ElizabethanDrama.org
presents
the Annotated Popular Edition of

DIDO, QUEEN of CARTHAGE

by Christopher Marlowe
and Thomas Nashe (?)

Written c. 1585-6
First Printed 1594

Featuring complete and easy-to-read annotations.

Annotations and notes © Copyright Peter Lukacs and ElizabethanDrama.org, 2020.
This annotated play may be freely copied and distributed.
DIDO, QUEEN OF CARTHAGE
by Christopher Marlowe and Thomas Nashe (?)
Written c.1585-6
First Printed 1594

DRAMATIS PERSONAE:

Gods:
- Jupiter, King of the Gods.
- Ganymede, Cup-bearer to the Gods.
- Cupid, God of Love.
- Mercury, or Hermes, the Messenger God.

Goddesses:
- Juno, Queen of the Gods.
- Venus, Goddess of Love and Beauty.

Trojans:
- Aeneas.
  - Ascanius, his son
- Achates.
- Ilioneus.
- Cloanthus.
- Sergestus.

Carthaginians:
- Dido, Queen of Carthage.
- Anna, her sister.
- Nurse.

Other African Leader:
- Iarbus, King of Gaetulia.

Lords, &c.

INTRODUCTION to the PLAY

*Dido, Queen of Carthage* was likely Christopher Marlowe's first venture into drama. The play is a faithful retelling of Books I-IV of the *Aeneid*, focusing mainly on the North African queen whom Venus caused to fall helplessly and hopelessly in love with Aeneas, the royal fugitive from Troy. *Dido* lacks the dramatic impact of Marlowe's subsequent works, but the elegant blank-verse is still enjoyable to a contemporary reader. Perhaps the best way to think about *Dido* is as a staging-ground for Marlowe's explosive Tamburlaine plays which followed.

OUR PLAY'S SOURCE

The text of the play is adapted from an edition published in 1825 in London by D.S. Maurice (no editor named), with alterations and modifications incorporated from Alexander Dyce's edition, cited at #9 below; we have also reinstated some wording and spelling from the original 1594 quarto.

NOTES ON THE ANNOTATIONS

References in the annotations to various editors refer to the notes provided by these scholars for *Dido* in their individual collections of Marlowe's work, each volume cited fully below. Some of the translations from the *Aeneid* which appear in the notes are from the well-regarded English translation by Robert Fagles.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

Footnotes in the text correspond as follows:
A. Our Story So Far.

The Trojan War has ended. After ten blood-soaked years, the Greeks have finally captured and destroyed Troy, thanks to Odysseus' (or Ulysses') master-stroke of strategy, the dastardly Trojan horse.

The Trojan royal family has been practically wiped-out, but one prince, Aeneas, did escape the burning wreckage of Troy. With a number of followers, Aeneas was able to sail away from Asia Minor on 20 ships. His goal was to sail to Italy, where it was his destiny to found the Roman race.

Unfortunately, the queen of the gods, Juno, despised our hero, and has placed impediments of all sorts in his way. After seven years, Aeneas still had not made it to Italy. Instead, a series of storms have left Aeneas' ships floundering in the Mediterranean Sea. Would they survive?

B. The Authorship Problem.

The first edition of Dido was published in 1594, a quarto which attributed the authorship of the play to both Christopher Marlowe and his contemporary, the pamphleteer and playwright Thomas Nashe. This is about the only thing that editors and academics have agreed on since.

Determining the degree to which Nashe contributed to Dido has been a source of frustration for centuries, and the conclusions tentatively reached by scholars have ranged from Nashe having added nothing at all to Nashe having written the entire second half of the play.

Marlowe and Nashe were known to have attended Cambridge together; this only adds further mystery, leading to speculation as to whether Dido was a collaboration between co-students at university; at the other end of the spectrum are those who lean towards the theory that Nashe augmented, or even completed the play, only after Marlowe's death in 1593.

C. Alliteration and Rhyming Couplets in Dido.

Marlowe, in this his likely first play, filled Dido with numerous examples of alliteration and rhyming couplets.

Alliteration has a long and pedigreed history in English literature; the earliest epic poems, such as Beowulf and the later Sir Gawain and the Green Knight, were written in densely alliterative lines, but without regular meter.

Though Marlowe filled his plays with alliteration, he never used it again to the same extensive degree as he did in Dido, suggesting that this figure of speech was already slowly passing out of fashion in the 1580's.

