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A NOTE ABOUT THE PROGRAM

Program content is compiled by the production’s Assistant Director, Ellie Law, and edited by Nigel 
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write a one act

submission deadline? January 14, 2011 at 5pm 
interested in directing a one-act? e-mail nigel at nigel.maister@rochester.edu

the university of rochester international theatre program presents

THE EMPEROR OF THE MOON

by aphra behn

directed & choreographed by matthew earnest 
set design by sean tribble 
costume design by william bezek 
lighting design by derek wright 
sound design by james gillen kosmatka 
original music by patrick johnson 
voice and acting coaching by danny hoskins

production staff

production stage manager ............................................ frances swanson
assistant production stage manager ............................. cassandra donatelli
assistant stage managers ............................................ raphael benjamin/run crew 
................................................................................... billy hogan/run crew
..................................................................................... jonathan isaacs/run crew
............................................................................................ emily morris/costumes
............................................................................................... liza penney/props
................................................................................................. stephanie schwartz/run crew
.................................................................................................. brittania turner/sound
master electrician ............................................................... ashley nguyen
assistant m.e. .............................................................. cassandra donatelli
audiovisual engineer ...................................................... bruce stockton
assistant a.v.e. ............................................................... kevin brice
follow spot operator ....................................................... grace cannon
additional painters ...................................................... apollo mark weaver & jim link
assistant director .......................................................... ellen law

the emperor of the moon
runs approximately 2 hours with one 15 minute intermission

please note 
theatrical gunshots are used in this production
Aphra Behn (née Johnson) was born near Canterbury, England in July of 1640. She spent much of her early life traveling with her father who had been appointed governor to Surinam, an English sugar colony on the east coast of Venezuela. It is believed that during her time in Venezuela she was introduced to an African slave leader who was later the inspiration for her most popular novel, Oroonoko. In *The Secret Life of Aphra Behn*, Janet Todd, notes that this and other encounters in the life of Behn address the idea that she did not believe that class or race was proper reason to highlight any group as superior to another. Evidence also suggests that Behn was likely raised a Catholic. This is supported by the dedication of her play, *The Rover*, Part II to the Catholic Duke of York who, in the anti-Catholic fervor of the 1670s and 1680s, was exiled more than once. Having been raised under the Catholic denomination during a time when the Puritan church was in power and also having had a greater opportunity to travel than many women of her time meant Behn was granted the experiences needed to formulate her own opinions on a wide variety of ideas, such as race and politics. Behn had strong public opinions on politics, something uncommon for 17th century women. She participated unusually actively in this sphere.

A division of political parties emerged in England around the time of Behn’s birth in 1640. This would grow to play a large part in the extensive bouts of revolution that lasted throughout the reign of Charles I and into the early years of Charles II’s reign. This division was centered on a conflict between whether Parliament or the Crown should hold the dominant hand in ruling the country. From this debate two distinct political groups arose: the Tories and the Whigs. Behn found her sympathies with the Tories, who believed that the king held the divine right to govern and, as a result, they practiced absolute allegiance to him. Tories very much desired that monarchical power should surpass parliamentary power. It was this devotion to the king that would later lead her to work as an English spy.

In 1664 Behn married her husband Johan, an English-born merchant of Dutch descent about whom very little is known. Mr. Behn died within a few years. Following his death, Aphra began working as a spy for Charles II during the Second Anglo-Dutch War. It is thought that her work included acting as a courtesan to leading Dutch politicians in order to gain secret intelligence concerning warfare. Unfortunately this endeavor wound up being unpaid work for Behn and, after borrowing money to return home to England, she fell into debt and was threatened with, or possibly faced by, deudas de dottor’s placed there that she began writing; her literary beginnings stemming from her need for a sustainable income. Throughout the rest of her life, Behn published poetry, essays, novels, and plays. Today she is credited as being the first professional female writer in England. Certainly, she was the only female playwright writing during the early years of the Restoration.

