

Libretto by Nahum Tate to Henry Purcell's *Dido and Aeneas*
(Norton Critical Scores, *Dido and Aeneas*, pages 63 to 79.)

THE LIBRETTO:
A CRITICAL EDITION



The following text is based on the single surviving copy of Nahum Tate's original libretto (hereinafter F1689), now in the Royal College of Music, London. It is an eight-page folio gathering without title-page or printer's name. Orthography, spelling, and italics have been modernized. Textual variants with the so-called *Measure for Measure* libretto (Q1700) and St. Michael's College, Tenbury, MS 1266 (cited simply as Tenbury) are recorded in footnotes. Where the later two sources agree and are different from Tate's libretto, the majority reading is normally adopted, while that in F1689 is treated as a variant.

*The Prologue*¹

Phoebus rises in the chariot, over the sea, the Nereids out of the sea.²

PHOEBUS.	From Aurora's spicy bed, Phoebus rears his sacred head. ³ His coursers advancing, Curvetting and prancing.	
1ST NEREID.	Phoebus strives in vain to tame 'em, ⁴ With Ambrosia ⁵ fed too high.	5
2ND NEREID.	Phoebus ought not now to blame 'em, Wild and eager to survey The fairest pageant of the sea.	
PHOEBUS.	Tritons and Nereids come pay your devotion	10
CHORUS.	To the new rising star of the ocean.	

1. No music survives for the prologue. For a discussion of whether Purcell ever set it, see pp. 15-19, 48-53, and 250-52.

2. Nautical symbols and imagery had long been applied to the British monarch, whom Phoebus probably represented. See, for example, *The Works of John Dryden* (Berkeley and Los Angeles: University of California Press, 1956-), XV, ed. Earl Miner et al., 327-9.

3. "Sacred," that is consecrated, as at a coronation.

4. Implies that Phoebus, who symbolizes William III, is not yet in complete control.

5. The fabled elixir of life.

*Venus descends in her chariot, the Tritons out of the sea.*⁶ *The Tritons dance.*

- [1ST] NEREID. Look down ye orbs and see
A new divinity.⁷
- PHOEBUS. Whose lustre does outshine
Your fainter beams, and half eclipses mine,⁸ 15
Give Phoebus leave to prophesy.
Phoebus all events can see.
Ten thousand thousand harms,
From such prevailing charms,
To gods and men must instantly ensue.⁹ 20
- CHORUS. And if the deities above
Are victims of the powers of Love,
What must wretched mortals do[?]
- VENUS. Fear not, Phoebus, fear not me,
A harmless deity. 25
These are all my guards ye view,
What can these blind archers¹⁰ do[?]
Blind they are, but strike the heart.
- PHOEBUS. What Phoebus says is always true.
VENUS. They wound indeed, but 'tis a pleasing smart. 30
PHOEBUS. Earth and skies address their duty,
To the sovereign queen of beauty.
All resigning,
None repining
At her undisputed sway. 35
- CHORUS. To Phoebus and Venus our homage we'll pay,
Her charms blessed the night, as his beams blessed¹¹
the day.

6. Q1700: the Tritons rise out of the Sea. See above, pp. 54-55.

7. Venus probably represents Mary II, who arrived in England in early 1689, shortly after her husband.

8. William and Mary were co-monarchs in state, but the former was head of administration. Throughout the prologue Phoebus and Venus are treated as equals.

9. The threat is from Venus's beauty, not from the new political order her entrance represents. The choice of Venus as protagonist was felicitous, because in sixteenth- and seventeenth-century British political mythology, the goddess had adopted Britain as her new home. Consider, for example, "Fairest isle" in Dryden's *King Arthur*: "Venus here will choose her dwelling, / And forsake her Cyprian grove."

10. That is, little Cupids, who ironically reappear at the end of Act III to scatter roses on Dido's tomb.

11. Q1700: bless the night . . . bless the day.

The Nereids Dance.

Exit.

