

VOLUME
XVI

THE
WORKS
OF
JOHN
DRYDEN

Plays

KING ARTHUR
CLEOMENES
LOVE TRIUMPHANT
AND
THE SECULAR MASQUE

VOLUME XVI

The Works of John Dryden

Plays

KING ARTHUR

CLEOMENES

LOVE TRIUMPHANT

CONTRIBUTIONS TO THE PILGRIM

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藏书章

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THE WORKS OF JOHN DRYDEN

Editor

VINTON A. DEARING

VOLUME SIXTEEN

EDITOR

Vinton A. Dearing

To
Mary Dearing Langworthy
Timothy Harvard Langworthy
John Vinton Langworthy

The preparation of this volume of the California edition of The Works of John Dryden has been made possible in part by a grant from the National Endowment for the Humanities, an independent federal agency, and by a matching grant from The UCLA Foundation.

Preface

In Dryden's last decade he brought before the theatergoing public a dramatic opera, a tragedy, a tragicomedy, and appendages to an old comedy by John Fletcher, revived and revised in part so that Dryden might have the profits of its third night. By the accident that Henry Purcell wrote the music for the opera, it is still produced from time to time. Also, the words of The Secular Masque, Dryden's major contribution to The Pilgrim, still find their place in anthologies. Accompanying this spectrum of the dramatic kinds Dryden provided wide-ranging reports from the fighting front as he, an experienced member of the theatrical community who was also an endless experimenter, aesthetician, political commentator, and moralist, met attacking forces of various kinds. We wish to thank those who have helped us look over Dryden's shoulder as he sat writing in the front room on the ground floor of his house in Gerrard Street, the site of the present number 44 in what is today the heart of London's Chinatown.

Besides the National Endowment for the Humanities and The UCLA Foundation, whose grants-in-aid are acknowledged elsewhere, I wish to thank Chancellor Charles E. Young and the Research Committee of the University of California, Los Angeles, for sabbatical leave and additional grants-in-aid. I am also grateful to former Vice-Chancellor William D. Schaefer for encouragement and support.

Those who have given time and effort to producing the California Dryden owe a great debt to the staffs of the libraries and other institutions they have visited or who have responded to requests of various kinds. First among these is necessarily the staff of the William Andrews Clark Library, on whose collections the edition principally rests. We trust that other librarians and the public whose gifts and taxes support their institutions, will feel our gratitude for benefits bestowed even if we have not undertaken to be more specific.

In 1995, the tercentenary of Henry Purcell's death, two productions of his and Dryden's opera King Arthur came on stage, one in Europe, one in the United States. The historical staging of the American production made us see what the first audience

saw, the modern staging of the European production made us feel what the first audience felt. A research grant from The UCLA Foundation allowed me to attend performances of both productions, and the following people answered questions about them: J. Thomas Boggs, Paul Brown, designer of the European production, Jack Edwards, director of the American production, Cormac Simms of the Royal Opera House in Covent Garden, and Professor Tamie Watters. Some years previously, Dr. Kay Lipton and Professor Harris Saunders had helped me describe the music in the opera, and after I had refocussed and added to my description on the basis of what I had seen and heard on the stage, Professor Saunders was kind enough to read over the new material.

The following persons have helped in one way or another with the preparation of this volume, some by their typing skills, some by their research, editorial or proofreading skills: Jane Abelson, Evajane Boranian, Wendy Rose Bryden, Professor Susan Carmagno, Professor Dianne Dugaw, Professor Walter Ellis, Frances Farrell, Christine Ferris, Barbara Foxe, Jeanette Dearborn Gilkison, Nina Anne Greeley, Robert Hunt, Shirley Kahlert, Jill Kuhn, Ronald Lear, Dr. Geraldine Moyle, Professor Susan Jane Owen, Sherry Rader, Gayle Shattuck, Hugh Stocks and Diann Vanzile.

I am especially grateful to Mrs. Geneva Phillips, our Managing Editor, and to Mrs. Grace Stimson, the latter for editing the manuscript and for preparing it for the printer, and the former for participating in research herself as well as coordinating the researches of others and acting as liaison with the press.

V. A. D.

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KING ARTHUR
OR
THE BRITISH WORTHY

King ARTHUR:

O R,

The British Worthy.

A Dramatick

OPERA.

Perform'd at the *QUEENS* Theatre
By Their *MAJESTIES* Servants.

