



TEXTOS Y
COMENTARIOS

The Woman Turned Bully

Edited by

María José Mora

Manuel J. Gómez-Lara

Rafael Portillo

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SCENE II.

The Street

*Enter Betty Goodfeild, and Franck her Maid, both
in mans Apparel.*

B. Good. **N**OW, *Franck*, that we are arrived at *London*, and
luckily taken Lodgings neer my Mother, our
care must be, to conceal our Disguize; to that end, be sure
never speak to me otherwise than by the name of Sir: 'ware tripping

Fran. Leave that to me, Sir; I was the first that thought of
Adventure, and if I can't manage it, may I never live to be
rid, and that's no small Curse. I'll be so far from betraying the
cret in publick, that even in private, when we are alone, you
pass with me for what you seem.

B. Good. My next endeavours must be, how to fute my own
haviour to what I intend, a Town-Gallant. In this, *Franck*,
must instruct me, for you have known the Town before you
to my service.

True. First then, have you seen any of our new

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Introduction

The Woman Turned Bully is one of many Restoration comedies that have attracted little critical attention in spite of their merits. It is rarely, if ever, cited in contemporary essays, and is implicitly regarded as one of the minor plays of its period. However, among those who have cared to express their views since its original premiere and publication, there is a general agreement on its qualities. In his *Account of the English Dramatick Poets* (1691), Gerard Langbaine described it as “very Diverting” (556); David E. Baker found it “very amusing” (4: 418), and John Genest asserted that “this is on the whole a pretty good C[omedy]” (1: 178). In the twentieth century, Montague Summers defined it as “a capital comedy with some clever characterization” (1915, xxxvii) and as “sprightly agreeable” (1935, 411). In more recent times, *The Woman Turned Bully* has been described by Robert Hume as having “vivid characters, lively intrigue, and repartee” which “make the piece enjoyable if unremarkable” (1976, 303). Aside from brief discussions by Tucker (1984), Hughes (1996) and Canfield, it has been mentioned primarily in connection with its possible attribution to Aphra Behn. However, *The Woman Turned Bully* offers a well-structured plot, a gallery of remarkable characters and comic situations which can make it entertaining and attractive for today’s readers and prospective audiences. The present edition makes it available for the first time with modernised spelling, abundant critical notes and an introduction which places it in its literary and theatrical contexts.

1. Date and authorship

A. Date

The original quarto edition of *The Woman Turned Bully* states that it was printed in 1675. This must have taken place in the second half of that year, since the play was licensed for publication on 5 July, and entered in the Stationers' Register three days later (Eyre 2: 486). The *Catalogue of Books Printed and Published at London in Michaelmas Term* lists it as being sold at 1 shilling per "sticht" copy (Arber 1: 219). It was still for sale as late as 1697, when it appeared in a catalogue of "plays sold by William Chandler and Ralph Smith" attached to an edition of Fletcher's *The Humorous Lieutenant*;¹ but there is no evidence that it was reprinted or reissued, and the copies offered may well have been the remainders of the original edition.

In the 1670s the date of publication would normally have followed the premiere by several months, and so it was assumed that the play was produced some time between May and July 1675, that is, not long before it received its license.² However, a manuscript listing charges for Nell Gwynn's visits to the Duke's Theatre records a performance of this comedy on 24 March. When William van Lennep edited the manuscript, he observed that the high amount charged for admission on this occasion suggested that "this was the first performance" (1950, 407).³ Since this was a Wednesday in Lent, this would indicate that *The Woman Turned Bully* was a "Lenten play" and therefore acted by the hirelings.⁴

However, van Lennep's assumption is questionable. The manuscript notes that Nell Gwynn was accompanied by a party of two, one sitting with her in a box and one in the pit. The total charge is given as 14 shillings and sixpence. As this amount exceeds the price for premiere tickets by six

1. *The Woman Turned Bully* also appears frequently in catalogues of plays printed for Richard Bentley between 1685 and 1696.

2. These dates are given in Nicoll (446) and van Lennep (1950, 407).

3. Van Lennep's observation is reproduced by Milhous and Hume (377). In *London Stage* this is given only as a possibility.

4. Lenten plays were given to the junior members of the company, who thus had an opportunity to obtain extra income while the shareholders rested. For a discussion on Lenten casts, see Nicoll (308-16) and Gray.

pence, there must be an error in either the amount paid or in the number of people attending the play.⁵ In fact, the only way in which the full amount may be accounted for is by assuming that it corresponds to four tickets, three in a box and one in the pit; all of them for a regular performance, not a premiere.⁶ This alternative must remain as mere speculation, but it helps question the possibility that *The Woman Turned Bully* was a Lenten play. Indeed, the few references which appear in contemporary texts suggest that it could have been otherwise. Charles Gildon's comment that the comedy "did not meet with that Success as was expected" (172) makes it clear that the company had had hopes that the play would do well. If so, a premiere on Wednesday, 24 March 1675 would have been most inconvenient, since it virtually left Thursday 25 as the only performing day before the theatres closed for Holy Week.⁷ An earlier date is more plausible, and could range from days to months before the performance attended by Gwynn.⁸ Indeed, for all we know the comedy might have been written at least a year before its production, since all allusions in the text (for instance to contemporary comedies) can be dated to no later than summer 1673.