*Scene [ü]: the Grove. The Spring Enters with her nymphs.*¹²

- VENUS. See the Spring in all her glory,
CHORUS. Welcomes Venus to the shore.
VENUS. Smiling hours are now before you, 40
Hours that may return no more.¹³
- Exit Phoebus [and] Venus.*¹⁴ *Soft music.*¹⁵
- SPRING. Our youth and form declare,
For what we were designed.
'Twas Nature made us fair,
And you must make us kind.¹⁶ 45
He that fails of addressing,
'Tis but just he should fail of possessing.
- The Spring and nymphs dance.*
Enter shepherds and shepherdesses.
- SHEPHERDESSES. Jolly shepherds come away,
To celebrate this genial day,
And take the friendly hours you vow to pay. 50
Now make trial,
And take no denial.
Now carry your game, or forever give o're.
- The shepherds and shepherdesses dance.*
- CHORUS. Let us love and happy live,
Possess those smiling hours, 55
The more auspicious powers,
And gentle planets give.
Prepare those soft returns to meet,
That makes Love's¹⁷ torments sweet.

12. Q1700: The Scene changes to a Grove. The Spring appears in an Harbour, with her Nymphs about her.

13. An allusion both to the following tragedy and to the fleeting youth of the performers.

14. The protagonists abruptly depart in the midst of the entertainment offered in their honor. For the probable reason, see p. 53.

15. For the conclusion of this scene as given in Q1700, see pp. 77-78.

16. Spring addresses the audience.

17. Q1700: Love.

The nymphs dance. Enter the country shepherds and shepherdesses.

- HE. Tell, tell me, prithee Dolly,
And leave thy melancholy,
Why on the plains, the nymphs and swains,
This morning are so jolly[?]
SHE. By Zephyr's gentle blowing,
And Venus' graces flowing,¹⁸
The sun has been to court our queen,¹⁹
And tired the Spring with wooing.
HE. The sun does gild our bowers,
SHE. The Spring does yield us flowers.
She sends the vine,
HE. He makes the wine,
To charm our happy hours.
SHE. She gives our flocks their feeding,
HE. He makes 'em fit for breeding.
SHE. She decks the plain,
HE. He fills the grain,
And makes it worth the weeding.
CHORUS. But the jolly nymph Thitis²⁰ that long his love
sought,
Has flustered him now with a large morning's
draught.
Let's go and divert him, whilst he is mellow,
You know in his cups he's a hot-headed fellow.

The country maids²¹ dance.

Act the First

Scene the Palace. Enter Dido and Belinda, and Train.¹

- BELINDA. Shake the cloud from off your brow,
Fate your wishes does² allow.

18. Q1700: And Grace of Venus flowing.

19. The innocent country girl confirms that Venus is her sovereign, thereby strengthening the link with Queen Mary.

20. Q1700 renders this "Thetis." The chorus is a *non sequitur*. Thitis is apparently not the same as Dolly mentioned in line 60 above.

21. F1689 has "Countreys Maids."

1. Q1700: *The Loves of Dido and Aeneas*, a Mask, in Four Musical Entertainments. *The First Entertainment. Enter QUEEN DIDO, Belinda, and Train.*

2. F1689: do.

- Empire growing,
Pleasures flowing
Fortune smiles and so should you,
Shake the cloud from off your brow.
CHORUS. Banish sorrow, banish care.
Grief³ should ne're approach the fair.
DIDO. Ah! Belinda I am press'd,
With torment not to be confess'd.
Peace and I are strangers grown,
I languish till my grief is known,
Yet would not have it guess'd.
BELINDA. Grief increasing,⁴ by concealing,
DIDO. Mine admits of no revealing.
BELINDA. Then let me speak, the Trojan guest,
Into your tender thoughts has press'd.
2ND WOMAN.⁵ The greatest blessing Fate can give,
Our Carthage to secure, and Troy revive.
CHORUS. When monarchs unite,⁶ how happy their state,
They triumph at once o're⁷ their foes and their fate.
DIDO. Whence could so much virtue spring,
What storms, what battles did he sing[?]
Anchises' valour mix'd with Venus' charms,⁸
How soft in peace, and yet how fierce in arms.⁹
BELINDA. A tale so strong and full of woe,
Might melt the rocks as well as you.
2ND WOMAN.¹⁰ What stubborn heart unmoved could see,
Such distress, such pity[?]¹¹

3. Virgil's Dido is in mourning for her late husband, Sychaeus; see above, p. 12.

4. There appears to be no authority for the Purcell Society edition's "increases."

5. F1689: 2 Women; Q1700: 2 Woman; for an explication, see above, p. 51.

6. This continues the theme of co-reigning begun in the prologue; see above, pp. 6-7.

7. F1689: on.

8. Dardan Anchises was Aeneas's father, Venus his mother.

9. Compare the opening lines of Dryden's translation of the *Aeneid*:

Arms, and the Man I sing, who, forc'd by Fate,
And haughty Juno's unrelenting Hate;
Expell'd and exil'd, left the Trojan Shoar . . .