Written by Mr. DRYDEN.

——— *Hic alta Theatris*
Fundamenta locant: Scenis decora alta futuris. Virg. *Æneid.* 1.
Purpurea intexti tollunt aulæa Britanni. Georg. 3. 10.
——— *Tantum placuit concurrere motu.* *Æneid.* 11.
Jupiter, æternâ Genteis in pace futuras?
Et Celebrare Domestica facta. Hor.

London, Printed for Jacob Tonson, at the Judges-Head
in Chancery-Lane near Fleetstreet. 1691.

To the
MARQUISS of HALLIFAX.

My LORD,

THIS Poem was the last Piece of Service, which I had the Honour to do, for my Gracious Master, King Charles the Second: And though he liv'd not to see the Performance of it, on the Stage; yet the Prologue to it, which was the Opera of *Albion and Albanus*, was often practis'd before Him at *White-hal*, and encourag'd by His Royal Approbation. It was indeed a Time, which was proper for Triumph, when He had overcome all those Difficulties which for some Years had perplex'd His
 10 Peaceful Reign: But when He had just restor'd His People to their Senses, and made the latter End of His Government, of a Piece with the Happy Beginning of it, He was on the suddain snatch'd away, from the Blessings and Acclamations of His Subjects, who arriv'd so late to the Knowledge of Him, that they had but just time enough to desire Him longer, before they were to part with Him for ever. Peace be with the Ashes of so Good a King! Let His Humane Frailties be forgotten; and His Clemency and Moderation (the inherent Virtues of His Family) be remembred with a Grateful Veneration by Three Kingdoms,
 20 through which He spread the Blessings of them. And, as your Lordship held a principal Place in His Esteem, and perhaps the first in His Affection, during His latter Troubles; the Success which accompanied those prudent Counsels, cannot but reflect an Honour on those few who manag'd them; and wrought out, by their Faithfulness and Diligence, the Publick Safety. I might dilate on the Difficulties which attended that Undertaking, the Temper of the People, the Power, Arts and Interest of the contrary Party, but those are all of them Invidious Topicks; they are too green in our Remembrance; and he who touches on them,
 30 *Incedit per ignes, suppositos cineri doloso*. But without reproach-

4 Opera] *Opera* Q1-2, F, D.

5 and] and Q1-2, F, D.

ing one side to praise another, I may justly recommend to both, those wholsom Counsels, which wisely administred, and as well executed, were the Means of preventing a Civil War, and of extinguishing a growing Fire which was just ready to have broken forth among us. So many Wives, who have yet their Husbands in their Arms; so many Parents, who have not the Number of their Children lessen'd; so many Villages, Towns and Cities, whose Inhabitants are not decreas'd, their Property violated, or their Wealth diminish'd, are yet owing to the sober Conduct,
 10 and happy Results of your Advice. If a true Account may be expected by future Ages, from the present, your Lordship will be delivered over to Posterity, in a fairer Character than I have given: And be read, not in the Preface of a Play, (whose Author is not vain enough to promise Immortality to others, or to hope it for himself) but in many Pages of a Chronicle, fill'd with Praises of your Administration. For if Writers be just to the Memory of King *CHARLES* the Second, they cannot deny him to have been an exact Knower of Mankind, and a perfect Distinguisher of their Talents. 'Tis true, his Necessities often forc'd
 20 him to vary his Councillours and Councils, and sometimes to employ such Persons in the Management of his Affairs, who were rather fit for his present purpose, than satisfactory to his Judgment: But where it was Choice in him, not Compulsion, he was Master of too much good Sense to delight in heavy Conversation; and whatever his Favourites of State might be, yet those of his Affection, were Men of Wit. He was easie with these; and comply'd only with the former: But in the latter part of his Life, which certainly requir'd to be most cautiously manag'd, his secret Thoughts were communicated but to few; and those selected of
 30 that sort, who were *Amici omnium Horarum*, able to advise him in a serious Consult, where his Honour and Safety were concern'd; and afterwards capable of entertaining him with pleasant Discourse, as well as profitable. In this Maturest part of his Age, when he had been long season'd with Difficulties and Dangers, and was grown to a Niceness in his Choice, as being satisfied how few cou'd be trusted; and, of those who cou'd be trusted, how

11 Ages,] comma failed to print in some copies of Q1.

few cou'd serve him, he confined himself to a small Number of Bosom Friends; amongst whom, the World is much mistaken, if your Lordship was not first.