The absence of references to this comedy after the premiere should not be regarded as evidence that it was dropped from the company's repertory either. The scarcity of contemporary allusions to the performance of specific plays makes it very difficult to attest the full extent of their life on the stage during the first two decades of the Restoration. While some very popular works (e.g., Etherege's *The Comical Revenge* and *She Would if She Could*, for which *The London Stage* has over a dozen entries up to

5. In private correspondence with the current editors, Judith Milhous agrees that this amount is "irregular". Common prices were four shillings for a box seat and half a crown in the pit; for premieres, they rose to five and four shillings respectively. Prices could be even higher for operas and other lavish productions (see Milhous 17).

6. The possibility of error is further strengthened by comparison with the rest of the entries on this list, which invariably record standard prices for plays (even in the few cases in which van Lennep speculates that the dates may correspond to first performances) and advanced prices only for operas.

7. Playhouses closed on Sundays and, in Lent, on Fridays too. It is unlikely that the Duke's Company would open on Saturday 27, on the eve of Palm Sunday. Nonetheless the records in *London Stage* show performances on similar occasions (Saturday 30 March 1667; Saturday 14 March 1668).

8. The manuscript list shows Gwynn attending performances of plays that had just opened, but also repertory pieces, like *Sir Martin Mar-all* (on 21 Jan. 1675), *Herod and Mariamne* (23 June 1675) or *The Adventures of Five Hours* (26 Nov. 1676).

1700) are often mentioned, not much is known of the theatrical history of a few others now regarded as classics.⁹ In the case of *The Woman Turned Bully*, its popularity may have extended to at least the year after its only recorded performance, if we are to judge from an allusion in Durfey's *Madam Fickle* (premiered on 4 Nov. 1676), in which the actress speaking the Epilogue refers to herself as "a woman now turn'd bully".¹⁰ Besides the likely possibility that this actress took part in the production of *The Woman Turned Bully* (see below, 56-57), this may also suggest that the play was staged at some time near the premiere of *Madam Fickle*, or else the allusion would have been lost to the audience.

B. Authorship

No author's name is given in the quarto edition of *The Woman Turned Bully*, but this is not an uncommon phenomenon in Restoration printed play-texts. Title-pages would include reference to the title and subtitle, generic definition and, if acted, to the company which produced it and had the right of property; the author's name would often (but not always) follow.¹¹ As a general rule, authorship was noticed whenever it was considered an incentive to prospective buyers of the printed text. This would have been the case if the author was a person of quality—a nobleman or, at least, a gentleman—or if he or his earlier work were already popular.¹² In

9. The plays by Aphra Behn are a good case in point. *London Stage* lists one single entry for *The Amorous Prince* (15 March 1671), *The Dutch Lover* (6 Feb. 1673), *Sir Patient Fancy* (17 Jan. 1678) and *The Widdow Ranter* (20 Nov. 1689). This also applies to authors such as Durfey, Shadwell or Ravenscroft.

10. She challenges critics to meet her at Lamb's Conduit Fields, which can also be construed as a reference to an episode in *The Woman Turned Bully* (2.1.205-07).

11. This was becoming a regular practice in the 1670s. Of approximately 60 new plays printed in the 1660s, 35% do not indicate the author's name or initials on the title-page. In the 1670s the percentage dropped to about 25% of a total 125 playbooks.

12. George Etherege's first comedy, *The Comical Revenge*, may serve as an example. The play was printed in 1664 without the author's name on the title-page (though Etherege did sign the dedication). It proved a great success (reprints in 1667 and 1669 bear witness to its popularity) and when his second comedy, *She Would if She Could* (1668), was printed his name featured on the title-page. Further reprints of *The Comical Revenge* (1689, 1690, 1697) added on the title-page "By Sir George Etherege", registering both his name and his title.

principle, none of these conditions seem to have applied to the author of *The Woman Turned Bully*.

There were other less direct means of ascribing a work to an author. Even when the name did not appear on the title-page, it could be stated within, in the signing of the dedication;¹³ sometimes it was incorporated in a reprint, and in some other cases attributions were recorded in contemporary sources.¹⁴ However, there is no reference to the authorship of *The Woman Turned Bully*; this is a rare case, only paralleled in the 1670s by three other comedies: *The Mistaken Husband* (1674; 1675), *Wits Led by the Nose* (1677; 1678) and *The Constant Nymph* (1678). It may be assumed then that there were some reasons for this silence. Three may be considered here:

In the first place, as the Epilogue to *The Woman Turned Bully* humorously suggests, writing had become a fashionable activity in the early 1670s: "The plague of writing has infected all;/ 'Tis a disease grown epidemical" (1-2). The cult of wit in Restoration high society and the elitist character of the theatre prompted many who aspired to this exclusive world to try their hand at play-writing. The satirical *Remarques on the Humours and Conversations of the Town* (1673) made this almost a rite of passage: "There is moreover, another task belongs to him that ... will pass for a wit in the Town, that is, you must write a Play" (108). References to amateur authors leaving their work with actors, professional poets, or patrons who might have an interest in the theatrical companies are far from rare. Some of these pieces were eventually brought to the stage; but the original manuscript could be passed on to one of the dramatists working for the company in order to be revised and made suitable for performance.¹⁵ In most of these cases, they would be published anonymously, since the playwright would not claim authorship and the name of the amateur poet was not considered relevant enough—or the circumstances or the time

13. This was the case with Stapylton's *The Slighted Maid* (1663), Tuke's *The Adventures of Five Hours* (1663) or Revet's *The Town-Shifts* (1671).