10. See note 5, above.

11. Tenbury: piety.

- DIDO. Mine with storms of care oppress'd,
Is taught to pity¹² the distress'd.¹³ 30
Mean wretches grief can touch,
So soft so sensible my breast,
But ah! I fear, I pity his too much.
- BELINDA. Fear no danger to ensue, 35
2ND WOMAN.¹⁴ The hero loves as well as you.
CHORUS.¹⁵ Ever gentle, ever smiling,
And the cares of life beguiling.
Cupids¹⁶ strew your path with flowers,
Gathered from Elizian bowers. 40
- Dance this Cho.: The Baske.¹⁷*
Aeneas enters with his train.¹⁸
- BELINDA. See your royal guest appears,
How god-like is the form he bears.
- AENEAS. When royal fair shall I be bless'd,
With cares of love, and state distress'd[?] 45
- DIDO. Fate forbids what you pursue,¹⁹
AENEAS.²⁰ Aeneas has no fate but you.
Let Dido smile, and I'll defy
The feeble stroke of Destiny.
- CHORUS. Cupid only throws the dart,
That's dreadful to a warrior's heart. 50
And she that wounds can only cure the smart.
- AENEAS. If not for mine, for empire's sake,
Some pity on your lover take.
Ah! make not in a hopeless fire,
A hero fall, and Troy once more expire.²¹ 55

12. Q1700: to without [sic].

13. Compare the similar lines in Dryden's *Albion and Albanius* (1685), III.i.15-16: "Unhelped I am, who pity'd the distress'd, / And none oppressing, am by all oppress'd."

14. Q1700: lines 35-6 given to Belinda; Tenbury: lines 35-6 are a duet for Belinda and the Second Woman.

15. Q1700: Dance to this Cho. [in right margin opposite lines 37-8]; see above, pp. 56-58.

16. F1689: Cupid's.

17. Q1700: omits this stage direction.

18. Q1700: *Enter Aeneas with his Train.*

19. F1689: ensue.

20. F1689: lacks speech-prefix.

21. F1689: empire. Probably a printer's error, unless the couplet is interpreted thus: if you do not grant my wish, I will sail on to my destiny of building a new Trojan empire.

- BELINDA. Pursue thy conquest, Love—her Eyes
Confess the flame her tongue denies.
A dance guitar's chacony.²²
- CHORUS. To the hills and the vales, to the rocks and the
mountains
To the musical groves, and the cool shady fountains. 60
Let the triumphs of Love and of beauty be shown,
Go revel ye Cupids, the day is your own.
- The Triumphant Dance.*
- Act the Second*
[Scene i]
- Scene the Cave.¹ Enter Sorceress.²*
- SORCERESS. Wayward³ sisters you that fright
The lonely traveller by night.
Who like dismal ravens crying,
Beat the windows of the dying. 5
Appear at my call, and share in the fame
Of a mischief shall make all Carthage flame.⁴
- Enter enchantresses.⁵*
- ENCHANTRESS.⁶ Say beldame what's thy will?
Harm's our delight and mischief all our skill.⁷
- SORCERESS. The Queen of Carthage, whom we hate, 10
As we do all in prosperous state,
Ere sun-set shall most wretched prove,
Deprived of fame, of life and love.
- CHORUS. Ho, ho, ho, ho, ho, ho, &c.