As the Elizabethan era progressed, rhyming couplets came to be used primarily, but not always regularly, to signal the end of an act or scene, and less frequently the end of a character's part in a scene.
**D. Scene Breaks, Settings, and Stage Directions.**

Though likely written in the mid-1580's, *Dido, the Queen of Carthage* was not published until 1594, after Christopher Marlowe's death in 1593. As usual, we lean towards adhering to the wording of the earliest volume as much as possible.

Words or syllables which have been added to the original text to clarify the sense or repair the meter are surrounded by hard brackets [ ]; a director who wishes to remain truer to the original text may of course choose to omit any of the supplementary wording.

The 1594 quarto divides our edition of *Dido* into Acts and Scenes. However, as is the usual case, it does not provide scene settings or identify asides. We adopt the scene settings and asides suggested by Dyce.

Finally, as is our normal practice, a good number of the quarto's stage directions have been modified, and others added, usually without comment, to give clarity to the action. Most of these changes are adopted from Dyce.
DIDO, QUEEN OF CARTHAGE

by Christopher Marlowe
and Thomas Nashe (?)

Written c.1585-6
First Printed 1594

ACT I.

SCENE I.

Mt. Olympus.

Here the curtains drawn: - there is discovered Jupiter dandling Ganymede upon his knee, and Mercury lying asleep.

Scene I: be prepared: the first scene is densely fraught with mythological and legendary Roman allusions!

Mt. Olympus was the home of the ancient gods.

Stage Direction: a curtain at the back of the stage opens to reveal (discover) a tableau of the gods. The front (and main) part of the stage was uncurtained.

Entering Characters: Jupiter is the king of the gods. Ganymede was a Trojan prince whom Jupiter, enchanted with his beauty, kidnapped and brought to Mt. Olympus to serve as cup-bearer to the gods. Here Ganymede is portrayed as a young but precocious boy.

Mercury is the messenger god, who primarily serves Jupiter; Mercury will usually be referred to in our play by his Greek name, Hermes.

Jup. Come, gentle Ganymede, and play with me:
I love thee well, say Juno what she will.

= Juno is both sister and wife to Jupiter, and as such is the queen of the gods. She was notoriously jealous of her husband's frequent flings with the opposite sex, and notably vengeful at that. Juno was often described as particularly outraged at the uncomfortable attention showered by Jupiter on Ganymede.

4-9: despite Jupiter's bravado, Ganymede is bitter that the king of the gods is not in fact protecting him at all from Juno's ire.

better for = the sense is "better off thanks to". Ganymede is ironic.

That will not shield me from her shrewish blows:
To-day, whenas I filled into your cups,

And held the cloth of pleasance whiles you drank,

7: pleasance is "a fine gauze-like fabric" (OED, pleasance, n.2). A cloth of pleasance seems to refer to a sort-of napkin, which is held by one person under the chin of another person of higher rank as the latter is taking a drink.²⁰
She reached me such a rap for that I spilled.

As made the blood run down about mine ears.

Jup. What! dares she strike the darling of my thoughts?

By Saturn's soul, and this earth-threatening hair,

That, shaken thrice, makes nature's buildings quake,

I vow, if she but once frown on thee more,

To hang her, meteor-like, 'twixt Heaven and earth,

And bind her hand and foot with golden cords,

As once I did for harming Hercules!

Gany. Might I but see that pretty sport afoot,

O how would I with Helen's brother laugh,

And bring the gods to wonder at the game.

Sweet Jupiter! if e'er I pleased thine eye,

Or seemed fair, walled-in with eagle's wings.

Grace my immortal beauty with this boon,

And I will spend my time in thy bright arms.

Jup. What is't, sweet wag, I should deny thy youth?

Whose face reflects such pleasure to mine eyes,

As I, exhaled with thy fire-darting beams,

8: reached…rap = "struck me such a blow"; to "reach one

for that I spilled = "which caused me to spill".

= and caused.

12-13: Jupiter makes a sacred promise, or vow, on the soul

of his father (Saturn) and his own hair; according to Homer,

when Jupiter nods his head, all of Mt. Olympus shakes (the

Iliad, Book I, 528-530).

= Heaven, like all two-syllable words with a medial v, is

usually (but not always) pronounced in one-syllable, the

v essentially omitted: Hea'n.

15-17: Juno hated Hercules, because he was Jupiter's son by

the Greek princess Acmene.