14. For instance, Langbaine (522, 554) gives the attribution for Rawlins' *Tom Essence* (1676; 1677) and *Tunbridge Wells* (1678); and Downes (26, 29) for Stapylton's *The Stepmother* (1663; 1664), and Caryl's *Sir Solomon Single* (1670; 1671).

15. See, for instance, the "Epistle to the Reader" in *The Royal Shepherdess* (1669); Shadwell explains that he has only revised a play written by "one Mr. Fountain of Devonshire" (1: 99). In *The Mistaken Husband*, bookseller Richard Bentley states that the play was "left in Mr. Dryden's hands many years since" ("To the Reader"); according to him, Dryden revised the comedy and gave it to the players.

elapsed had made him lose track of his work.¹⁶ Any of these possibilities may apply to *The Woman Turned Bully*.

Secondly, when a play was basically a revision or alteration of a previous work, the poet who updated and modified the original text would not always include his name on the title-page, especially if his source was well known (as was, for instance, the case with Davenant and Dryden's revision of *The Tempest*, printed anonymously in 1670). This may also have been a factor behind the anonymity of *The Woman Turned Bully*, since this comedy borrows elements from George Ruggle's *Ignoramus*, a Latin play performed on the occasion of James I's visit to Cambridge in March 1615.¹⁷

Finally, the author may have chosen not to publicize his identity for fear of eliciting the animosity of his audience or readers. Prejudice against the poet might be one reason, as the example of Killigrew's *The Imperial Tragedy* (1669) suggests: the play had been acted at the Nursery¹⁸ and the writer, importuned by his friends, decided to have it printed but, as the title-page reads, "without his name, because many do censure plays according to their opinion of the author". Another reason, as the Prologue to *The Woman Turned Bully* suggests, might be fear of envy or poetic rivalry:

So ill success have poets nowadays
That shortly none will dare to write you plays.

16. In *The Mistaken Husband* Bentley notes that Dryden did not know the poet: "the Author of it was unknown to him, and return'd not to claim it. 'Tis therefore to be presum'd that he is dead" ("To the Reader"). In some cases, however, authors came back to claim their work: *Herod and Mariamne* (1673) was printed anonymously with an Epistle signed by Elkanah Settle, who states that the play had been given him "by a gentleman"; five years later, Samuel Pordage asserted his authorship in the dedication to his second tragedy, *The Siege of Babylon*: "*Mariamne ... has hitherto pass'd under the Name of another, whilst I was out of the Land*" (Epistle Dedicatory).

17. The play was first printed in 1630. Several editions followed, some with emendations: in 1658, 1659, 1668 and 1700. Robert Codrington published a translation in 1662. In this same year, Ferdinando Parkhurst made another translation, which was performed by the Duke's Company in November (*London Stage* 58), and which remained in manuscript until J. F. Tucker edited it in 1987. In 1677 Ravenscroft adapted it for the King's Company as *The English Lawyer*.

18. The Nurseries were training schools for young actors, dependent on the two patent companies. They opened in the 1660s and were still active in the 1670s; see Nicoll (308-16), *London Stage* (xxxviii-ix), and Freeburn.

Dramatic wit is ominous of late:
The little flash does still prognosticate
A paper-war, or a more scurvy fate. (1-5)

Besides, if the author were a gentleman, the consequences of failure might prove especially injurious to his reputation. As *Remarques* observes, while “a mercenary Poet ... can support a miscarriage, not only through necessity, but also by the advantages of getting money”, a person of honour “ought to dispatch himself with his own unfortunate Pen ... and blush to survive so shameful an overthrow”; hence, “he that is unsuccessful in the attempt, falls down with the greater precipitancy amongst ordinary men; and not only loses his hopes, but his former standing, in the division of wits” (108-10).

It is also likely that the poet suspected that several things in his comedy might give offence: on the one hand, it presents the figures of attorney Docket and his clerk Dashwell in a way that might be regarded as critical of the institution they represent, perhaps even of specific people within the profession; on the other, it draws a satirical portrait of the new style of comedy, with quotations from works by playwrights as popular as Etherege, Shadwell or Dryden (see below, 31-33 and 39-48).

Even though the author’s identity cannot be ascertained, *The Woman Turned Bully* does provide references that may help delimit the poet’s background:

i) Some of the characters —the Goodfields— come from Derbyshire and allude to local attractions and customs. The chief purpose of these references is to present this family as coming from a rural area which is set in contrast to London; this also justifies Madam Goodfield’s dislike of city manners (see below, 34-35). The author’s interest in this area may hint at some close personal connection.

ii) The playwright shows a good knowledge of contemporary drama and its context. Betty Goodfield picks up quotes from popular comedies she is familiar with only through their printed versions, since she has spent all her life in Derby; but it may be assumed that the author’s knowledge derives from his experience as a regular or frequent playgoer, and therefore that he lived or stayed often in London, where the patent companies acted regularly.

