ác@^Á Ü [ ^æ/Á Ü|æç^#+3#3 ' . "\* . "3# interpreted as an anti-slavery text due to its “depiction of noble African 3ì)0"3=I9#\*! "C' 'F#! )3#)# . '( "4" , \*( )§#- ' 413# , #( '5) §5#) , B#\*! "#\*( " ) \* . " , \*# ' -#( '5) §37# N+(\*1 ' 13#\*( )+\*3#+ , 4ì1B"-# , #%) (\*#\*( )+\*3# 2 !+4! #3+ / , +5# E( ' ' , 'F' §3# 3\*) \*13# )3#)# . " . C"(# ' -#( '5) §57#8 '(# "\$) . %§#=# E( ' ' , 'F' §3# "B14)"\* , #) , B# + , \* " §§+ / " , 4" #2 )3#)#0+(\*1 =#) 3#\*#B+3\* , /1+3! "B#!+ . #-( ' . # ' \*! " (#3ì)0"3#) , B#2)3# )# . ) (F# ' -#!+3#( '5) §§+ , " ) / "7#E( ' ' , 'F' #3% 'F"#8( " , 4! =#6 , /§+3! =#) , B#K% ) , +3! =# and was taught “morals, language, and science,”<sup>o</sup># 2 !+4! #+ , \*#( "3\*"B#C' \*! # \*! "# , )(( ) \*! (#) , B#M( "-57#E( ' ' , 'F' #3" . "B#\*! #!)0" (#"4"+0"B#\*! "#"B14)"\* , # ' -#)#( '5) §#61( '%' ) , # . ) , =#2 !+4! #") ( , "B#!+ . #\*! "#( "3%"4\*# ' -#!+3#4) %\*! (37 >3# )# . ) (F# ' -#( '5) §\*5=# E( ' ' , 'F' §3# F , ' 2ì"B/ "# ) , B# "B14)"\* , # ) §3#)# BB#\*! #\*! "#%\*( )5) §# ' -#1(\*! "(#61( '%' ) , #0+(\*1"3#+ , # 45( / / (6(7#M! "# 61( '%' ) , +A)"\* , # ' -#E( ' ' , 'F' #4(")\*"3\*! "#% '33+C+§5# ' -# / ) , + , /#35 . %)\*! 5# from the readers, as “This double-edged strategy, which endows the >-(+4) , # 2+\*! #! 1 . ) , #3\*) \*1( "# 2 !+4! #3+ . 1ì\*) , " ' 13ì5# )331 . + , /#\*! ) \*# ! 1 . ) , # stature is by definition European, makes it possible for a text to establish identification with the ‘Other’ while at the same time remaining complacently 61( '4" , \*(+47I<sup>p</sup> M!+3# 61( '4" , \*(+3 . # 3!) %"3# 0+(\*1" \*! ( '1/! '1\*# E( ' ' , 'F' =# )3#\*! "#\*( )+\*3#\*! )#B+3\* , /1+3! #! + . # )3# , 'Cì"# ) , B# )B . +( )Cì"# ) ( "#B+3\* , 4\*ì5# 61( '%' ) , 7#61( '4" , \*(+3 . #+3#) §3' "# . %!) 3+A"B#\*! ( '1/! #E( ' ' , 'F' §3% !53+4) §# appearance, as he had a nose that was “rising and Roman instead of African and fat,” and a mouth that was “the finest shape that could be 3" " , =#- )#-( ' . #\*! ' 3# / ( " ) \*#\*1( , "B#ì+%3# 2 !+4! #) ( "3' # , ) \*1( ) §#\*! #\*! "#( "3\*# ' -# \*! "Q" / ( ' "37I<sup>R</sup>#L , #-) 4\*#\*! "# , ) (( ) \*! (#3\*) \*"3\*! ) \*# ! "2)3#\*! "# . '3#C" ) 1\*+1ì#