Hercules had saved the daughter of Troy's King

Laomedon from being sacrificed to a sea-monster, on the

condition that the king would give him his famous team of

horses, a gift from Jupiter. When Laomedon reneged on the

deal, Hercules sacked Troy.

As Hercules was sailing back to Greece, Juno drove the
great hero onto the island of Kos, destroying the rest of his
fleet. Jupiter punished Juno for harming his favourite by

hanging her up by her hands, which were bound in a golden
chain, and hung two anvils from her feet. Juno's punishment
is described in Book XV of the Iliad.

19-21: Ganymede describes the joy he would feel if he could
see Juno get her comeuppance.

sport = entertainment.

Helen's brother = should likely read Helen's brothers;

Helen is Helen of Troy.

In a single night, the Greek princess Leda both slept with
her husband and was seduced by Jupiter, who had taken on
the form of a swan for this episode. The result was the birth
of both Helen and her twin sister Clytemnestra, and the twin
brothers Castor and Pollux. By the time of the Trojan War,
the boys were part of the constellation Gemini.22

21: "...and collect all the deities together to enjoy the

spectacle."

23: seemed fair = "appeared beautiful to you".

walled…wings = Ganymede was often portrayed in art at
the moment when he was carried away by Jupiter in the

guise of an enormous eagle.

walled-in = enclosed or enfolded within.

24: ie. "just grant me this one favour (boon)".

27: ie. "is there anything, dear boy, I could deny you?"

wag = playful form of address for a mischievous boy.2

= "as I, consumed with burning passion" (Ribner, p. 4).13
Have oft driven back the horses of the Night,
Whenas they would have haled thee from my sight.

Sit on my knee, and call for thy content.
Control proud Fate, and cut the thread of Time;
Why, are not all the gods at thy command,

And Heaven and earth the bounds of thy delight?

Vulcan shall dance to make thee laughing sport,

And my nine daughters sing when thou art sad;
From Juno's bird I'll pluck her spotted pride,
To make thee fans wherewith to cool thy face:
And Venus' swans shall shed their silver down,
To sweeten out the slumbers of thy bed:

Hermes no more shall shew the world his wings,
If that thy fancy in his feathers dwell,
But, as this one, I'll tear them all from him,

[Plucks a feather from Hermes' wings.]
Do thou but say, "their colour pleaseth me."
Hold here, my little love, these linkèd gems

[Give jewels.]

My Juno wore upon her marriage day,
Put thou about thy neck, my own sweet heart,
And trick thy arms and shoulders with my theft.

Gany. I would have a jewèl for mine ear,
And a fine brooch to put in[to] my hat,
And then I'll hug with you an hundred times.

30-31: in this rhyming couplet, Jupiter, perhaps hyperbolically, explains how he has kept Night from arriving, because its appearance meant Ganymede would have to go to sleep, thus denying Jupiter his company.

Whenas = when.
haled = dragged.

= "ask for anything that would make you happy".

33-34: To Jupiter, Ganymede is so attractive that he can manipulate to his own advantage the deities of the entire universe: his powers even include the ability to control the three Fates, who determine the length of every person's life; Atropos was the Fate who cut the thread of life which brought death.

35: no part of the universe was unavailable for Ganymede to frolic in.

the bounds...delight = the sense is, "the outer limits of your playground".

36: Vulcan is the god of fire and the blacksmith god; lame since birth (at least according to Homer, though other stories trace his crippled condition to a later fall to earth from the sky), Vulcan's condition was a cruel source of amusement for the other gods.

= Jupiter was the father of the nine Muses, the goddesses of song specifically and the arts in general.

38: Jupiter refers to the peacock, a bird sacred to and most frequently associated with Juno.

= swans were sacred to Venus.

42-44: "if you want any of Hermes' feathers (line 43), I'll pluck them all for you (line 44), so that Hermes will no longer be able to fly (line 42)."

Hermes = the Greek name for Mercury; as the messenger god, he was usually depicted wearing winged sandals and a winged cap, but might appear with wings on his shoulders, as perhaps here.

shew = show, a common alternate form.
as this one = "like this one (ie. this feather) here".

= chain of jewels.

= adorn. = ie. "these jewels I stole from Juno" (Dyce, p. 251).9

= ie. "like", or "also like".9
Jup. And shall have, Ganymede, if thou wilt be my love.

Enter Venus.