Much of what is known about Behn can only be gleaned from her writing. There, certain thematic concerns, including the mental and sexual empowerment of women and the dissolving of gender expectations, predominate. The few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women, and the few institutions that did keep historical records at the time excluded women. In *Defense enough against Mortality*

Here lies a Proof that Wit can never be

**Here lies a Proof that Wit can never be Defance enough against Mortality**

**A Defense of Aphra Behn**

[Image of Aphra Behn]
1640 – Aphra Johnson born in Kent.
1663 – Travels to Surinam.
1664 – Returns to England; probably marries Mr. Behn.
1665 – Probable death of, or separation from husband.
1670 – The Forced Marriage, Lincoln’s Inn Fields.
1671 – The Amorous Prince, Lincoln’s Inn Fields.
1673 – The Dutch Lover, Dorset Garden.
1676 – Abdelaizer or The Moor’s Revenge, Dorset Garden. The Town Fop or Sir Timothy Tawdry, Dorset Garden.
1677 – The Rover, Dorset Garden.
1678 – Sir Patient Fancy, Dorset Garden.
1679 – The Feigned Courtesans, Dorset Garden.
1681 – The Rover, Part II, Dorset Garden. The Roundheads or The Good Old Cause, Dorset Garden.
1682 – Duke’s Company takes over King’s Company; United Company formed. Like Father, Like Son, Dorset Garden. The City Heiress, Dorset Garden.
1683-5 – Works on poetry, translations, and novels.
1684 – Love-Letters Between a Nobleman and his Sister, Part I. Poems Upon Several Occasions, with Voyage to the Isle of Love.
1685 – Love-Letters, Part II.
1686 – The Roundheads or The Good Old Cause, Dorset Garden. The False Count, Dorset Garden.
1687 – Duke’s Company takes over King’s Company; United Company formed. Like Father, Like Son, Dorset Garden. The City Heiress, Dorset Garden.
1688 – Works on poetry, translations, and novels.
1696 – The Younger Brother, Drury Lane.

Matthew Earnest (Director) was born in 1969, grew up in Texas and began his career under Richard Hamburger at Dallas Theater Center. Relocating to New York City, he spent a season as assistant director to Lee Breuer at Mabou Mines, was featured in Richard Foreman’s Blueprint Series for Emerging Directors, and a Drama League fellowship made him assistant director to Adrian Hall, a position he would hold for many years. As Founding Artistic Director of the NYC-based deep ellum ensemble, Matthew created works that garnered international acclaim from 1995 until the company disbanded in 2007. Today he is an associate artist at Germany’s English Theatre Berlin, at the University of Delaware’s PTTP/REP, and he works independently around the country directing plays and creating new works. In 2008 he succeeded directors Ping Chong and Vincent Dowling, among others, as the Roe Green Visiting Director at Kent State University. Matthew’s productions have been seen across the U.S., Europe and in Africa. These include: the U.S. premiere of Juan Mayorga’s Way to Heaven (Himmelweg), which received The New York Times’ Critics’ Pick and is currently running off-Broadway; Elizabeth, Almost by Chance a Woman by Nobel laureate Dario Fo, and Lipstick Traces: a Secret History of the 20th Century by Kirk Lynn, et al. (both receiving Top 10 citations from The Raleigh News & Observer); Shakespeare’s Coriolanus (Dallas Morning News Top 10) and A Midsummer Night’s Dream (DiTV Performing Arts Festival in Addis Ababa, Ethiopia); On the Verge, or the Geography of Yearning by Eric Overmyer (Dallas Theatre Critics’ Forum Award); Fen by Caryl Churchill (Dallas Observer’s Best of Dallas Award); plus plays by José Rivera, Gertrude Stein, Erik Ehn, Thornton Wilder, Suzan-Lori Parks, Tennessee Williams and many others. Matthew has directed his own original translations of Brecht and Büchner, and his own English versions of Ibsen and Chekhov. Original adaptations include: Wanderlust: a History of Walking created from Rebecca Solnit’s bestselling book with a 2010 NEA Access to Artistic Excellence grant (NYC’s Ice Factory, and Cleveland Public Theatre); Alice… from works by Lewis Carroll (Porthouse Theatre, Ohio); Peter Pan, or the boy who wouldn’t grow up from works by J.M. Barrie (Cleveland Scene Best Director of 2007); Ch’en-nü leaves her body after a play by Chêng Têh-hui (Ontological-Hysteric Theater, NYC); and The Jilting of Granny Weatherall from the story by Katherine Anne Porter (BIFF Award: NY Fringe). Original works: The Josephine Footnote (Daniel Arts Center, Great Barrington, MA), Doctor Tediwow’s Last Breath (NYC’s Ice Factory; Trinity River Arts Center, Dallas); 6 white plates (Kraine Theater, NYC), and blood pudding (English Theater Berlin; Audience Favourite Award: Dublin Festival Fringe).
Don Quixote: Like Don Quixote—Cervantes’s hero—famous for being taken in by chivalric romance, Dr. Ballard has taken fiction for truth; in his case books of fantastic travels have deceived him.

