

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.

The sun does gild our bowers,

HE. The Spring does yield us flowers.

SHE. 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 wedding.

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 "Theits." The chorus is a *non sequitur*. Thitis is apparently not the same as Dolly mentioned in line 60 above.

21. F1689 has "Country's 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.

Banish sorrow, banish care.

Grief³ should ne're approach the fair.

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.

Grief increasing,⁴ by concealing,

Mine admits of no revealing.

Then let me speak, the Trojan guest,

Into your tender thoughts has press'd.

The greatest blessing Fate can give,

Our Carthage to secure, and Troy revive.

When monarchs unite,⁵ how happy their state,

They triumph at once o'er⁷ their foes and their fate.

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

A tale so strong and full of woe,

Might melt the rocks as well as you.

What stubborn heart unmoved could see,

Such distress, such pity[?]¹¹

2ND WOMAN:¹⁰

BELINDA.

DIDO.

CHORUS.

2ND WOMAN:⁵

BELINDA.

BELINDA.

DIDO.

CHORUS.

DIDO.

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: 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 exild, left the Trojan Shoar . . .

10. See note 5, above.

11. Tenbury: pity.

DIDO.

Mine with storms of care oppress'd,
Is taught to pity²² the distress'd.¹³
Mean wretches grief can touch,
So soft so sensible my breast,
But ah! I fear, I pity his too much.

30

BELINDA.

Fear no danger to ensue,
The hero loves as well as you.

35

2ND WOMAN.¹⁴

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[?]

Fate forbids what you pursue,¹⁹

Aeneas has no fate but you.

Let Dido smile, and I'll defy

The feeble stroke of Destiny.

Cupid only throws the dart,

That's dreadful to a warrior's heart.

And she that wounds can only cure the smart.

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

AENEAS.

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.1.15-16: "Un-
help'd 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 quiter's chacory.²²

CHORUS.

To the hills and the vales, to the rocks and the
mountains

To the musical groves, and the cool shady fountains.

Let the triumphs of Love and of beauty be shown,

Go revel ye Cupids, the day is your own.

6

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.

Appear at my call, and share in the fame

Of a mischief shall make all Carthage Flame.⁴

Enter enchantresses. 5

ENCHANTRESS. 5

Say beldame what's thy will?

Harm's our delight and mischief all our skill.⁷

SORCERESS.

The Queen of Carthage, whom we hate,

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, 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.

ENCHANTRESS⁸

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
In form of Mercury himself,
As sent from Jove shall chide his stay,
And charge him sail tonight with all his fleet away.

20

CHORUS:¹²

Ho, ho, ho, ho, &c.

*Enter 2 drunken sailors, a dance.*¹³

SORCERESS¹⁴

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

25

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 Furies.*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 rebound Troy on the banks of the Tiber River.
11. Q1700 and Tenbury omit "how". Tenbury gives line 19 to 1st Witch.
12. Fl689 omits speech-prefix.
13. Stage direction omitted from Q1700 and Tenbury.
14. Q1700: Sorceress and Witch; Tenbury: duet for 1st and 2nd Witches.
15. Fl689: But ere we, we this perform.
16. Q1700: "Echo" 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 WOMAN²³ Oft she visits this loved²⁴ mountain,
Oft she bathes her in this fountain.

3

Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds

Discovered, discovered too late.²⁵

4

*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.
The skies are clouded, hark, how thunder!²⁹
Rends the mountain oaks asunder.
Haste, haste to town[.] this open field
No shelter from the storm can yield.³⁰

4

*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.

5

AENEAS

Tonight?

SPIRIT.

Tonight thou must forsake this land,

21. Fl689: lines 32-4 given to chorus; Q1700: Repeat this Cho. [referring to lines 33-4]
22. Q1700 and Tenbury omit stage direction.
23. Fl689 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. Fl689: by Dido Vemon; Q1700 omits stage direction.
27. That is, tusks.
28. Fl689: these.
29. Q1700 has stage direction "Thunder."
30. Tenbury: lines 47-8 given to Belinda, then repeated by the chorus.
31. Fl689 does not use "Excunt" 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,³⁵
 Jove's³⁴ commands thee waste no more
 In love's delights those precious hours,
 Allowed by the almighty³⁵ powers,
 To gain th'³⁶Hesperian shore
 And ruined Troy restore.

55

AENEAS.

Jove's commands shall be obeyed
 Tonight our anchors shall be weighed,
 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,
 One might enjoyed, the next forsook?³⁸
 Yours³⁹ be the blame, ye gods, for I
 Obey your will — but with more ease could die.⁴⁰

60

65

*The Sorceress and her enchantresses.*⁴¹

CHORUS.
 Then since our charms have sped,
 A merry dance be led
 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.

70

The Grove's dance.

33. In other words, Jove will permit you to stay in Carthage no longer.
34. Fl689: Jove's.
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 poeasterly.
39. Fl689: 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,
 But never intending to visit them more.⁵

7

*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
 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.
 From the ruins¹² of others our pleasure we borrow,
 Elisa¹³ bleeds tonight, and Carthage flames
 tomorrow.

10

11

1. Q1700: *Enter Sorceress and Witches. Enter Sailors; Tenbury delays the entrance of the Sorceress until after line 6.*
2. Fl689: Cho.; Q1700: Sorc. For a discussion of who should sing this song, see pp. 31-35
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 Fl689 and Q1700 run lines 13 and 14 together, omitting the word "Our"; Tenbury reads "Elisza."
12. Tenbury: ruin.
13. Fl689: Elisas.

CHORUS.

Destruction!¹⁴ our delight, delight our greatest
sorrow,
Elisa!¹⁵ dies tonight, and Carthage flames tomorrow.

*Jack of the Lantern leads the Spaniards out of their way among the
enchantresses. A dance.¹⁶*
Enter Dido, Belinda, and Iruin.¹⁷

DIDO.

Your counsel all is urged in vain,
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
See, madam, where the Prince appears,
Such sorrow in his looks he bears,

BELINDA.

Aeneas enters.

As would convince you still he's true.

AENEAS.¹⁹

What shall lost Aeneas do?
How, royal fair, shall I impart
The gods'²⁰ decree and tell you we must part[?]
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.

DIDO.

By all that's good,
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

AENEAS.

14. Tenbury: Destruction's.
15. See note 13 above.
16. Q1700: A Dance of Wizards and Witches. Excant: 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.

DIDO.

Offend the gods, and love's²³ obey.
No, faithless man, thy course pursue,
I'm now resolved as well as you.
No repentance shall reclaim
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
Away[!]

AENEAS.

DIDO.

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.
Great minds against themselves conspire,
And shun the cure they most desire.
Thy hand *Belinda*, darkness shades me,
On thy bosom let me rest.

CHORUS.

DIDO.

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
No trouble in thy breast,
Remember me, but ah! forget my fate.
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.

CHORUS.

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 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 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.