Venus. Aye, this is it; you can sit toying there,
And playing with that female wanton boy,
While my Aeneas wanders on the seas,
And rests a prey to every billow's pride.

Juno, false Juno, in her chariot's pomp,
Drawn through the heavens by steeds of Boreas' brood,
Made Hebe to direct her airy wheels
Into the windy country of the clouds;
Where, finding Aeolus intrenched with storms,
And guarded with a thousand grisly ghosts,
She humbly did beseech him for our bane,
And charged him drown my son with all his train.

Then gan the winds break ope their brazen doors,
And all Aeolia to be up in arms;

= ie. "and you shall have them". Note that line 61 is comprised of 12 syllables, a line called an alexandrine.

Entering Character: Venus, the goddess of beauty, is the daughter of Jupiter with the Titan goddess Dione; she is also the mother of Aeneas, the hero of the Aeneid, the epic story of Aeneas' post-Troy travels written by the 1st century B.C. Roman Virgil. Virgil portrayed Venus as actively solicitous for her son's welfare.

= acting idly, wasting time.
= delicate, effeminate. = carefree or unruly.

67: Aeneas, a Trojan prince, was forced to flee Troy with a large number of followers - enough to fill 24 ships - after its destruction by the Greeks. Aeneas has so far travelled the seas for seven years, trying to get to Italy to fulfill his destiny to found the Roman race, but is always sidetracked by the intervention of Juno, who hated the Trojans.

= Boreas was the north wind; he was described by Homer as having mated with and produced offspring from the horses of Erichthonius, an ancestor of the Trojan royal family.

71-73: Juno's chariot (airy wheels) was guided by her daughter Hebe to the land (country) ruled by Aeolus, the lord of the winds.
Hebe functioned as a general servant to Juno.
Aeolus = king of the Aeolian Islands, Aeolus had been given charge of the winds, which he kept chained in his dungeon, under orders to keep strict control of them.

75-76: Juno had asked Aeolus to release his powerful winds to sink Aeneas' fleet.
our bane = "our destruction"; Venus conflates Aeneas' ruin with her own.
charged = commanded.
all his train = all his retinue, ie. Aeneas' entire fleet.

78-88: Venus engages in a lengthy analogy comparing the war made by the gods on Aeneas' ships to the war made by the Greeks on the city of Troy.
Aeolia = the islands ruled by Aeolus; in our analogy,
Aeolia corresponds with Greece, in that both were up in arms against the Trojans.

79: just as the city of Troy was sacked by the Greeks, so Aeneas' vessels were to be metaphorically sacked, ie. destroyed, by Aeolus' winds.

79: note that Venus now begins to describe the recent events in the present tense, making the telling of the story more immediate and tensely dramatic.

80-84: the waves raised by Aeolus' winds are analogous to the Greek soldiers as they crash onto the Trojans' ships. Neptune's = Neptune is the god of the sea. envious = hateful, malicious.

81-82: Epeus was the builder of the Trojan horse, the instrument of Troy's destruction; the great wooden horse corresponds to (ie. is metaphorically transformed into) Mt. Etna (Aetna's hill), the mountain (a volcano actually) which will become the agent of Aeneas' fleet's ruin, by means of the dangerous rocks and reefs which lie at the foot of Etna. Those rocks and reefs prepare an ambush (stands, a noun) to wreck (wrack) the ships.

83-84: Aeolus, in charge of the winds, is identified with Agamemnon, the commander of the Greek forces. 83-84: sounds...spoil = summons the waves to capture the ships, as soldiers would strip their defeated enemy of their goods (spoil).

85-86: The reference is to an episode in Book X of the Iliad, in which the Greek commanders Ulysses (the Roman name for Odysseus) and Diomedes captured a Trojan named Dolon who had entered the Greek ranks to spy on them. Once Dolon had revealed the Trojans' dispositions to his captors, Diomedes sliced off his head. Thus, like Ulysses' capture of Dolon, night steals quickly and stealthily upon the day, snuffing it out. as Dolon erst = as he (Ulysses) did intercept Dolon at a previous time.

87-88: the stars suddenly and unexpectedly find themselves shining (since night has cut off the day). supprised = overcome or overpowered when unprepared. Rhesus' steeds = having learned from Dolon the location of the camp where the Thracians (Trojan allies led by their king Rhesus), were sleeping, and where they kept their fine horses, Ulysses and Diomedes snuck up on the Thracians, and as Ulysses untied and drove away the horses, Diomedes slaughtered a dozen of the sleeping enemy, including their king. Thus, the surprised stars are like the Thracians, unexpectedly drawn out of their tents by the sneak-attack of night. forth = out from. Astraeus = this Titan god was the father of all the stars.