A Discourse of the World in the Moon: A moon-voyage written by Cyrano de Bergerac, English versions of which were published in 1659 and 1687.

He That Knew All • Knew Nothing Yet: From a saying attributed to Socrates: ’I know nothing except the fact of my ignorance.’

Dialogue of Icaromenippus: A dialogue by Lucian in which Menippus tells of his trip to the moon. Various ideas mentioned in later fantastic voyages, including the possibility of the moon being inhabited, are aired here. The name Icaromenippus indicates that Menippus is like Icarus in flying up into the heavens.

Premium Mobile: The ‘first mover,’ in Ptolemaic astronomy; the sphere that moves all the others. Figuratively applied to Mopsophilus as the machine that moves Scaramouch’s feelings.

The Man in the Moon: The title of a fantastic voyage by the supposed Spaniard, Domingo Gonsales, the Speedy Messenger, who travelled to the moon in a flying machine drawn by large geese called ‘gansas’.

The Ebula: In Godwin’s The Man in the Moone. Gonsales is given various magic stones; one, the Ebula, helps him rise and descend through the air at will.

May Caesar Live: The epilogue’s eulogy of James II as Caesar is mixed with strong hints that he should patronize the stage more. Royal patronage had been declining since the later part of Charles II’s reign.

Moon-Calsps: Idiots, so called because their birth was once thought to have been affected by the moon; in the context of The Emperor of the Moon, it also anticipates the suitors’ later pretence to have been born on the moon.

Bellemante is reciting a list of young men’s ornaments: Chevalier ... cannons (Song)

Each moment of a happy lover’s hour is worth an age of dull and common life.

Aphra Behn

Salamanders: Medieval mystics believed Salamanders to be spirits of fire who live in the invisible spiritual ether. It was thought that without them fire could not exist. The mysterious nature of the Salamander was rooted in the fact that humans were unable to detect their presence visually because all evidence of their existence quickly turned to ash.

That perfect tranquility of life, which is nowhere to be found but in retreat, a faithful friend, and a good library.

Aphra Behn

Aphra Behn

Love ceases to be a pleasure when it ceases to be a secret.

Aphra Behn

She was a writer who not only insisted on being heard but successfully forced the men who dominated the jealous literary world of Restoration England to recognize her as an equal.

Reconstructing Aphra: A Social Biography of Aphra Behn by Angeline Goreau

Nobody’s Story: The Vanishing Acts of Women Writers in the Marketplace 1670-1820 by Catherine Gallagher

Catherine Gallagher

Society—a learned society of science and the old-fashioned representative government. The Rosicrucian Order is a Christian society of mystics (originally a secret society) that are believed to hold knowledge of nature, the physical universe, and the spiritual realm that is otherwise concealed from most of humanity. In the early 17th century, esoteric Rosicrucian manifestoes posited a secret order of alchemists and scholars who were to revolutionize the arts and sciences of Western Europe. This developed into a network of mathematicians, astronomers, scholars, natural philosophers and scientists which would later form the Royal Society—a learned society of science and the oldest such body in the world.

Burn all my books: Like Don Quixote, the doctor rejects his books when he learns how they have deceived him.

No more patches, no more powder,
No more ribbons and lace. Bellemante is reciting a list of young men’s ornaments.

All women together ought to let flowers fall upon the tomb of Aphra Behn. For it was she who earned them the right to speak their minds.