314!#\*!+, /3#)3#2+##, ' \*C" #C" "0" B#\*!) \*#! 1. ), #3\*( " , /!\*#4' 1&B#%" (- ( . 7l<##L## +3#" 0+B" , \*#!) \*#E(' ' , ' F' #%' 33" 33" B#\*! "#2)((+' (#0+(\*1" 3#H)3\*+ /&+ ' , "#0)&1" B# C"4) 13"#! " #C" \*\*& "B#\* "B" -" , B#! +3#%" " %&" 7#H)3\*+ /&+ ' , "#3\*" \* "B#\*!) \*#4' 1(\*" (3# must not go to battle "except when honour demands it,"<sup>91</sup> #2! +4! #%) ()&& &3# E(' ' , ' F' &3#) 4\*+ , 37#E(' ' , ' F' #' ("3' (\*" B#\* #' ("0' &#\* ) , B#0+ '&' , 4" #' , &5#2! " , # \*! "#! ' , ' (#' -#! +3#%" " %&" #) , B#! +3#2+ " #2 " ("#) \*3\*) F" 7#8' ("# \$) . %&" =#E(' ' , ' F' #' (/) , +A" B#) &3#) 0" #("0' &#\* #' ("3\* ' ("#! "#! ' , ' (#' -#! +3#%" " %&" #) , B#F+&& "B#L . '+ , B)#! ' , ' ()C&5#() \*! ("#! ) , #&" ) 0+ , /#! " (\*" #C" #() % "B#) , B#F+&& "B#C5#4) \*% ' (37<sup>U</sup> Z! " , # Oronoko was on the slave ship, he "would engage his honor to behave

!+ . 3" &-# , #) &&#-(+ " , B&5# ' (B" (#) , B# . ) , , " (I<sup>9</sup>: instead of fghting the captain for C"\*\*\* ("#(") \* . " , \*7#?5# " . %!) 3+A+ , /#! " #0+(\*1" 3# " -#B+34%&&+ , "#) , B# . ) + , \* ) , + , /#! ' , ' (\*! ('1 / ! #C) \*\*& -#? " ! , #% (' ( ) 5" B#E(' ' , ' F' #+ , #) # . ) , , " (\*! ) \*#) &+ / , " B# !+ . #2+! \*#! " #61 ( " % ) , #0+(\*1" #' -#! ' , ' ()C&" #C() 0" (57 ? " ! , &3#B" % +4\*+ ' , #' -#E(' ' , ' F' #) &3' # . ) \*4! " 3#H) 3\*+ /&+ ' , " &3#B" 34(+% \*+ ' , # '-\*! " #4' 1(\*" (#+ , #\* (" . 3# ' -#! ' CC+ " 3#) , B#3\*( " , /!\*7#H) 3\*+ /&+ ' , "#+ , B+4) \* " B#\*!) \*# ) 4\*+ 0\*+ " 3#314! #) 3#! 1 , \*+ , /#) , B#3% (' (\*3#4' 1&B# , 4(") 3" #\*! " #4' 1(\*" (&3#C+&+5#\* ' # C"#) #3144" 33-1#2)((+' (7<sup>99</sup># E(' ' , ' F' #2) 3#(" , ' 2 , "B# ' (#! +3#! 1 , \*+ , /#3F+&&3=# ! ) 0+ , /#F+&& "B#\*+ / ("3#) , B#4) \*4! + , /#) , # " &4\*+4# " " &#B" 3%+\* " #+\*3! 4F+ , /#! + . # through the fshing rod.<sup>90</sup>#E(' ' , ' F' &3#! 1 , \*+ , /#3F+&&3#B" . ' , 3\*( ) \* " B#\*!) \*#! "# 2) 3#! " #F+ , B# ' -#2 " && \ ( ' 1 , B" B# , B+0+B1) &&# ! ) \*#H) 3\*+ /&+ ' , "#0)&1" B7#>BB+\*+ , ) &&5=# being able to resist the pain of the electric eel shock benefited Oronoko as a warrior and also aided him in preserving his honor. In the fnal scene,