90: "when the waves are so high they threaten the homes of us, the gods"; the palaces of the gods were built above
And **Proteus**, raising hills of floods on high,
Intends, ere long, to sport him in the sky.
False Jupiter! reward'st thou virtue so?
What! Is not piety exempt from woe?

Then die, Aeneas, in thy innocence,
Since that religion hath no recompense.

**Jup.** Content thee, Cytherea, in thy care.

Since thy Aeneas' wandering fate is firm,
Whose weary limbs shall shortly make repose
In those fair walls I promised him of yore:

But first in blood must his good fortune bud,
Before he be the lord of Turnus' town,
Or force her smile, that hitherto hath frowned:
Three winters shall he with the Rutiles war,
And, in the end, subdue them with his sword;
And full three summers likewise shall he waste,
In managing those fierce barbarian minds;
Which once performed, poor Troy, so long suppressed,
From forth her ashes shall advance her head,
And flourish once again, that erst was dead.

But bright Ascanius, beauty's better work,
Who with the sun divides one radiant shape,
Shall build his throne amidst those starry towers,
That earth-born Atlas, groaning, underprops:

the clouds on Mt. Olympus.
= well-known sea god possessing the ability to change his form at will.
= before. = toss Aeneas up to the sky, ie. kill him.
93-94: Aeneas was understood to be one of the great heroes of the age, courageous in battle, courteous to all, and famously pious; he deserves better treatment from the gods! **False** = disloyal.
96: "since piety is no longer rewarded." Venus' long speech ends with a rhyming couplet.
98: **Content thee** = "be satisfied", ie. "worry no longer".  
Cytherea = alternate name for Venus.
**care** = anxiety.
99: Jupiter comforts Venus; Aeneas' fate, which is to one day found the Roman race, is unalterable, no matter what obstacles others throw in his path.
= find rest or sleep.¹
101: **those fair walls** = ie. the protective walls the Trojans will eventually build for Rome.
**of yore** = long ago.¹
102: Aeneas will be forced to take part in yet more bloodshed before he fulfills his destiny.
102: Note the rhyme within line within this line.
103-5: **Turnus** is the king of the Rutulians (an Italian tribe), and will become Aeneas' primary enemy once the Trojans land in Italy; the Trojans will be forced to fight a long war with the natives before they can settle peacefully in Italy. Aeneas will slay Turnus in the climax of the *Aeneid*.
104: ie. or before Juno will (finally) no longer make Aeneas the target of her displeasure.
= ie. the Rutulians.
= the sense seems to be "subduing".
= ie. Troy's. = power, strength.
= previously.
112-4: Aeneas' son **Ascanius** is fated to become the Romans' first great king.
113: ie. "who is as attractive as Apollo, the sun-god" (Ribner, p. 6).¹³
115: **Atlas** = the Titan god responsible for carrying the heavens on his shoulders.
No bounds, but Heaven, shall bound his empery.

Whose azured gates, enchasèd with his name,

Shall make the morning haste her gray uprise,
To feed her eyes with his engraven fame.

Thus, in stout Hector's race, three hundred years
The Roman sceptre royal shall remain,

Till that a princess-priest, conceived by Mars,
Shall yield to dignity a double birth.

Who will eternish Troy in their attempts.

Venus. How may I credit these thy flattering terms,
When yet both sea and sands beset their ships,
And Phoebus, as in Stygian pools, refrains
To taint his tresses in the Tyrrhene main?

Jup. I will take order for that presently: –
Hermes, awake! and haste to Neptune's realm;

underprops = supports, ie. holds up.

116: Rome's boundaries will be limited only by Heaven itself.
empery = empire; a favourite word of Marlowe's.

= blue as the sky. = inscribed or engraved;¹ but enchased could also mean that Ascanius' name will be written in jewels set in the door (Ribner, p. 6).¹³

118-9: Morning will hurry to arrive every day so that it can feast its eyes on all that is Rome.

120: stout Hector's race = "brave Hector's family";
Hector, a cousin of Aeneas, was a Trojan prince, a son of Troy's King Priam, and the greatest fighter on the Trojan side.