iii) The dialogue introduces many legal phrases; this was by no means rare in Restoration drama, as many playwrights had some formal instruction

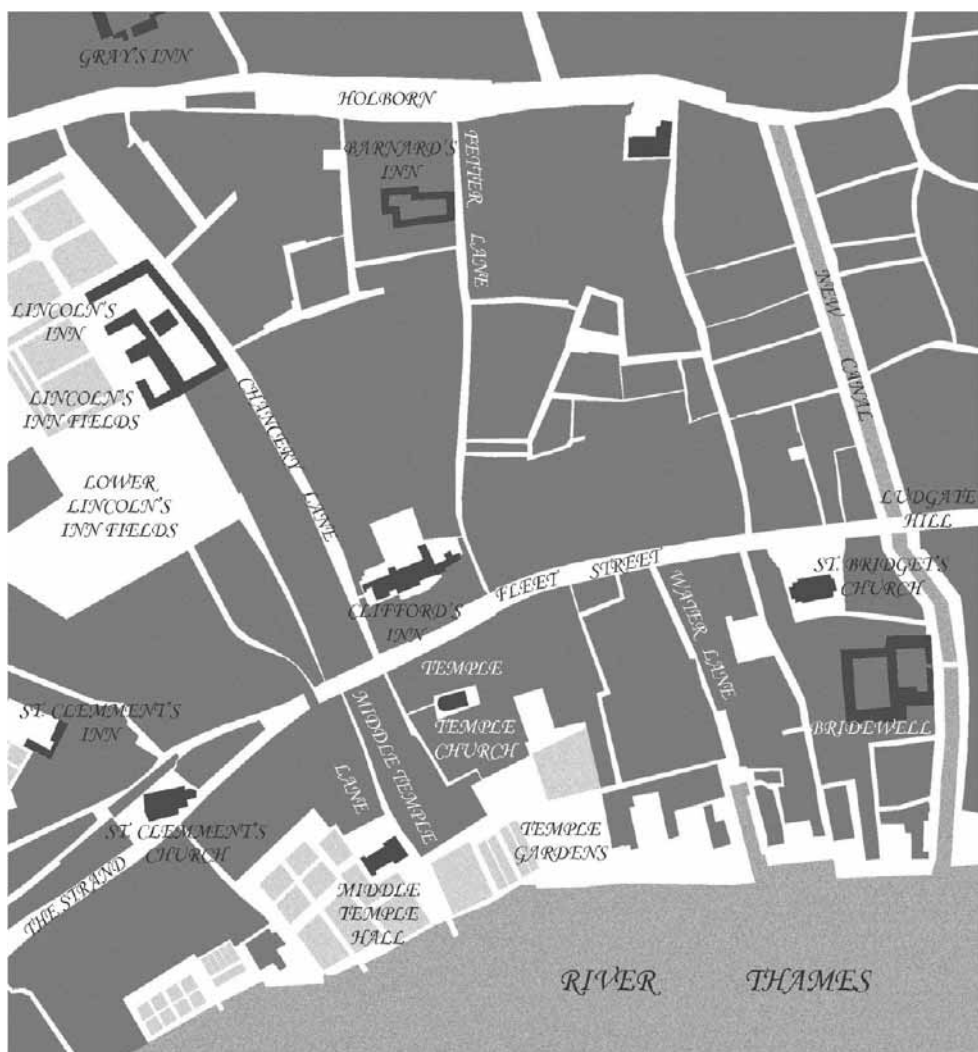


Fig. 1. A map of the Inns of Court, London, ca. 1675.

in law; but the author of *The Woman Turned Bully* displays a more-than-average knowledge, and even at times lets his language be influenced by the style of legal composition.

iv) The London district around the Inns of Court figures prominently in this comedy.¹⁹ Truman, one of the young lovers in the play, is a member of one of the Temple Inns, Docket is a resident of Clifford's Inn, Madam Goodfield alludes to one of the churches nearby (possibly St. Bride's), and most of the events in the play are located in that vicinity.²⁰

The connection with the Inns of Court is especially significant. Since their inception, their main function was to house young men who wanted to be instructed in the theory and practice of the law, under the supervision of benchers (lawyers with jurisdiction over the government of the Inn) and readers (lawyers appointed to lecture to the students). The Inns were also the scene of an intense social and cultural life. The residents would have their regular readings and participate in moots which tested their ability to dabble in the principles of the law.²¹ But outside the halls a variety of activities was undertaken by those who took advantage of the condition of the Inns as liberties to evade the prosecution of the city authorities; thus the students could encounter gamblers, prostitutes and criminals while walking through the streets of this area.

The Christmas season provided ample possibilities for entertainment, and the students would indulge in activities which throughout the rest of the year were officially prohibited.²² This was encouraged by the carnivalesque celebration of the Lord of Misrule, in which a student was elected mock king, prince or chancellor. Under his rule, the students were permitted to gamble, drink and party, often mingling with the other denizens of the area.

19. The Inns of Court are a complex of buildings located west of the City of London over an area which extends between the Thames and Holborn. The major Inns of Court are Lincoln's Inn, Inner and Middle Temple and Gray's Inn (see Map on p. 22).

20. This knowledge may extend, by either personal experience or by indirect accounts, to the law schools in Paris, as the text also mentions places frequented by law students in that city (see 4.2.99).