E(' ' , ' F' #3 . ' F" B#) # % % " #) 3# \*! " # "\$" 41\*+ ' , ("41# ' -- ! +3# / " , +\*) &3=# " ) (3=# , ' 3"=#) , B#) ( . 37<sup>9P</sup> This defiance of his captors indicated his efforts to die an ! ' , ' ()C&" #B" ) \*! B" 3%+\* " #C" + , /#F+&& " B# , #) #B+3! ' , ' ()C&" # . ) , , " (7#E(' ' , ' F' &3# courtier-esque virtues of strength and honor allowed him to preserve his B+ / , +\*5#\*! ('1 / ! #! +3#&) 3\*# . ' . " , \*3#) , B# " . %!) 3+A" B#! +3#C() 0" (57 81(\*! " ( . ' "#=? " ! , &3#% ("3" , \*) \*+ ' , #' -#E(' ' , ' F' # " . %!) 3+A" B#3' 4+ )&& ) 3% " 4\*3=# 314! #) 3# 4' , 0" (3) \*+ ' , ) && 3F+&&3=#) 3# + . %! (\*) , \*# 0+(\*1" 37# M! +3#) &3' # %) ()&& &3#H) 3\*+ /&+ ' , " &3#B" 34(+% \*+ ' , #' -#\*! " #+B" ) &#4' 1(\*" (&3#3' 4+) &#C" ! ) 0+ ' (7<sup>9R</sup># ? " ! , # " . %!) 3+A" B#\*! " # % ' 2 " (# ' -# E(' ' , ' F' &3# 4' . . 1 , +4) \*+ ' , #+ , # 3" 0" () && + , 3\*) , 4" 3# \*! ('1 / ! ' 1\* \* ! " # \* " \$\*7# E , # \* ! " # 3&) 0" # 3! +%-# E(' ' , ' F' # 0" (C) &&5# 4' , 0+ , 4" B#\*! " #4) %\* ) + , #' -#! +3#! ' , " 3\*5=#& ) B+ , /#! " #4) %\* ) + , #\* #1 , 4! ) + , #! + . 7# E(' ' , ' F' #) &3' # 4' , 0+ , 4" B#\*! " # \* ! " ("3&) 0" 3# \* # (" . ) + , #4! ) + , " B#) , B# " , B# \* ! " + (#! 1 , / ("3\*+F" 7<sup>9S</sup>#>BB+\*+ , ) &&5=# ' , #\*! " #2) 5#C) 4F#\* \*#! " #%& ) , \*) \*+ ' , =#M( - (5#

###<###? " ! , =#OPP;7  
###]###H)3\*+ /&+ ' , "#P;7  
###U###? " ! , =#OPRUS;7  
##9; ###LC+B=#OPPP7  
##99##H)3\*+ /&+ ' , "#OU\ P97  
##90##? " ! , =#OPRO\ R7  
##9P###LC+B=#OPS]7  
##9R##H)3\*+ /&+ ' , "#P]7  
##9S##? " ! , =#OPPP\ R7

entertained Oroonoko through “art and discourse.”<sup>9</sup> E(' , ' F' 3#4 ' , 0+ , 4+ , /# 3% " " 4!# ) , B#)%%( " 4+)\*+ , # '-#& ) , /1) /"# )&&' 2 " B#!+ . # \*'# 4' , 0" (3" 2+\*!#!+3# 4)%\*' (3=# /)+ , #) 1\*!' (+\*5#) . ' , /3\*#! "#3& ) 0" 3=# ) , B#%( " 3" (0"#!+3#B+ / , +\*57#M! "# virtue of refined social skills was vital to Oroonoko's early time as a slave because he earned respect by distinguishing himself as an authority figure ) . ' , /3\*#! "#3& ) 0" 3# ) , B#" 3\*) C!+3!+ , /#)#C' , B#2+\*!#3' . "#-#!+3#4)%\*' (37? " ! , # + , 3+ , 1) \*"#B#!)\*#E(' , ' F' 3#31%" (+ (#3' 4+)&#3F+&#3#)&&' 2 " B#!+ . # \*'# "\$%" (+ , 4" # C\*\*\*" (#(") \* . " , \*#!) , #\*!"#("3\*#'-\*!' "#3& ) 0" 3#1 , \*+#!+3#B" ) \*!7