120-1: three hundred…remain = the immediate descendants of Aeneas and Ascanius will rule Rome as kings for three centuries.

122-3: Silvia (or Ilia), a vestal virgin (and as such a priestess of Vesta, the goddess of the hearth, but not a princess), was raped by Mars, the god of war, and produced the twins Romulus and Remus (a double birth), who went on to found the city of Rome (the Roman capital prior to this had been Alba Longa, several miles south-east of Rome).³

princess-priest = this term is a translation of Virgil's regina sacerdos, which Fagles⁶ translates to "royal priest" in his edition of the Aeneid (p. 56).

conceived = ie. fathered.

= immortalize.

= "how can I believe". = words.

128-9: a highly allusive and densely image-filled way of saying, "and the sun refuses to shine on the Mediterranean Sea (Tyrrhene Main)?"

Phoebus refers to Apollo in his guise as the sun-god, frequently used to mean the sun itself.

as in Stygian pools = Stygian refers specifically to Hades' River Styx, but Stygian pools more generally to all the lakes and rivers of the underworld; the point is that the sun refuses to rise over earth just as it never shines its light on the underworld.

taint his tresses = "dip its hair", metaphorically meaning "to shine (on)". The intended image may be the moment of sunrise over the horizon as one looks out towards the sea, when the sun seems to be rising out of the water.

Cunningham¹⁵ has a somewhat different interpretation of 128-9: he suggests that taint has its normal meaning of "stain" or "tarnish", and that Phoebus does not want to stain his hair in the sea, just as he would not want to sully it by dipping it into a lake or river of Hades (p. 338).

131: "I will take steps to address this (take order)¹ at once."
= hurry.
Whereas the wind-god, warring now with Fate,

Besiege the offspring of our kingly loins,

Charge him from me to turn his stormy powers,

And fetter them in Vulcan's sturdy brass,

That durst thus proudly wrong our kinsman's peace.

[Exit Hermes.]

Venus, farewell! thy son shall be our care; −

Come, Ganymede, we must about this gear.

[Exeunt Jupiter and Ganymede.]

Venus. Disquiet seas, lay down your swelling looks,

And court Aeneas with your calm cheer,

Whose beauteous burden well might make you proud,

Had not the heavens, conceived with hell-born clouds,

Veiled his resplendent glory from your view;

For my sake, pity him, Oceänus.

That erst-while issued from thy watery loins,

And had my being from thy bubbling froth: −

Triton, I know, hath filled his trump with Troy,

And, therefore, will take pity on his toil.

And call both Thetis and Cymodoce.

133: Whereas = where.

warring...Fate = ie. Aeolus' winds are delaying or preventing Aeneas' fate from being fulfilled.

134: in some stories, Venus was the daughter Jupiter and the Titan goddess Dione, hence making Aeneas, through Venus, Jupiter's grandson (offspring).³

= command. = divert.¹

136: "and lock up the winds in brass chains", which would have been manufactured by the smith god Vulcan.

= dares.

138 - 140: Venus apostrophizes (that is, she speaks to entities that are either inanimate or not physically present) first to the sea (lines 146-150), then to Oceanus (151-3).

146-7: Venus asks the seas to calm themselves.

calm = calm, tranquil, an interesting but not uncommon alternate form of calm.

148-150: the terrible storm prevents the seas from seeing Aeneas' ships, which if they could see would make the water proud to carry them.

conceived = made pregnant.

Veiled = concealed.

his = ie. Aeneas'.

= in ancient times, the known world was believed to be comprised of a single land-mass, made up of Europe, Asia, and Africa; all of which were surrounded by a single massive river, whose name and associated god were both called Oceanus.

= "I who was earlier born"; Venus alludes to the alternative story of her birth, in which she rose on the shore of Cyprus from the foam of the sea.

154: Triton was another sea-god, and son of Neptune; he was usually portrayed with a trumpet (trump) made out of a conch shell, which he blew (filled) to calm the waves, but sometimes in battle; in this case, he has blown his horn to announce the fall of Troy (Ribner, p. 6).¹³

Note the nice alliteration with tr- in this line.

= Aeneas' struggle or labours.¹

156: both Thetis and Cymodoce were Nereids, or sea nymphs; the former married the mortal Peleus, and became the mother of Achilles.
To succour him in this extremity.

ACT I, SCENE II.

The Shore near Carthage.

Still on Stage: Venus.

