in the meaning of virtue occurred, and was reflected in English literature.

of European traits. In her article "Royalism and Honor in Aphra Behn's

as royalty—and his European traits—on his treatment as a slave and

M!'1/!#>%!()#?"!,⌐3# U⌐![[}[\[ᴷᴬ[⌐Ác@^ÁÜ[ˆæ|ÁÙ|æç^#+3#3' . "*+ . "3#
interpreted as an anti-slavery text due to its "depiction of noble African
3⌐)0"3꞊I⁹#*!"#C''F#!)3#)#. '("#4",*()⌐#-'413#',#('5)⌐*5#),B#*!"#*(")*. ",*#
'-#('5)⌐37#N+(*1'13#*()+*3#+,4⌐1B"꞊#+,#%)(*꞊#*()+*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#!+.#-('.#!'*!"(#3⌐)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,"⁰#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,'2⌐"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!+⌐"#3+.1⌐*),"'1351⌐5#)331.+,/#*!+!1.),#
stature is by defnition European, makes it possible for a text to establish
identifcation with the 'Other' while at the same time remaining complacently
61('4",*(+47Iᴾ#M!+3#61('4",*(+3.#3!)5%"3#0+(*1"#*!('1/!'1*#E('',' F'꞊#
)3#*!"#*()+*3#*!')*B+3*+,/1+3!+.#)3#,'C⌐"#),B)B.+()C⌐"#("B+3*+,4*⌐5#
61('%"),7#61('4",*(+3.#3!)%"3#⌐3'#.!!)3+A"B#B#*!('1/!!+353+4)⌐#
appearance, as he had a nose that was "rising and Roman instead of
African and fat," and a mouth that was "the fnest shape that could be
3""",꞊#-)(-)(#. #*!'3"#/(")*)*1(,"B#")1,"B"#B#%3#2!+4!#)("#3#'#-#
!"#Q"/('37Iᴿ#L,#-)4꞊#!+#,)(()*'(#3*)*"3#!+#"2)3#!"#2)3#,'*"C⌐5#1⌐#

314!#*!+,/3#)3#2+&&#, '*#C"#C"&+"0"B#*!)*#!1 .) ,)#3*(", /*!#4'1&B#%"(-'(. 7I<#&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#%"'%&"7H)3*+/&+', "#3*)*"B#*!)*4'1(+*"(3#

must not go to battle "except when honour demands it,"]#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)#%5*'(37#U#Z!.",#

Oroonoko was on the slave ship, he "would engage his honor to behave !+. 3"&-#, #)&&#-(+", B&5#'(B"(), B#.) , , "(I9; instead of f ghting the captain for C"**"(#("(")*.", 7#?5#" .%!)3+A+, /#!"#0+'&'#3"'-#B+34+%&+, "#), B.)+, *)+, /#!'', ', (#!'(*!)#*5(*#/!+C)**&"E('', 'F'#+, #)#.) , , "(#!*)#&+/ , "B#/ , "B#!+3#!', '(#+*)C&"#C'()0"(57

?5!, #&3#B"%'+4*+, #'-#E('', 'F'#&3'+#.) *4!#"3#B"%'+4*+, #'-#&3#B"%'+34(+%*'(+'&*, #'-#*!"#41(*(+)#CC#+"3#B#3*(", /*!7H)3*+/&+', "#+, B+4)*"B!*)#B**"**!"#3#'(B"(!&B#%)**!)#**3+'&5B"#4+!'+3!*)41(*('()3&#3144"33-1&#2)(((+' (*99#E('', 'F'#2)3#(", '2, "B-'(#!+3#'/!+'C'(+B-&&3#!)0+, /#/ , "B#!+3#!', '(#!*+%%5#*'!)#B+4)*"B!!+3#""&"4*(+4#"&#3%'**#"#B#3%'!"*"3#!'4F+, !+. #