^ ) 3\*5# \*! " " 0+(\*1 " 3# " . %!) 3+A" B# + , # 45( ( / ( 6( " . %!) 3+A" # > %! ( ) # ? " ! , 3#0) &1 "#' -#( ' 5) &57#> , +\*) # J) 4! " 4" # "\$) . + , " B\*!"#( ' 5) &3 . #%( " 3" , \*+ , # 45( ( / ( 6( , stating, "...individual value is associated with birth, virtue with ) , #+ , ! (" + " B#( ) , F# 2!+4!#+3# 4' , 4" +0" B#'-# ) 3#\_ , ) \*1( ) &7! 9<#L\*#3# " 0+B" , \*#!) ) \* ? " ! , 3#% ' (\* ) 5) &3# '-#0) (+ ' 13#- ' ( . 3# '-#0+(\*1 " 2" (" \*+ " B#+ , # 2+\*!# ! " ( # 0) &1 " # '-#61( ' % ) ) , # ( ' 5) &57#H) 3\*+ / &+ ' , " 3#0+ " 23# , #\*!"# + B" ) &# 4' 1( \*+ ( # 31% %& " . " , \*# J) 4! " 4" 3# 4& ) + . # ) 3# 2" &7# H) 3\*+ / &+ ' , " # 0) &1 " B# , ' C& " # C+(\*!# ) 3# ) # 0+(\*1 " # '-# \*! " # 4' 1( \*+ ( 7<sup>9</sup> # M! +3# B" . ' , 3( ) \* " 3# \*! ) \* # > %! ( ) # ? " ! , 3#% ' (\* ) 5) &# '-#0+(\*1 " # was rooted in traditional views of royalty, as reflected in Oroonoko's ( ' 5) &3\* ) \*13# ) 3# ) # B+3\*+ , /1+3!+ , /#- ) 4\* ' ( 7#M! +3#3# " 0+B" , \* , ' \*# ' , &5\*! ( ' 1 / ! # E( ' , ' F' 3# 4! ) ) 4\* " (-# C1\*# \*! " # % ' (\* ) 5) &# '-# \*! ' 3" # 2! ' # \* ( " ) \* # !+ . # 2+\*! # (" 3% " 4\*# 4' . %) ( " B\*# \*! ' 3" # 2! ' # B+3! ' , ' ( # !+ . 7# J) 4! " 4" # B" 34( + C" B\*! ) \* Behn's "royalist discourse essentially portrays royal power as a natural & ) 2=# 31-13" B# 2+\*! # B#0+ , "#%1( % " 3" 7!9#L , # 45( ( / ( 6(-# \*! ' 3" # 2! ' # ( " 3% " 4\* " B# this "natural law" were portrayed as likeable characters, such as Trefry, 2! ' #+ . . " B+ ) \* " &5# ( " 4' / , +A" B# E( ' , ' F' 3#31%" (+ (+\*5#) , B#C" 4) . "#!+3#C" 3\*# -(+ , B#) , B#& ' ' F" B# ' 1\*#- ' (#!+3#2 " &&C" + , /7<sup>0</sup> :# ` ' 2" 0" (=4! ) ( ) 4\* " ( 3# 2! ' # B+ B# , ' \*# (" 3% " 4\*# E( ' , ' F' 3# 3\* ) \*13# 2" (" # % ' (\* ) 5" B# ) 3# " 0+&7# 8' ( # + , 3\* ) , 4" =# ? 5) . 3# humiliating deceit of Oroonoko illustrates Pacheco's claim that "Evil men . ) 5# 0+ ' & ) \* " # a\*! " # , ) \*1( ) &# ' ( B" ( # '-#( ' 5) &5b# C1\*# \*! " 5# 4) , , ' \*#- ) \* # & " ) 3\*# ) \* # !+3# 3\* ) / " # , # \*! " # , ) ( ) \* 0" # B" 3\* ( ' 5# \* 7! 0<sup>9</sup> # L\*# 3# 4& ) ) ( - ( ' . # > %! ( ) # ? " ! , 3#% ' (\* ) 5) &# '-# Oroonoko as a figure similar to Castiglione's courtier and her depiction of ' \*! " ( 3# + , \* " ) 4\*+ ' , 3# 2+\*! # !+ . # \*! ) \* # \*! " # 0+(\*1 " 3# 3! " # % ( ' . ' \* " B# 2+\*!+ , # \*! " # 3\* ' ( 5# reflected royalist ideals, as explored by Anita Pacheco.