22. Omitted in both Q1700 and Tenbury.

1. In Q1700 this scene follows the Grove (Act II, scene ii); in Tenbury this is the second scene of Act I.

2. Q1700: *The SCENE the Cave Rises. The Witches appear.*

3. Q1700: Weyward.

4. F1689: Carthage to flame.

5. Q1700: *Enter Witches.*

6. Q1700: Witch; Tenbury: 1st Witch.

7. Q1700 and Tenbury: line 8 given to the chorus.

ENCHANTRESS.⁸ Ruin'd ere the set of sun,
Tell us how shall this be done?⁹ 15

SORCERESS. The Trojan Prince you know is bound
By Fate to seek Italian ground.¹⁰
The Queen and he are now in chase,
Hark, how the cry comes on apace.¹¹
But when they've done, my trusty elf 20
In form of Mercury himself,
As sent from Jove shall chide his stay,
And charge him sail tonight with all his fleet away.

CHORUS.¹² Ho, ho, ho, ho, &c.

*Enter 2 drunken sailors, a dance.*¹³

SORCERESS.¹⁴ But ere we this perform,¹⁵ 25
We'll conjure for a storm
To mar their hunting sport,
And drive 'em back to court.

CHORUS.¹⁶ In our deep-vaulted cell the charm we'll prepare,
Too dreadful a practice for this open air. 30

*Echo Dance. Enchantresses and Fairies.*¹⁷

[Scene ii]¹⁸

*Enter Aeneas, Dido and Belinda, and their Train. Scene the Grove.*¹⁹

BELINDA. Thanks to these lovesome²⁰ vales,
These desert hills and dales.

8. Q1700: Witch; Tenbury: 1st Witch.

9. Tenbury: line 15 sung by 1st and 2nd Witch.

10. That is, to refound Troy on the banks of the Tiber River.

11. Q1700 and Tenbury omit "how". Tenbury gives line 19 to 1st Witch.

12. F1689 omits speech-prefix.

13. Stage direction omitted from Q1700 and Tenbury.

14. Q1700: Sorceress and Witch; Tenbury: duet for 1st and 2nd Witches.

15. F1689: But ere we, we this perform.

16. Q1700: "Eccho" replaces speech-prefix; Tenbury: Chorus in a Manner of an Echo.

17. Q1700: Echo Dance of Furies. *At the end of the Dance Six Furies Sink [sic]. The four open the Cave fly up; Tenbury: Thunder & Lightning horrid Musick. The Furies sink down in the Cave the Rest fly up. The End of the first Part.*

18. Here begins Act II in Tenbury.

19. Q1700: omits stage direction.

20. Tenbury: lonesome.

So fair the game, so rich the sport,
Diana's self might to these woods resort.²¹

*Guitar ground a dance.*²²

2ND WOMAN.²³ Oft she visits this loved²⁴ mountain, 35
Oft she bathes her in this fountain.
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discovered, discovered too late.²⁵ 40

*A dance to entertain Aeneas, by Dido's women.*²⁶

AENEAS. Behold upon my bending spear,
A monster's head stands bleeding,
With tushes²⁷ far exceeding
Those²⁸ did Venus' huntsmen tear.
DIDO. The skies are clouded, hark, how thunder²⁹ 45
Rends the mountain oaks asunder.
Haste, haste to town[:] this open field
No shelter from the storm can yield.³⁰

*Exit.*³¹

The spirit of the Sorceress³² descends to Aeneas in likeness of Mercury.

SPIRIT. Stay Prince and hear great Jove's command,
He summons thee this night away. 50
AENEAS. Tonight?
SPIRIT. Tonight thou must forsake this land,

21. F1689: lines 32-4 given to chorus; Q1700: Repeat this Cho. [referring to lines 33-4].

22. Q1700 and Tenbury omit stage direction.

23. F1689 gives "2d. Wom." Cf. Act I, note 5.

24. Q1700: lov'd; Tenbury: lone.

25. Q1700: too too late. For the relevance of the story of Diana and Actaeon, see above,

p. 29.

26. F1689: by Dido Vemon; Q1700 omits stage direction.

27. That is, tusks.

28. F1689: these.

29. Q1700 has stage direction "Thunder."

30. Tenbury: lines 47-8 given to Belinda, then repeated by the chorus.

31. F1689 does not use "Exeunt" here or elsewhere, so the lack of the plural command does not necessarily mean that only Dido leaves the stage.