21. The students received other kinds of instruction as well. Green mentions music, dancing and military training (32-33).

22. Their disorderly behaviour led the authorities at the Inns to restrict these celebrations and under Cromwell they were totally banned. The restoration of the monarchy did not entail a formal revival of the tradition, but some of these celebrations may have continued on an occasional basis. Evelyn mentions two such at Lincoln's Inn on 1 Jan. 1662 and at the Middle Temple on 9 Jan. 1668. See also Inderwick (lviii).

As an alternative to the students' celebrations there were those organised by the benchers. Christmas dinners were accompanied by stately dances of the sort mentioned in *The Woman Turned Bully* (3.3.33-36; 5.3.165-66), and would often include a dramatic performance. This activity was in fact not restricted to the end of the year; the season started and concluded with two "Grand Days", the Feast of All Hallows (1 Nov.) and Candlemas (2 Feb.), and both could be celebrated with a play. Before the Restoration period, students occasionally took over the responsibility for the performance, but the rule was to invite one of the patent companies.

In this context, the temptation to contribute to the stage would have been fairly strong. The Induction to Goffe's *The Careless Shepherdess* (ca. 1618-1629; 1656) presents a citizen who comes in and asks about the author of the play that is to be performed. When Spark, an Inns of Court man, replies that it has been written by one of his "tribe", the citizen berates this fashion and comments:

I do fear that writing Playes, will make
Our Inns of Court-men Truants in the Law.
Shortly they will be Ovid-like, who could
Not chuse but put Indentures into Verse. (6)

To which Spark retorts:

To put on Lock or Buskin on our feet
Is not our study, but recreation,
When we are tir'd with reading Littleton,
Penning a Scene does more refresh our brain
Then Sack, or Hide-Park ayr. (7)

This seems to have been the case with playwrights such as William Wycherley, Thomas Shadwell and Edward Ravenscroft, all of whom were at some point associated with one of the Inns of Court. A similar background may be assumed for the author of *The Woman Turned Bully*.

The lack of documentary evidence has not deterred critics from speculating on the authorship of this comedy, and the name of Aphra Behn has been suggested.²³ Behn's career as a dramatist started in 1670 when

23. Wrenn proposed the attribution in 1920 (1: 76); more recently, Sara H. Mendelson has

the Duke's Company produced *The Forc'd Marriage*, and continued with increasing success. There was however a temporary setback when the failure of *The Dutch Lover* in 1673 seems to have led her into a retirement which only concluded in July 1676 with the staging of *Abdelazer*. For someone who earned most of her living with her pen, this three-year lapse must have been a taxing one. This may have justified in part the belief that Behn might have had a hand in the composition of *The Woman Turned Bully*. Montague Summers argued in "A Memoir of Mrs. Behn" that at least the prologue, epilogue and songs might have been written by her and that "the whole conduct of the play is very like her early manner" (1915, xxxvii). However, he acknowledged that there was no further evidence and, in 1935, he found the ascription "without any warrant" (411).

According to Hughes this attribution may have arisen from "the mistaken assumption that no other playwright could create a liberated heroine" (2001, 56). He observes that many of Betty Goodfield's features are in fact uncharacteristic of Behn, and that Shadwell or Dufey would be relatively more suitable authors. Indeed, Shadwell's young women in *Epsom Wells* (1672; 1673) seem to have more in common with Betty Goodfield than Behn's female characters in the plays she had written before 1675, all of whom are imbued with a sort of romantic gravity which is alien to Betty's personality. Moreover, Aphra Behn, as a woman, would have received no formal instruction in the law, and since references to legal terms in her work are scant she does not seem to be a suitable candidate, since the Docket-Dashwell episodes are central to the plot.²⁴

Nevertheless the grounds for associating this play with Aphra Behn's dramatic career should not be overlooked. Margarete Rubik remarks that "the hard-drinking and smoking, eccentric mother [Madam Goodfield] vaguely links up with the Widow Ranter" in Behn's posthumous play of that title (56), though the similarities in characterization may also be

upheld this claim (140-41). Several websites on Behn also defend this theory. For a discussion of this issue see Mann and Mann.

24. Behn did have connections with the Inns of Court through her partner, John Hoyle, with whom she was living in 1675. Hoyle had studied at Gray's Inn and had his office and residence near the Temple; he also combined the practice of the law with literature. Summers suggests that he may have collaborated in the composition of her plays (1915, xxxiv); if so, he could have offered advice on legal terminology. However, the notion of any collaborative work between Behn and Hoyle must remain purely conjectural.

regarded as a coincidence, or be explained by the fact that both authors resort to the same motifs. A more dubious coincidence is the stage direction “Enter Sir Signall, Mr. Tickletext, with his Cloke ty’d about him, a great Ink-horn ty’d at his Girdle, and a great Folio under his Arm” (3.1.281) from *The Feign’d Curtizans* (1677; 1679), which recalls the scene in *The Woman Turned Bully* in which Dashwell shows the same instruments:

DOCKET: Hast thou brought thy inkhorn with thee, Tom?

[Dashwell] shows a great inkhorn.

DASHWELL: Yes, yes, sir, *vous avez* the inkhorn, look ye, sir, but— alas, I’ve forgot my almanac.

DOCKET: No matter, man, if thou hast any paper about thee.