L , # \*! " # & ) \* " # 9< ; ; 3=# & \* " ( ) \*1( " # % ' (\* ) 5" B# ) # 3!+\*# + , # 0+(\*1 " # ) 2) 5# - ( ' . # \*! " # ! " ( '+ 3 . # ) , B# ( ' 5) &4! ) ( ) 4\* " (+3\*+437# N+(\*1 " # , ' # & ' , / ( # ( " 0' &0" B# ) ( ' 1 , B# H) 3\*+ / &+ ' , " 3# + B" ) &# 4' 1( \*+ ( -# ) 3+ B" # - ( ' . # \*! " # + . % ' ( \* ) , 4" # '-# 4' , 0" ( 3) \*+ ' , 7# L , 3\* " ) B#- 0+(\*1 " # ( " 0' &0" B# ) ( ' 1 , B# 3' 4+ ) &# + , \* " ( ) 4\*+ ' , 3#- " . %! ( ) 3+ A+ , /# \*! " # maintenance of relationships and a dignified public reputation, as " 0+B" , 4" B# + , # D) . " 3# ? ' 32 " &&3# ! " # # % & # \$ ( \$ ) \* + , # \$ . ( " / 0 ( / 1\$ % & 2 32# ? ' 32 " &&

###9 : ###LC:B=#OPPS7  
###9<##J) 4! " 4' =#RUR7  
###9]###H) 3\*+ / &+ ' , "#=007  
###9U##J) 4! " 4' =#RUS7  
###O;##? " ! , =#OPPS\#S97  
###O9##J) 4! " 4' =#RUS7

B:34133"B#D' ! , 3' , @3#E\$-' (B#"B14)\*+' , #) , B#("&+/' , =#C1\*#D' ! , 3' , @3#3' 4+) &#  
3+\*1)\*+' , 3#2"("# !+ / !&+ / !\*"B#+ , # !+3#&"\*\*"(3#) , B#?' 32"@@@3# ' 2 , # "\$%" (" , 4"3#  
2+\*!#D' ! , 3' , #) , B#!+3#4' , \*" . %' () (+ "37#M! "#&"\*\*"(3#) , B#) , "4B'\*"3#?' 32"@@@  
included demonstrated Johnson's eloquence and manners, both of which  
4(")\*"B#)("#3%"4\*)C&"#%1C&+4#+. ) / "#2!+4!#D' ! , 3' , #3' 1 / !\*#\*'# . )+ , \*)+ , 7

The virtues of dignity and integrity were exemplified in Boswell's discussion about Samuel Johnson's letter to Lord Chesterfeld. Boswell explained how Chesterfeld had offended Johnson past the point of

remained civil in the face of conflict. In contrast to Behn's portrayal of virtue

)3# B" . ' , 3\*( ) \* + ' , 3# ' - # 2 )(( + ( \&F " # C ( ) 0 " ( 5 - # ? ' 3 2 " &&3# % ' ( \* ) 5 ) &# ' - # 0 + \* 1 " # + , 0 ' & 0 " B # 2 ( + \* \* " , # 4 ' , - ( ' , \* ) \* + ' , # ) , B # . ) + , \* " , ) , 4 " # ' - # ( "% 1 \* ) \* + ' , 7 # L , \* " / ( + \* 5 # 2 ) 3# " . % ! ) 3 + A " B # ) 3# ) # 0 + ( \* 1 " = # ) 3 # D ' ! , 3 ' , # 1 3 " B # + \* \* ! # % ( ' 0 " # ! + 3 # ( "% 1 \* ) \* + ' , # ) 3 # ) # ( " 3 % " 4 \* ) C & " # . ) , = # 3 ! ' 1 & B # \* ! " # ( " 4 + % + " , \* # ' - \* \* ! " # & " \* \* " ( # 4 ! ' ' 3 " # \* \* ! # % 1 C & + 3 ! # + \* 7 # D ' ! , 3 ' , # B + B # , ' \* # 1 3 " # & ) , / ) / " # \* ! ) \* 4 ' 1 & B # C " # B " " . " B # \* ! ( " ) \* + , / # ' ( # ( 1 B " = # + , 3 \* " ) B # 4 ! ' ' 3 + , / # \* ' # ) B B ( " 3 3 # ! + 3 # B + 3 3 ) \* + 3 - ) 4 \* + ' , # + , # ) # % ( ' - 3 3 + ' , ) &# . ) , , " ( 7 # > B B + \* + ' , ) && 5 - # C 5 # d ) 4 % ! " ( 3 ' , = \* \* ! " # % " ( . + 3 3 + ' , \* \* # % 1 C & + 3 ! \* \* ! " # & " \* \* " ( = # D ' ! , 3 ' , # enforces his public image. Boswell stated, "[Johnson] feared death, but he - ) ( " B # , \* \* ! + , / # " & 3 " I 0 : # , # ( " 3 % " , 3 " # " # ! " # B " ) # ! ) \* # d ) 4 % ! " ( 3 ' , # C " & + 0 " B # ! ) \* # D ' ! , 3 ' , # 4 ' 1 & B # C " # , \* + . + B ) \* \* B 7 # M ! + 3 # B " . ' , 3 \* ( ) \* \* B # \* ! ) \* # D ' ! , 3 ' , # , \* " , B " B # \* # " , 3 1 ( " # ! ) \* # , ' # ' , " # 2 ' 1 & B # C " & + 0 " # ! " # 4 ' 1 & B # C " # " ) 3 + 5 # + , \* + . + B ) \* \* B 7