32. That is, the "trusty elf" mentioned in II.i.20, above, not the Sorceress herself.

The angry god will brook no longer stay,³³
 Jove³⁴ commands thee waste no more
 In love's delights those precious hours, 55
 Allowed by the almighty³⁵ powers,
 To gain th'Hesperian³⁶ shore
 And ruined Troy restore.
 AENEAS. Jove's commands shall be obeyed
 Tonight our anchors shall be weighed, 60
 But ah!³⁷ what language can I try,
 My injured Queen to pacify?
 No sooner she resigns her heart,
 But from her arms I'm forced to part.
 How can so hard a fate be took, 65
 One night enjoyed, the next forsook?³⁸
 Yours³⁹ be the blame, ye gods, for I
 Obey your will — but with more ease could die.⁴⁰

*The Sorceress and her enchantresses.*⁴¹

CHORUS. Then since our charms have sped,
 A merry dance be led 70
 By the nymphs of Carthage to please us.
 They shall all dance to ease us.
 A dance that shall make the spheres to wonder,
 Rending those fair groves asunder.

The Grove's dance.

33. In other words, Jove will permit you to stay in Carthage no longer.
 34. F1689: Joves.
 35. Tenbury: th'almighty.
 36. Q1700: the Hesperian [that is, western].
 37. Q1700: But hal
 38. Tate's preference for the archaic past participle was common in the late seventeenth century and should not be regarded as a sign of poetastery.
 39. F1689: Your.
 40. For the continuation of this scene in Q1700, see pp. 78-79. The problem of the missing music is discussed on pp. 15-21.
 41. Q1700: *Enter Sorceress and Witches.*

Act the Third

*Scene the Ships. Enter the sailors. The Sorceress and her enchantresses.*¹

1ST SAILOR.² Come away, fellow sailors, your anchors be
 weighing,
 Time and tide will admit no delaying.
 Take a bouze³ short leave of your nymphs on the
 shore,⁴
 And silence their mourning
 With vows of returning, 5
 But never intending to visit them more.⁵

*The sailors dance.*⁶

SORCERESS. See the flags and streamers curling,
 Anchors weighing, sails unfurling.
 Phoebus' pale deluding beams,⁷
 Gilding more⁸ deceitful streams.⁹ 10
 Our plot has took
 The Queen¹⁰ forsook, ho, ho, ho.
 Elisa's ruin'd, ho, ho, ho.¹¹
 Our next Motion
 Must be to storm her lover on the ocean. 15
 From the ruins¹² of others our pleasure we borrow,
 Elisa¹³ bleeds tonight, and Carthage flames
 tomorrow.

1. Q1700: Enter Sorceress and Witches. Enter Saylor; Tenbury delays the entrance of the Sorceress until after line 6.
 2. F1689: Cho.; Q1700: Sorc. For a discussion of who should sing this song, see pp. 31-32.
 3. Tenbury: bouzy.
 4. Q1700: Take a Bouze short; leave your Nymphs. . . . The play-book compositor obviously misunderstood this line, though few singers ever have.
 5. Tenbury: lines 1-6 repeated by chorus.
 6. Tenbury: Enter Sorceress & Witches.
 7. Given Phoebus's symbolic function in the prologue, this allusion would seem misguided, unless the intention was to link the god with the witches' deceit.
 8. Tenbury: o'er. This line may have an ironic connection to the prologue, line 68.
 9. Tenbury: lines 9-10 are sung by 1st Witch.
 10. Tenbury: Queen's.
 11. Tenbury: lines 11-13 sung as a duet for the 1st Witch and an unnamed character, either another witch or the Sorceress herself. Both F1689 and Q1700 run lines 13 and 14 together, omitting the word "Our"; Tenbury reads "Elisza."
 12. Tenbury: ruin.
 13. F1689: Elisas.

- CHORUS. Destruction¹⁴ our delight, delight our greatest
sorrow,
Elisa¹⁵ dies tonight, and Carthage flames tomorrow.
- Jack of the Lanthorn leads the Spaniards out of their way among the
enchantresses. A dance.¹⁶
Enter Dido, Belinda, and train.¹⁷
- DIDO. Your counsel all is urged in vain, 20
To earth and heaven I will complain.
To earth and heaven why do I call?
Earth and heaven conspire my fall.
To fate I sue, of other means bereft,
The only refuge for the wretched left,¹⁸ 25
- BELINDA. See, madam, where the Prince appears,
Such sorrow in his looks he bears,
- Aeneas enters.
- AENEAS.¹⁹ As would convince you still he's true.
What shall lost Aeneas do? 30
How, royal fair, shall I impart
The gods'²⁰ decree and tell you we must part[?]
- DIDO. Thus on the fatal banks of Nile,
Weeps the deceitful crocodile.
Thus hypocrites that murder act,
Make heaven and gods the authors of the fact. 35
- AENEAS. By all that's good,
DIDO. By all that's good no more,
All that's good you have forswore.²¹
To your promised empire fly,
And let forsaken Dido die.
- AENEAS. In spite of Jove's command I'll stay,²²