A Room of One’s Own by Virginia Woolf

Aphra Behn

Aphra Behn

Each moment of a happy lover’s hour is worth an age of dull and common life.

Aphra Behn

Salamanders: Medieval mystics believed Salamanders to be spirits of fire who live in the invisible spiritual ether. It was thought that without them fire could not exist. The mysterious nature of the Salamander was rooted in the fact that humans were unable to detect their presence visually because all evidence of their existence quickly turned to ash.
The Puritan sect of Protestantism began as a reform movement within the Anglican Church of England during the late sixteenth century. It was not initially an attempt to split the church, but to continue to reform the Protestant faith towards a more devoutly biblical and morally centered religion. The Puritans believed that the Protestant church, more specifically the Church of England, was still too much like the Roman Catholic Church and that, in order to transcend the ideologies and practices of Catholicism, society should have more rigorously defined behaviors and customs. This impulse for reform quickly became a means by which the Puritans condemned various groups and behaviors antithetical to their creed, and when the King and his Church did not follow reform practices they too were condemned. One activity that was actively discouraged (and later forbidden) was the participation in and attendance of the theatre.

The Puritan view of theatre was that it encouraged people to partake in activities for pleasure or leisure. To succumb to worldly pleasures such as this was sinful, and in violation of biblical doctrine. Puritans felt that in order for Protestantism to be a devout religion people must rediscover the idea that the Bible was “all-sufficient”. Therefore the sensual pleasures of theatre, music, and dancing, were considered unnecessary and even unholy.

In 1642, King Charles I was dethroned by the New Model Army, led by Oliver Cromwell. He was beheaded seven years later. Cromwell, who was closely associated with Parliament and the Puritan movement, became leader of the Republic Commonwealth and began to issue a long series of decrees aimed at constraining the intellectual and social growth of the country. On the 6th of September 1642, all theaters across the country were closed by ordinance. Following this, performances were held in secrecy for many years, but as a consequence of such infractions a second order was issued in 1647. This order threatened with imprisonment and punishment all that broke its enactments. Further constraints on theatre and all its players followed thereafter. A third ordinance declaring all actors to be rogues, and ordering that theatres be demolished soon followed the second. Should an actor be discovered performing, they were to be whipped and degraded; any audience member was to be fined.

In 1660, Charles II, King of Scotland (who had fled England in 1651) reclaimed the English throne, restored the monarchy, and reopened English theatres. It had been an hiatus of eighteen years. This period when the monarchy was restored is known as the Restoration, and it brought with it an entirely new order of things dramatic. Theaters began to revive, plays were openly performed once more, and women, for the first time, were allowed to perform on stage as actors.

Restoration drama is frequently defined by its comedies (rather than its serious works) which are justly celebrated for their wit and humor, and which are categorized by satirically rakish, effete characters, extravagant mannerisms, and sexual innuendo, outrageousness, and licentiousness. They are generally farces, satires and comedies of manners. The “fop”—a foolish man obsessed with fashion, his appearance and clothing, became a staple of the genre.

**THE COMPANY**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actress/Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctor Baliardo</td>
<td>Miss Lydia Jimenez</td>
</tr>
<tr>
<td>Scaramouch (his man)</td>
<td>Miss Christine Rose</td>
</tr>
<tr>
<td>Pedro (his boy)</td>
<td>Miss Esty Thomas</td>
</tr>
<tr>
<td>Don Cinthio</td>
<td>Mr William Vezinaw</td>
</tr>
<tr>
<td>Don Charmante</td>
<td>Miss Melissa Martin</td>
</tr>
<tr>
<td>Bellemarte (niece to the doctor)</td>
<td>Mr Sullivan Kidder</td>
</tr>
<tr>
<td>Mopsophil (government to the young ladies)</td>
<td>Mr Andrew Polec</td>
</tr>
<tr>
<td>Elaria (daughter to the doctor)</td>
<td>Miss Kelsey Burritt</td>
</tr>
</tbody>
</table>

Twelve persons representing the figures of the twelve signs of the zodiac (in alphabetical order)