M ! " # 0 + ( \* 1 " # ' - # ( "% 1 \* ) \* + ' , # . ) + , \* " , ) , 4 " # 2 ) 3 # ) & 3 " # " 0 + B " , \* + , # ? ' 3 2 " && 3 # B " 3 4 ( + % \* + ' , # ' - # D ' ! , 3 ' , & 3 # 4 ' , 4 " ( , 3 # ( " / ) ( B + , / # C " + , / # . + . + 4 F " B # ' , 3 \* ) / " 7 # Z ! " , # D ' ! , 3 ' , # ! ) ( B # \* ! ) \* # ! " # 2 ) 3 # \* # C " # . + . + 4 F " B # - ( # \* ! ( ' 2 + , / # 3 ' . " ' , " # ' 1 \* # ' - # ) # 4 ! ) + ( = # ! " # . ) B " # + \* 4 & ) ( # \* ! ) \* # ! " # B + B # , ' \* 2 + 3 ! # \* # C " # ( + B + 4 1 & " B 7 0 < # L # + 3 # " 0 + B " , \* \* ! ) \* # D ' ! , 3 ' , # 2 ) , \* # B # \* # 1 % ! ' & B # ) # % ( ' - 3 3 + ' , ) &# ( "% 1 \* ) \* + ' , = # ) , B # B + B # , ' \* 2 ) , \* \* # C " # % ' ( \* ) 5 " B # + , # ) , # 1 , C " 4 ' . + , / # . ) , , " ( 7 # E , 4 " # ) / ) + , = # D ' ! , 3 ' , # B " . ' , 3 \* ( ) \* \* B # \* ! " # 0 + ( \* 1 " # ' - # ! ) 0 + , / # ) # ( " 3 % " 4 \* ) C & " # % 1 C & + 4 # + . ) / " 7 # ^ + F " # > % ! ( ) # ? " ! , = # ? ' 3 2 " && 4 ' , 3 + B " ( B # ! ' , ' ( # ) , B # B + / , \* 5 \* # C " # 0 + ( \* 1 " 1 3 # \* ) + \* 3 = # C 1 \* # ? ' 3 2 " && # % ' ( \* ) 5 " B # \* ! " 3 " # \* ( ) + \* 3 \* # ! ( ' 1 / ! # 3 ' 4 + ) &# + , \* " ( ) 4 \* + , 3 7 # D ' ! , 3 ' , & 3 # physical response to someone taking his chair reflected Behn's portrayal ' - # 3 \* ( " , / \* ! # ) 3 # ) # 0 + ( \* 1 " = # C 1 # ! + 3 # B " 3 + ( " # \* # ) 0 ' + B # . ' 4 F " ( 5 # ) - \* \* ( # \* ! + 3 # " 0 " , \* # " . % ! ) 3 + A " B # \* ! " # 0 + ( \* 1 " # ' - # ! ) 0 + , / # ) # ( " 3 % " 4 \* ) C & " # % 1 C & + 4 # + . ) / " 7 # D ' ! , 3 ' , # ) & 3 ' # "\$ % ( " 3 3 " B # # B " 3 + ( " # \* # ) 0 ' + B # . ' 4 F " ( 5 # 2 ! " , # % " ' % & " # & ) 1 / ! " B # ) \* # ! + 3 # 1 3 " # ' - # the phrase "a bottom of good sense."<sup>10</sup> + 3 # - ( 1 3 \* ) \* + ' , # ) \* \* ! " # & ) 1 / ! \* " ( # ' - # ' \* ! " ( 3 # " . % ! ) 3 + A " B # \* ! ) \* # D ' ! , 3 ' , & 3 # % ( + B " # ) , B # . ) / " # 2 " ( " # . % ' ( \* ) , \* # 0 + ( \* 1 " 3 7 > B B + \* + ' , ) && 5 - # 3 ' 4 + ) C & + 5 # 2 ) 3 # % ' ( \* ) 5 " B # ) 3 # 0 + ( \* 1 " 1 3 # , # ? ' 3 2 " && 3 # ) 4 4 ' 1 , \* # ' - # D ' ! , 3 ' , & 3 # & + " 7 # D ' ! , 3 ' , # . ) B " # " - - ( \* 3 # \* # + , \* " ( ) 4 \* # 2 \* ! # . ) , 5 # + , B + 0 B 1 ) & 3 = # + , 4 & 1 B + , / # \* ! ' 3 " # 2 ! ' # B + B # , ' \* 3 ! ) ( " # ! + 3 # 0 + " 2 3 7 # 8 ' ( # + , 3 \* ) , 4 " = # D ' ! , 3 ' , # B + B # , ' \* \* ! + , F # ! + / ! & 5 # ' - # D ) 4 F # Z + & F " 3 = \* \* # \* ! " # % ' + , \* 2 ! " ( " # ! + 3 # - ( + , B # 6 B 2 ) ( B # G + && 5 # made it a point to keep them separated at dinner. Boswell inquired as to whether Johnson would dine with Wilkes, and Johnson responded, "...it is \* ( " ) \* + , / # . " # 3 \* ( ) , / " & 5 # \* # \* ) & F # \* # . " # ) 3 # + - # L # 4 ' 1 & B # , ' \* # . " " \* # 2 \* + ! # ) , 5 # 4 ' . % ) , 5 # 2 ! ) \* \* 0 " ( # ' 4 4 ) 3 + ' , ) && 5 ! O U # H & ) ( & 5 - # D ' ! , 3 ' , # % ( + B " B # ! + . 3 " & # + , # ! + 3 # 3 ' 4 + ) &# 3 F + && 3 - # ) , B # ! " # B " . ' , 3 \* ( ) \* \* B # \* ! + 3 # ) \* \* ! " # B + , , " ( # % ) ( \* 5 # C 5 # . ) F + , / # ) / ( " ) C & " # small talk with everyone and finding common ground with Wilkes while B + 3 4 1 3 3 + , / # \* ! " + ( # . 1 \* 1 ) &# B + 3 & + F " # ' - # K 4 ' \* & ) , B 7 # : # D ' ! , 3 ' , & 3 # 3 ' 4 + ) &# 3 F + && 3 # 2 " ( " #