DASHWELL: O Lord, sir, I put a whole quire of copying-paper in my pocket, and here’s two quills— (2.2.12-17)

The source for both descriptions might well be the image of a clerk which appears opposite the title-page in the editions of Ruggle’s *Ignoramus* (see Fig. 2). It must be observed, however, that there is no verbal equivalent in Ruggle’s play and that, therefore, the stage direction in Behn’s could be considered an echo of *The Woman Turned Bully*.

This supposition is strengthened by the existence of further parallels in other plays, particularly in some comedies written by Edward Ravenscroft. He, like Behn, had been in the service of the Duke’s Company when *The Woman Turned Bully* was premiered but, when he decided to write his own adaptation of Ruggle’s play, he offered it to the King’s. No reference to a situation like those cited above appears in *The English Lawyer* but, remarkably, in *The Canterbury Guests* (1694; 1695) he included the direction “Enter ... Dashwell, with a black Box, and a Rowl of Parchment under his Arm, with Pen and Ink, hanging at his girdle” (1.4, p. 17). The character who comes in is a country clerk and is, in fact, not called Dashwell but Dash; and the erratum suggests that Ravenscroft mistakenly repeated the name of a city attorney in his comedy *The London Cuckolds* (1681; 1682), which in turn may be inspired by the clerk in *The Woman Turned Bully*. The description closely resembles Behn’s; but the reiteration of the name indicates that Dashwell’s characterization may have had a lasting impact, if not on the Restoration stage, at least in Ravenscroft’s memory.



Fig. 2. An engraving from the 1668 edition of Ruggle's *Ignoramus*.

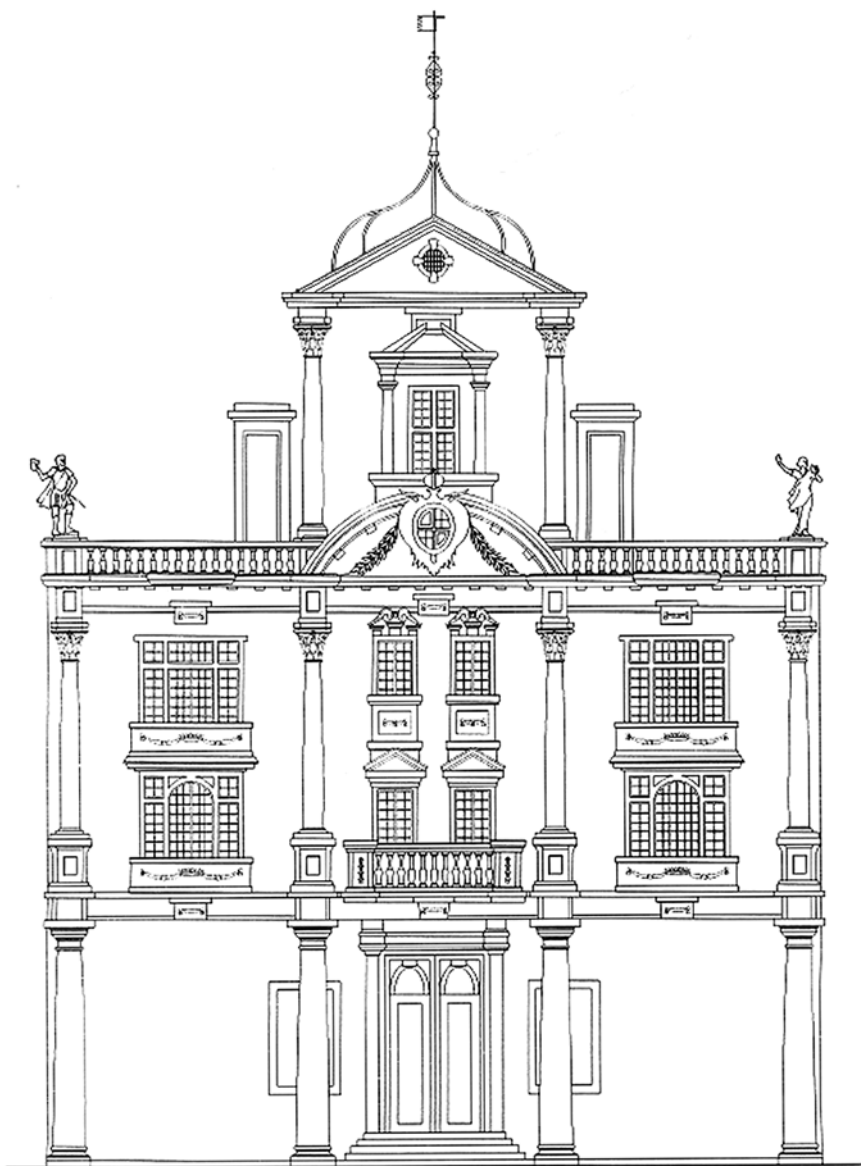


Fig. 3. A conjectural reconstruction of the Dorset Garden Theatre, front side.

THE
Woman turn'd Bully.
A
COMEDY.

Acted at the Duke's Theatre.

Hanc veniam petimus Damusq.

Licensed, July the 5th 1675.
Roger L'Estrange.