14. Tenbury: Destruction's.
15. See note 13 above.
16. Q1700: A Dance of Wizards and Witches. Exeunt; Tenbury: The Witches Dance. For a discussion of this dance, see pp. 32-33.
17. Q1700: Enter Queen Dido, Belinda. . .
18. Q1700: Enter Aeneas (after line 25).
19. F1689 places this speech-prefix a line too soon.
20. Without apostrophe in any source; thus, Aeneas could mean "the god's decree," that is, the message from the false Mercury.
21. F1689: forsworn.
22. F1689: I stay.

- Offend the gods, and love²³ obey.
DIDO. No, faithless man, thy course pursue,
I'm now resolved as well as you.
No repentance shall reclaim 45
The injured Dido's²⁴ slighted flame.
For 'tis enough whate'er you now decree,
That you had once a thought of leaving me.
Let Jove say what he will,²⁵ I'll stay.²⁶
DIDO. Away[!] 50
- Exit Aeneas.
- To death I'll fly, if longer you delay.
But death, alas,²⁷ I cannot shun,
Death must come when he is gone.
CHORUS. Great minds against themselves conspire,
And shun the cure they most desire. 55
- DIDO. Thy hand Belinda, darkness shades me,
On thy bosom let me rest.
- Cupids appear in the clouds o'er her tomb.²⁸
- More I would but death invades me.
Death is now a welcome guest.
When I am laid in earth may²⁹ my wrongs create 60
No trouble in thy breast,
Remember me, but ah! forget my fate.
CHORUS. With drooping wings you Cupids come
To scatter roses on her tomb.³⁰
Soft and gentle as her heart,
Keep here your watch and never part.
- Cupids dance.³¹

FINIS

23. All sources have "Love", that is, Cupid, which would make nonsense of this line.
24. F1689: Dido.
25. Tenbury: please.
26. In Tenbury line 49 is expanded to "I'll stay, no, no, I'll stay and Love obey," forming a duet with Dido, line 51.
27. F1689: alas? [the question mark is probably a misreading of "alas!"].
28. This stage direction, not found in Q1700 or Tenbury, is placed to the right of lines 56-7 in F1689.
29. F1689: in Earth my wrongs.
30. Q1700: line 64 omitted; for the possible reason, see above, pp. 39-41.
31. Q1700 and Tenbury omit dance.

Epilogue

The Epilogue¹

All that we know the angels do above,
 I've read, is that they sing and that they love,
 The vocal part we have tonight perform'd
 And if by Love our hearts not yet are warm'd 5
 Great Providence has still more bounteous been
 To save us from these grand deceivers, men.
 Here blest with innocence, and peace of mind,
 Not only bred to virtue, but inclin'd;
 We flourish, and defy all human kind.²
 Art's curious garden thus we learn to know, 10
 And here secure from nipping blasts we grow,
 Let the vain fop range o'er yon vile lewd town,
 Learn play-house wit, and vow 'tis all his own;
 Let him cock, huff, strut, ogle, lie, and swear
 How he's admir'd by such and such a player; 15
 All's one to us, his charms have here no power,
 Our hearts have just the temper as before;
 Besides, to show we live with strictest rules,
 Our nunnery-door is charm'd to shut out fools;
 No love-toy here can pass to private view, 20
 Nor China orange cramm'd with billet doux,
 Rome may allow strange tricks to please her sons,³
 But we are Protestants and English nuns;
 Like nimble fawns, and birds that bless the spring
 Unscarr'd by turning times we dance and sing; 25
 We hope to please, but if some critic here
 Fond of his wit, designs to be severe,
 Let not his patience be worn out too soon;
 In a few years we shall be all in tune.