% " (4 " +0 " B#) 3#0+( \*1 ' 13#C " 4) 13 " #! " 5#) && ' 2 " B# !+ . #\* ' #B " . ' , 3\*( ) \* " # ! : 3#) C+ & \* 5# \* ' #) B) % \* # \* ' # 0) ( + ' 13# 3 ' 4+ ) & # 3 \* 1) \* + , 3# ) , B# \* ' # C " # 4 ' ( B+ ) & # ) , B# % ' & \* " = # " 0 " , # \* ' # those he did not care for. Once again, Johnson exemplified dignity and 3 ' 4+ ) # / ( ) 4 " # C " 4) 13 " # + , 3 \* " ) B# ' - # + , 3 \* + / ) \* + , / # ) , # ) ( / 1 . " , \* # 2 \* ! # Z + & F " 3 = # ! " # ( " . ) + , " B# - ( + " , B & 5# B " 3 % + \* " # ! : 3# ( " ) B + & 5# ) B . + \* \* " B# B + 3 & + F " # - ' ( # \* ! " # . ) , 7# ? ' 32 " && % ' ( \* ) 5 " B# 0+ ( \* 1 " # + , # ) # . ) , , " ( # \* ! ) \* # " . % ! ) 3+ A " B# \* ! " # ) C+ & \* 5# \* ' # 3 ' 4+ ) & + A " # effectively with all people, as well as the ability to have a dignified presence + , #) && # 3 ' 4+ ) & # 3 \* 1) \* + ' , 3 = # 2 ! " \* ! " ( # 2 ( + \* \* " , # ' ( # + , # % " ( 3 ' , 7