If the Rewards which you receiv'd for those Services, were only Honours, it rather shew'd the Necessities of the Times, than any want of Kindness in your Royal Master: And as the Splendour of your Fortune stood not in need of being supported by the Crown, so likewise in being satisfied without other Recompence, you show'd your self to be above a Mercenary Interest; and strengthen'd that Power, which bestowed those Titles on you: Which truly speaking, were Marks of Acknowledgment more than Fa-
 10 vour.

But, as a Skilful Pilot will not be tempted out to Sea, in suspected Weather, so have you wisely chosen to withdraw your self from publick Business, when the Face of Heaven grew troubled; and the frequent shifting of the Winds foreshew'd a Storm: There are Times and Seasons when the best Patriots are willing to withdraw their Hands from the Commonwealth; as *Phocion* in his latter Days was observ'd to decline the Management of
 20 Affairs: Or, as *Cicero*, (to draw the Similitude more home) left the Pulpit, for *Tusculum*, and the praise of Oratory, for the sweet Enjoyments of a private Life: And, in the Happiness of those Retirements, has more oblig'd Posterity by his Moral Precepts, than he did the Republick, in quelling the Conspiracy of *Catiline*. What prudent Man, wou'd not rather follow the Example of his Retreat, than stay like *Cato*, with a stubborn unseasonable Virtue, to oppose the Torrent of the People, and at last be driven from the Market-place by a Riot of a Multitude, uncapable of Counsel, and deaf to Eloquence? There is likewise a
 30 Portion of our Lives, which every Wise Man may justly reserve to his own peculiar use, and that without defrauding his Native Country. A *Roman* Soldier was allow'd to plead the Merit of his Services for his dismissal at such an Age; and there was but one Exception to that Rule, which was, an Invasion from the

22 Life:] ~. Q1-2, F, D.

23-24 Moral Precepts] *Moral Precepts* Q1-2, F, D.

32 Country] Q2, F, D; Coutry Q1.

32 *Roman*] D; Roman Q1-2, F.

Gauls. How far that, may work with your Lordship, I am not certain; but I hope it is not coming to the Trial.

In the mean time, while the Nation is secur'd from Foreign Attempts, by so powerful a Fleet, and we enjoy not only the Happiness, but even the Ornaments of Peace, in the Divertisement of the Town, I humbly offer you this Trifle, which if it succeed upon the Stage, is like to be the chiefest Entertainment of our Ladies and Gentlemen this Summer. When I wrote it, seven Years ago, I employ'd some reading about it, to inform
 10 my self out of *Beda*, *Bochartus*, and other Authors, concerning the Rites and Customs of the Heathen *Saxons*; as I also us'd the little Skill I have in Poetry to adorn it. But not to offend the present Times, nor a Government which has hitherto protected me, I have been oblig'd so much to alter the first Design, and take away so many Beauties from the Writing, that it is now no more what it was formerly, than the present Ship of the *Royal Sovereign*, after so often taking down, and altering, is the Vessel it was at the first Building. There is nothing better, than what I intended, but the Musick; which has since arriv'd to a greater
 20 Perfection in *England*, than ever formerly; especially passing through the Artful Hands of Mr. *Purcel*, who has Compos'd it with so great a Genius, that he has nothing to fear but an ignorant, ill-judging Audience. But the Numbers of Poetry and Vocal Musick, are sometimes so contrary, that in many places I have been oblig'd to cramp my Verses, and make them rugged to the Reader, that they may be harmonious to the Hearer: Of which I have no Reason to repent me, because these sorts of Entertainment are principally design'd for the Ear and Eye; and therefore in Reason my Art on this occasion, ought to be sub-
 30 servient to his. And besides, I flatter my self with an Imagination, that a Judicious Audience will easily distinguish betwixt the Songs wherein I have comply'd with him, and those in which I

11 *Saxons*] *Saxons* Q1-2, F, D.

14 me.] Q1 (*second state*), Q2, F, D; me, (and by a particular Favour wou'd have continued me what I was, if I could have comply'd with the Terms which were offered me) Q1 (*first state*).

17 is] D; to Q1-2, F.

30 his.] Q1 (*first state*), Q2, F, D; ~_A Q1 (*second state*).

32 Songs] ~, Q1-2, F, D.