1. By Thomas Durfey. This first appeared in his *New Poems* (1689): "Epilogue to the Opera of Dido and Aeneas, perform'd at Mr. Preist's Boarding School at Chelsey; Spoken by the Lady Dorothy Burk." Durfey was a popular playwright and an indefatigable lyricist who had collaborated with Purcell on the comedy *A Fool's Preferment*, which has its premiere in April 1689, almost exactly a year before *Dido and Aeneas*.

2. This may be satirical. Compare the behavior of the young girls depicted in Durfey's comedy *Love for Money; or, the Boarding School* (1691).

3. See above, p. 45 and below, p. 229. Lines 21 and 22 should probably be read as parts of the same idea: that is, the smuggling of love letters in a China orange is not unlike the substitution of a healthy baby for a still-born one, as was alleged to have happened with the aid of a warming pan when Mary of Modena presented James II with a Catholic heir to the throne on 10 June 1688, thereby triggering the Glorious Revolution.

Gildon's Conclusion of the Prologue (1700)*

Enter Mars and his attendants, on one side, Peace and her train on the other.¹

MARS. Bid the warlike trumpet sound,
 Conquest waits with laurel crown'd,
 Conquest is the hero's due,
 Glorious triumph will ensue.

PEACE. 'Tis time for war's alarms to cease, 5
 And heroes crown'd with spoils,
 Enjoy the harvest of their toils,
 And reap the happy fruits of Peace.

MARS AND HIS
 TRAIN (CHORUS). No, no! though Love would have it so.
 Fame and Honour answer—No. 10

PEACE. Wherefore must the warrior be
 To restless tasks assign'd[?]
 Give others those delights which he
 Must never hope to find,
 Shall he, whose valour gain'd 15
 The prize in rough alarms,
 Be still condemn'd to arms,
 And from a victor's share detain'd[?]

MARS AND
 CHORUS. Yes, yes.

PEACE AND
 CHORUS. No, no. 20

MARS AND
 CHORUS. Fame, Fame will have it so.

PEACE AND
 CHORUS. Love and reason answer no.
 PEACE. Must he with endless toils be press'd,
 Nor with repose himself be bless'd,
 Who gives the weary nations rest[?] 25

*Charles Gildon, *Measure for Measure* (London: D. Brown, 1700), pp. 46-[48].

1. Spring's song and the entry for shepherds (prologue, lines 42-59) are placed after the rustic dialogue (lines 60-81).

MARS AND
CHORUS. Yes, yes.
PEACE AND
CHORUS. No, no.
ALL. Love, reason, honour, all will have it so.
CHORUS. Since it is decreed that wars should cease,
Let's all agree to welcome Peace.

30

*The grand dance.**Gildon's Insertion for the Grove Scene (1700)**

[AENEAS]. "Direct me, friends, what choice to make,
"Since Love and Fame together press me,
"And with equal force distress me.
"Say what party I shall take[?]¹
1ST FRIEND.² Resistless Jove commands— 5
2ND FRIEND. But Love
More resistless than³ Jove's.
AENEAS. But fame, Alcander.
2ND FRIEND. Fame's a bubble, 10
Honour but a glorious trouble,
A vain pride of destroying,
Alarming and arming,
And toiling and moiling,
And never enjoying.
1ST FRIEND. 'Twas that gave Hector, 15
2ND FRIEND. What?
1ST FRIEND. Renown and fame.
2ND FRIEND. An empty name,
And lamentable fate.
1ST FRIEND. 'Twas noble and brave. 20

*Gildon, *Measure for Measure*, pp. 14-15.

1. The quotation marks at the left margin show that these four lines were omitted during the performance.

2. Q1700: 1 Fr. 2 Fr.

3. Q1700: then.

2ND FRIEND. 'Twas a death for a slave.
1ST FRIEND. His valour and glory,
Shall flourish in story.
2ND FRIEND. While he rots in his grave.
AENEAS. Ye sacred powers instruct me how to choose, 25
When Love or Empire I must loose.
AENEAS AND
CHORUS. Love with Empire trifling is but vain,
And Empire without Love a pompous pain.

*Exeunt.*⁴

4. The scene continues as in Tate, II.ii.69-74.