M ! " # . " ) , + , / # ' - # 0+ ( \* 1 " # 3 ! + \* " B# B ( ) . ) \* + 4) && 5# ' 0 " ( # ! " # 4 ' 1 ( 3 " # " - # 6 , / & : 3 ! # & \* " ( ) \* 1 ( " 7# L , # U ! [ [ ] [ \ [ K [ Á c [ ^ Á Ú [ ^ æ / A Ú æ ç ^ = # ? " ! , # " . % ! ) 3+ A " B# 61 ( ' % " ) , # ( ' 5) & + 3 \* 0+ " 23 = # ) 3# # \$ ) . + , " B# C5# > , + \* ) # J) 4 ! " 4 ' 7# M ! " 3 " # 0+ " 23# & " B# \* ' # 0+ ( \* 1 " # - ' 413 + , / # ) ( ' 1 , B# \* ( ) + \* 3# 3+ . + & ) ( # \* ' # ? ) & B) 33) ( " # H) 3 \* + / & + ' , " & 3# " \$ % " 4 \* ) \* + ' , 3# - ( # \* ! " # + B " ) & # 4 ' 1 ( \* + " = # 314 ! # ) 3# 2) ( ( + ' ( # % ( ' 2 " 33 = # 3 \* ( " , / \* ! = # ) , B# ) # ( ' 5) & # background. Behn personified these characteristics in the character E ( ' ' , ' F ' = # % ' ( \* ) 5+ , / # ! + . # + , # ) & + / , . " , \* # 2 \* ! # 61 ( ' % " ) , # ( ' 5) & \* 5# + , # \* " ( . 3# ' - # " B14) \* + ' , # ) , B# ) # B+ 0 " ( 3 " # 3F && 3 " \* 7# L , # 4 ' , \* ( ) 3 \* = # D ) . " 3# ? ' 32 " && " . % ! ) 3+ A " B# sociability, integrity, and the maintenance of a dignified reputation as 0+ ( \* 1 ' 13# \* ( ) + \* 3# + , # ! " # \$ % & ' # \$ ( \$ ) \* + , # # \$ . ( " / 0 ( / 1 \$ % % 2 3 2 \$ ? ' 32 " && 3# B " 34 ( + % \* + ' , # ' - # D ' ! , 3 ' , & 3# & + - " # . ' 3 \* & 5# 3 \* ( ) 5 " B# - ( ' . # H) 3 \* + / & + ' , " & 3# + B " ) & 3# ) , B# 3 " ( 0 " B# \* ' # " \$ " . % & + - 5# , " 2# + B " ) & 37# ? ' 32 " && " \$ % & ' ( " B# 0+ ( \* 1 " # \* ! ( " 1 ' / ! # \* ! " # + , 4 & 13+ ' , # ' - # & " \* \* " ( 3# - ( ' . # D ' ! , 3 ' , = # ) 3# 2 " && # ( 3# ) 44 ' 1 , 3# # ' - # D ' ! , 3 ' , & 3# 3 ' 4+ ) & # + , \* " ( ) 4 \* + ' , 37# M ! : 3# 3 ! + \* # + , # \* ! " # . " ) , + , / # ' - # 0+ ( \* 1 " # + , B+ 4) \* " 3# ) # 4 ! ) , / " # + , # 3 ' 4+ " \* ) & # 0) & 1 " 37# > % ! ( ) # ? " ! , & 3# 45 ( ( / ( 6 ( # % & ) 4 " B# 0) & 1 " # + , # % ! 53+ 4) & # % ' 2 " = # 2 ! " ( " ) 3# D ) . " 3# ? ' 32 " && 3# ! " # \$ % & ' # \$ ( \$ ) \* + , # # \$ . ( " / 0 ( / 1 \$ % % 2 3 2 \$ - ' 413 " B# ' , # \* ! " # % ' 2 " ( # ' - # eloquence and social grace.