through the f shing rod.90#E('', 'F'&3#!*+%%5#3F+&&3#B". '. , 3*()*"B#!+3#!', '(!"#2)3#!'#F+, B#'-#2"&&\('1, B"B#, B+0+B1)&#!)*"B#H)3*+/&+', "#0)&1"B#F+*>BB+*+',)&&5#

being able to resist the pain of the electric eel shock benef tted Oroonoko as a warrior and also aided him in preserving his honor. In the f nal scene, E('', 'F'#3 . F"B#)#%+%%"#3#*!"#"$"41*+', "#(41*#'-#-#!+3#/"/, *+)&3#")3#")')(+'3"#) B#)(. 37P This def ance 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/!'1*!+!+3#!)*(3#. ' . ", *3#), B#". '. %!)3+A"B#B#!"C)C#!+3#!', '(C)0"(57

81(*!"(. '("' (="#?'!, &3#%'(3", *, *'*!+. -#E('', 'F'#" . %!)3+A"B#B#3+A"B#3 4+)#)#)#3%'"4!*3"#314!#)#)#3#4',)0'"(3)*+',)#3+. %'(*), *#3F+&&3#-#0+(*1"37#M!+3#)&3')#%)()&&"&3#H)3*+/&+', "&3#B#34(+%*+', "#'-#&3#B34(+%*+', "'-#&3#!(*+H)3*+/&+', "#) B#!4'!!'(!)#)4'1(*&3'4+)#)##0+(*1"#9R#?5!, #, ' . %&)3A#B#!"('+*!%#2#('-#B#E('', 'F'&3#!*3'. . 1, 4)*+, #!+, #3#0"()#3#'4#()#)#!+,3)', 4")*'*!"#%#2#('-#&5%*')3''(.#'4', 3*(14"B#&3#.', "*)(5*%%$7#E , #!*!' &3&0)0)"0")%'#!3+!%"+%5-"#E('', 'F'# 0"'(C)&&5#4' , 0"(3"B#2+#-#!+3#!)*(3#, B#%)*(', 3#2!'#2)("#!+3#"0+&(3*5#), B#'*!(-+4!',4"()*'(B")*!#-#!+3#!', '(#+, #*!(51(*()3"(E('', 'F'#)&3'#4', 0"(3"B#2+*!#'*!"(#3&)0"3!#2!' .)+, *)+, "B#!(*%(#*!(3*(+F"'7"9S#>BB+*+',)&&5#, #!"#2)5#C)4F"#*!#!#%&) .)*+', , =#M("-(5#