L O N D O N :
Printed by J. C. for T. Dring, at the Harrow at the corner of
Chancery-lane in Fleet-street. 1 6 7 5.

The Woman Turned Bully. *A Comedy.*

Acted
at the Duke's Theatre.

*Hanc veniam petimus damusque.*¹

Licensed, July the 5th 1675.
Roger L'Estrange.²

LONDON

Printed by J. C.³ for T. Dring,⁴ at the Harrow at the corner of
Chancery Lane in Fleet Street.⁵ 1675.

1. *Hanc ... damusque* Horace, *Ars Poetica*: "We both claim and give this [poetic] licence" (11).

2. **Roger L'Estrange** (1616-1704) One of the earliest English journalists, publisher of *The Intelligencer*, *The News* (1663-66) and *The Observator* (1681-87). An ardent supporter of the royalist cause during the English Civil War and the Commonwealth, he was eventually rewarded for his loyalty by being appointed Surveyor of the Imprimery (1663-88). In this position he had power to license and control the press.

3. **J. C.** Prob. James Cottrell (1623-1685), London printer active from 1646 to 1685.

4. **T. Dring** Thomas Dring, London bookseller between 1668 and 1694, specializing in law books and literature, particularly plays and romances. In 1674 he opened the Harrow, which in other title-pages is also described as being "at the corner of Chancery Lane, over against the Inner Temple Gate". See Map on p. 22.

5. **at the Harrow ... Fleet Street** The site of Dring's shop. Chancery Lane runs from Fleet Street to Holborn. It was a commercial area where many booksellers were located. Fleet Street ran westward from Ludgate to the Strand; see Map.

The persons represented

TRUMAN,	A young gentleman of the Temple, ¹ possessed of an estate, and lives handsomely.
GOODFIELD,	His friend, newly come to town.
DOCKET, ²	An ancient attorney, a very law-driver. ³
TRUPENNY,	Madam Goodfield's country steward, an old formal coxcomb.
DASHWELL,	Docket's clerk, like his master.
SPRUCE,	Another clerk to Docket, a lively fellow.
[CLARKE,	A clerk and a cheat]
[DRAWER]	
MADAM GOODFIELD,	A rich country widow, who drinks and takes tobacco, and can't speak a word out of the country element. She hates the town, but comes up about an emergent ⁴ law affair.

1. **the Temple** A group of buildings originally erected by the Templars in 1185 between Fleet Street and the river Thames. In the mid-14th c. the Temple became a home for lawyers and a law school, one of the major Inns of Court (see below, 1.1.23). Two independent legal societies were based there, each occupying a separate hall: Inner and Middle Temple.

2. **DOCKET** From the word used for memorandum or register of legal judgements (*OED*).

3. **a very law-driver** A veritable lawyer; with derog. overtones. See Wilson's *The Cheats* (1663; 1671): "This Fellows Grandfather, was a Law-driver, and swallow'd my Father up" (3.2, p. 35).

4. **emergent** Q immergent.

BETTY GOODFIELD, An airy young lady, her daughter, come up to
 London after her mother in man's apparel. She
 personates a town gallant, and discourses out of
 plays.

FRANK, Her maid, in the like disguise.

LOVEALL, The widow's woman, a stale maid who longs for a
 husband; very fond.⁵

LUCIA, A young lady, niece and ward to Docket.

HER MAID.

TWO BOYS.

Scene: London.

5. **fond** Credulous; also, over-affectionate or doting (*OED*).

Prologue

So ill success have poets nowadays
That shortly none will dare to write you plays.
Dramatic wit is ominous of late:
The little flash does still prognosticate
A paper-war, or a more scurvy fate; 5
And (like a graceless child) heroic rattle
Is realized, and turned the poets' battle.
T'avoid such fears, we shall present today
An innocent and unprovoking play;
And that's his comfort, th'author bid me say. 10
'Tis plain, well meant; hardly a song or dance,
Scene, nor machine, its credit to advance.
You've nothing here of such prodigious strains,
To swell your envy greater than his pains.
But being of English growth, we've cause to fear 15

4. **flash** Flash of wit.

5. **paper-war** Quarrels between poets in print (whether in pamphlets or in the prefaces, dedications and prologues to plays) were rife in the early 1670s. In 1674 the most notorious was perhaps the attack by Dryden, Crowne and Shadwell on Elkanah Settle's immensely successful *The Empress of Morocco* (*Notes and Observations upon the Empress of Morocco*), and Settle's reply criticizing Dryden's *The Conquest of Granada*.

6. **heroic rattle** A mocking allusion to the bombastic language and rhyming verse of heroic drama.

11-12. **hardly ... machine** Staple elements of heroic drama; their spectacular character was a guarantee for success. See the beginning of the Prologue to Settle's *Love and Revenge* (1674; 1675): "Plays without Scene, Machin, or Dance, to hit,/ Must make up the defect of Shew, with Wit".

‘Gainst home-bred wit their censure too severe,
Who still usurp a power to disapprove
What the sick fancy can’t digest or love.
Persist— But lechers thus, when they decline,
Borrow both heat and love from sparkling wine; 20
And though poor Chloris thinks their love’s her prize,
‘Tis Burgundy becomes her sacrifice,
While healthful lovers vigorously improve
With native food and heat th’ intrigues of love.

ACT I

Scene I

The Temple.