- Mr David Bang
- Miss Greg Carrado
- Miss Nina Desai
- Miss Grace Interlichia
- Miss Sarah Joseph
- Mr Amory Kisch
- Mr Matt Myers
- Miss Jacqueline O’Donnell
- Miss Elizabeth O’Neil
- Mr Mohammad Seraji
- Mr Paul Vergara
- Mr Doug Zeppenfeld
- Miss Melissa Martin
- Miss Christine Rose
- Miss Sarah Joseph
- Mr Amory Kisch
- Mr Matt Myers
- Miss Jacqueline O’Donnell
- Miss Elizabeth O’Neil
- Mr Mohammad Seraji
- Mr Paul Vergara
- Mr Doug Zeppenfeld

**THE SCENE**

Naples

**MUSICAL NUMBERS**

- A curse upon that faithless maid ................. Miss Elaria
- Chevalier ........................................ Miss Bellemante
- When maidens are young ......................... Mr Sacaramouch
- Song of the Zodiac (Hark! Hark, the music of the spheres) ..........  Persons of the Moon
- All joy to mortals ............................... The Company
Doctor Baliardo, we are told, has become “Don Quick-sottish” —infected with “reading foolish books.” Like Don Quixote before him, Baliardo has replaced his own reality with an alternative one. He has done so with the help of a relatively new technology: print had of course been made possible by the advent of movable type in the fifteenth century, but by the time Don Quixote was published (the early seventeenth century) it had only recently become widespread, as paper became less expensive, and literacy rates rose. In addition to print, of course, Baliardo avails himself of another technology, the telescope (invented in the early seventeenth century but steadily perfected in the years following). Through the combination of these two then—the book and the optic lens—Baliardo is able to “see” so clearly into other spheres that he becomes increasingly untethered from his own terrestrial world. Rather, he is “transported” by his visions of the lunar inhabitants: he is “ecstasied” (from “ex”-“stasis,” put out of place), “ravished” (from the Old French “ravir,” to snatch, to seize). But if Baliardo’s imagination has been transported elsewhere, the bodily results of this process are all too physical: he leaps, jumps, and skips for joy; he kneels in prayer, falls on his face. The effects of his inward, private obsession is all too outward, all too public.

Baliardo’s literal lunacy seems an allegory, then, for several different kinds of phenomena: absorptive reading, the raptures of erotic love, or any process whereby fantasy both “replaces” material reality but also manifests itself on the material body—any process whereby one’s most inward, private experiences ultimately play themselves out in the public sphere. Indeed, this relationship of mind to body and public to private is one that our own historical juncture seems particularly concerned with: what are the consequences of the fact that so much of our lives are now lived not “on earth,” but in “the ether”—that for many, an event might not feel truly real until it has been registered via a blog entry, a Facebook posting, a Tweet? of the fact that “Second Life” might threaten to be more primary to many people than their “first” life? Are our bodies and minds becoming increasingly detached from one another, or are our bodies in the process of being transformed by these new technologies of sight and imagination? Are these new interfaces replacing public forums, or creating new ones? And what does it mean to explore these questions via another sphere in which the relationship between inner and outer is constantly being renegotiated—the theatre?

This is really fascinating. I guess my “simple” answer would be that in many ways he is exemplary of a certain “type” in Restoration comedy: the patriarch who stands in the way of sexual freedom, the liberation of women, and the passing of power from one generation to the next, but with whom, ultimately, a series of clever stratagems can easily dispatch. We see this figure everywhere in comedy of the time: the father who guards his daughters/nieces like a hawk, who opposes this or that marriage, or who keeps his wife under lock and key. This figure always provides the starting-point for comedy, because the other characters must figure out a way to outwit him in order to free up the flow of sexual energies and inheritances. Baliardo provides a particularly great version of this figure because (a) he’s already blind to what’s going on around him, allowing for greater license among the other characters; (b) he arrives onstage complete with his own set of secondary characters and scenarios—the lunar inhabitants and their “love-fits”—which provide extra spectacular material for Behn.

Q. How does Doctor Baliardo’s experience of literature separate him from the real world?

Q. Why do you think Behn chose to center her play around a character like Baliardo? Is he a representation of her, or of her time?