entertained Oroonoko through "art and discourse."⁹ ᴷᴱ(' ' , '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'#"#$) .+, "B#*!"! ,#(*'5)₰₰3.#%("3",*₊+,#
*45((/(6(, stating, "…individual value is associated with birth, virtue with
),#₊,₊,!"(+*"B#(),F#2 ₊+4!₊+3#4' ,4"+0"B#'-#)3#₊_,)*1()₰7₰l⁹<#L*#+3#"0+B",*#+!)'#
?" ! ,₰3#%'(*()5)₰3#'-#0)(+'13#-'(. 3#'-#*1"2 "("#*"B+,#2₊*!# ' (#0)₰1"#
'-#61('%") ,#('5)₰*57#H)3*₊+₊' , "₰3#0+,23# ,#*!"#+B")₰ , ',,*)7#"#$) . +, "B#*!"!+B"')₰)4'1(*₊"(#31%%₰&' . " , *₊
J)4!"4'₰3#4₰&)+₊. #)3#2"₰7#H)3*₊+₊' , "#0)₰1"B, "#0)₰1"#, 'C₰"#C₊(*!#) ,#0₊(*1"# '-#
!"#4' 1(₊+(⁷⁹⁾#M!₊+3#B" . ',3*()*"3!₊'?!#>%!()()#?" ! ,₰3#%'(*()5)#₰'-#0₊(*1"#
was rooted in traditional views of royalty, as reflected in Oroonoko's
('5)₰3*)*13#)#)#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 . %5)("B#*'#B"*'#2 ! "#2₊B3!' , '(#!+)J)4!"4'#"#B"34(₊C"3!₊)*
Behn's "royalist discourse essentially portrays royal power as a natural
₰)2)#31#31(#2₊31--13"B#2₊2₊*!#2₊*!+,#"#$%1(%'3"3 7I⁹⁰ᵁ#L,# *45((/(6(₌*!'(')3"2 ! "#("#$%("33"B#
this "natural law" were portrayed as likeable characters, such as Trefry,
2 ! "#+ . . "B₊)*"₰5#("4'/,₊A"B#E(' ' , 'F '₰31%"(₊'(₊*57) ,BC"4') . "#*!₊+3#4!₊*3*!
-₊+" ,B) ,B) ,B₰₰'F"B' 1*#-₊(#!+)*13 2 ₰₰C"+, , /7'₰⁷⁰⁾#"' '2"0"(₌!₊) ,)4!"4'₰3 !₊B'B'2 ! "#
("3%"4*# E(' ' , 'F '₰33*) 13*!"# " . %'(*)5)₰"B#3' "0₊₰₰7₰8 '(+,3,,B34!')7?5)# . ₰3#
humiliating deceit of Oroonoko illustrates Pacheco's claim that "Evil men
.)5#0₊(*1'₰₰)*"#*₊"*!+ '#,)*1)("#(B"#("#'-#'₊₰₰5₰5₰b1C1#*!"#"5#4) ,) , '*₌₌)*&)*₰#)3*)**!*!*3#
3*)/"#/*!₌#!* ! "#)((()**0"#B#B3*('5)₰₰5₰b1C₊*!*&*!3#4'₰)(#(₌#-1'₰>%!()(#?"!' ,₰3#%'(*()5)₰'-
Oroonoko as a figure similar to Castiglione's courtier and her depiction of
'*!"(3#) , (3#3₊ . ₊₰) , ')*!'(+*)!₊+(.'!#*!"#!'%+* !'0+(*1"3(3! #*!)%(' . ₊3#"#2₊*!₊#!#*!*₊'(5#
reflected royalist ideals, as explored by Anita Pacheco.

    L,#*'!"#*!₰)"*"#9<;;3₌#₰&*"*)*)1(!"#'%'(*()5)₰"B!)3!!+-*₊+,!*0₊(*1"#)2)5#-('. #
!"#!₊,'(₊'+(3 . #) . #)B#"('5)₰₰*!₰)4'1(*₊+(,₊*₊+4!37#N₊+(*1"#, '#&' , /'# ('0'₰₰0"B!)3'B, B#
H)3*₊+₊'! , ', "₰3!)4'1(*₊'+(#)3!'+('0"B!*&!(4'!*'(!₊'+(.'!*)"3(!₊+,*)*3'"' . %5)(3!A+#, /!#*!"#
L,3*!")*₊' , "₰3 !B₊3 0₊(*1"# ('' ' (#*!"#)2) , B 3' 4₊)₰ , *'(5₰%₊) . " (, 3!3₌*)#" . %!)3₊A", /# *!"#
maintenance of relationships and a dignified public reputation, as
"0₊+B", *#4"B₊+,#B)#0₊"3%'#'32 #₰₰3#!₰)"#!#)#!*!%₰&) '#$) ' *$) *₊+, + *₀(. (" /0(/1$%%?2₌32#?'32 "₰₰#

###9:##₰LC₊B₊#₀OPPS7
###9<##₰J)4!"4'=#RUR7
###9]##₰H)3*₊/₊' , "=#₀O₀7
###9Uᵁ##₰J)4!"4'=#RUS7
###O:##?"!' ,=#₀OPPS\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

enforces his public image. Boswell stated, "[Johnson] feared death, but he

physical response to someone taking his chair reflected Behn's portrayal

the phrase "a bottom of good sense."

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

small talk with everyone and finding common ground with Wilkes while

those he did not care for. Once again, Johnson exemplified dignity and

effectively with all people, as well as the ability to have a dignified presence

background. Behn personified these characteristics in the character

sociability, integrity, and the maintenance of a dignified reputation as

eloquence and social grace.