Truman, Goodfield, Boy.

TRUMAN: Honest Ned Goodfield, i'faith, I'm as glad to see thee as any man living. Once more thou art welcome to London. But what good star directed thee to my chamber?

GOODFIELD: Marry, that did the good porter; he showed me the staircase and, when I mounted, the first I happened to meet was your Boy. Gad, Jack, thou livest here a delicate life; these are better lodgings than thou hadst at the college. 5

TRUMAN: Aye, faith, and somewhat better company. But what a devil makes thee tarry thus long at Cambridge? Sure thou art graduated up to the ears by this time. Dost thou intend for the pulpit or, by the way of physic, wilt thou cure thy friends of all diseases? 10

GOODFIELD: No more of that, good Jack. I have a mother alive, who till I come to age (of which I lack not many weeks) is also my

1. **The Temple** The scene takes place at Truman's lodgings in the Temple; see *The persons represented*, n. 1.

1. **i'faith** "By my faith"; also occurring as "faith".

6. **Gad** "By God".

11. **by the way of physic** Medicine had been taught at Cambridge since 1540, when Henry VIII endowed the first Chair of Physic.

14. **till I come to age** Goodfield is not yet 21 and, therefore, is legally a minor. He will be of age in about three months (see 2.2.68-72).

guardian. She is a good soul (as Sancho said of his wife) but of a downright country principle. She hates your city here, and all that belongs to't. Look ye, Jack, when you left the college, I would have followed you with all my heart; but my mother very gravely, and like a mother, writ me her commands and, I think, sent one of her servants to acquaint me that I must still continue my studies where I was. For to come into the country, and enter into commission of the peace, I was yet too young; and to go to the Inns a Court she would never think on't, for that was the ready way to be undone, London being the very sink of all debauchery.

TRUMAN: Hold there. Let me view thee well. Dost thou come from the university, and charge us with debauchery? *O tempora! O mores!* Belike then you made this voyage without your mother's knowledge?

GOODFIELD: Aye.

TRUMAN: Why, there's a dutiful son. Art not thou ashamed, Ned?

GOODFIELD: For what? For coming to town without her leave?

TRUMAN: No, Ned, for blaming the poor town for a lewd ill-mannered town or, as your mother thinks it, a sink of perdition.

15. **as Sancho said of his wife** See the dialogue between Sancho Panza and a puppet-man in Shelton's translation of Cervantes' *Don Quixote* (1620): "And thou honest Sancho Panza, the best Squire to the best Knight of the world, reioyce, for thy wife Teresa is a good hous-wife ... I beleeeve that very well (sayd Sancho) for she is a good soule; and if she were not iealous, I would not change her for the Gyantesse Andandona" (167).

22. **commission of the peace** The authority received to act as justice of the peace in a given district (*OED*).

23. **Inns a Court** The Inns of Court (in the text, with the colloquial variant "a" for "of") were establishments in which men received their instruction for the practice of the law. Since the time of Elizabeth I they were also used as temporary residences by sons of the nobility and the landed gentry who had no intention of becoming lawyers (see Intro., 23).

24-25. **London ... debauchery** Prob. an echo of Clodpate's reference to London as "that sink of sin" (2.1.41) in Shadwell's *Epsom Wells* (1672; 1673). Like Madam Goodfield, Clodpate is "an immoderate hater of London, and a lover of the country above measure" (*Dramatis Personae*).

27-28. *O tempora! O mores!* Lat.: "O times! O habits!" Cicero's famous complaint in his *First Oration against Catiline*.

I tell thee, Ned, thou art quite beside the cushion. Mind what I say: your university men no sooner come hither, but they forget their dear art of drinking. And for a clap or so, many are so far from getting it here that they bring it with 'em. 35

Knocking.

Boy, see who knocks.

BOY: Sir, here's Mr. Docket's clerk has a message from his master, he says, and desires you would please to dispatch him. 40

TRUMAN: Dispatch him? Why, how long has he waited?

BOY: Not at all, sir; but you know he's so full of his law terms, he can't speak without 'em.

TRUMAN: Bid him enter. 45

BOY: (*At the door*) Mr. Dashwell, you may enter.

Enter Dashwell.

DASHWELL: Sir, I humbly thank ye. May it please you, Mr. Truman, my master desires to speak with you some time this afternoon.

TRUMAN: How does he do?

DASHWELL: Very well, and in good practice, I thank God, sir. 50

TRUMAN: I'm glad on't. Tell your master, sir, I will not fail to wait on him about three a-clock.

DASHWELL: By no means, sir, for then he'll be very busy in examining a special plea in *trover*, which will hold him at least half an hour. 55

35. **beside the cushion** Beside the question, not to the point. Brewer associates the phrase with Judge George Jeffreys (1645-1689), a resident of the Inner Temple who was known for his use of colloquial and often coarse language. In 1671, Jeffreys had been appointed common serjeant of the City of London and had begun practising at Westminster Hall. He would later become notorious for his ruthlessness in suppressing Monmouth's rebellion (1685).

41. **to dispatch** To dismiss a person after attending him or his business (*OED*). Truman understands the word in its more common sense, assuming that Dashwell wants to be dismissed promptly.

54. **plea in trover** "An action against him that refuses (by demand) to deliver the goods he found" (Coles).