Enter Aeneas, Ascanius, Achates, and one or two more.

Venus. What do I see? my son now come on shore?
Venus, how art thou compassed with content.
The while thine eyes attract their sought-for joys: —
Great Jupiter! still honoured may'st thou be,
For this so friendly aid in time of need! —
Here in this bush disguised will I stand,
While my Aeneas spends himself in plaints,
And Heaven and earth with his unrest acquaints.

Aeneus. You sons of care, companions of my course,

Priam's misfortune follows us by sea,

And Helen's rape doth haunt thee at the heels.

How many dangers have we overpast?

Both barking Scylla, and the sounding rocks,

Scene II: the setting changes to the woods along the shore of Carthage. The original edition of Dido contained no scene locations; all settings in this edition are the suggestions of Dyce.9

Entering Characters: Aeneas has landed on North Africa's shore with a total of seven ships (out of the original twenty-four with which he left his last port of call), though he does not know yet where he is. Ascanius is Aeneas' young son; Achates is a Trojan who has landed with Aeneas.

= enveloped, filled. = gladness.
3: "as your eyes perceive that joyful outcome for which they have looked for so long."

= hidden.1
= exhausts.1 = laments.
8: Aeneas acquaints Heaven and earth of his apprehension (unrest); a typically complex inverted sentence.

= poetic description of Aeneas' Trojan companions, who are at the moment defined by their worry or grief.1

= Priam was the king of Troy. His misfortune was the loss of his kingdom generally and the bad luck now following Aeneas and his Trojans specifically.

12: in a very real sense, the entire story of the destruction of Troy and its collateral damage to and disruption of the lives of countless men, women and children can be traced back to the decision by Helen to leave her husband, King Menelaus of Sparta, and elope with the Trojan prince Paris to Troy. The Greek brothers Menelaus and King Agamemnon of Mycenae incited the entire Greek world to join their crusade against the Trojans. Helen's rape = "Helen of Troy's abduction"; Helen is often referred to in literature as a whore for having left her husband on her own volition, but she is sometimes described, as here, as having been abducted, so as to shift the responsibility for the entire tragic history which followed onto Paris and the Trojans.

thee = Dyce emends to ye to be consistent with line 10.
at the heels = i.e. following closely.

= endured, passed through.1

14-15: Both barking...shelves = Marlowe has loosely translated lines 200-1 of Book I of the Aeneid.
barking Scilla = Scylla was a monster that lived in a cave
overlooking the Strait of Messina between Sicily and the Italian mainland; she would pluck up and eat sailors from ships that passed too close to her shore. Homer describes her voice as sounding like the barking of a dog.

In trying to reach the western shore of Italy from its eastern shore, Aeneas sailed all the way around Sicily rather than have to pass this fearsome sea-monster (in the Odyssey, Scylla consumed six of Ulysses' men as they passed her rocks).

**sounding rocks** = this is Marlowe's translation of Virgil's *sonantes / scopulos*; there has been disagreement over how exactly to translate and interpret the Latin; Fagles, for example, writes, "...the rocks resounding with Scylla's howling rabid dogs" (p. 54), while Gould pens, "...Scylla's furious coast, and those hideous roaring rocks". We note that *scopulos* could also be translated as "reefs".

The **Cyclops' shelves**, and **grim Ceraunia's seat**.

---

16 Have you o'ergone, and yet remain alive.  
Pluck up your hearts, since fate still rests our friend,  
And changing heavens may those good days return.  
Which Pergama did vaunt in all her pride.

18 **Achat.** Brave Prince of Troy, thou only art our god,  
That, by thy virtues, free'st us from annoy,  
And mak'st our hopes survive to coming joys!  
Do thou but smile, and cloudy Heaven will clear,  
Whose night and day descendeth from thy brows;  
Though we be now in extreme misery,  
And rest the map of weather-beaten woe,

20 Yet shall the agèd sun shed forth his hair,  
To make us live unto our former heat,

22 And every beast the forest doth send forth,  
Bequeath her young ones to our scanted food.

24 **Asca.** Father, I faint; good father, give me meat.

26 **Aeneas.** Alas! sweet boy, thou must be still a while,  
Till we have fire to dress the meat we killed. –
Gentle Achates, reach the tinder-box.

That we may make a fire to warm us with,
And roast our new-found victuals on this shore.

Venus. See what strange arts necessity finds out:

How near, my sweet Aeneas, art thou driven!

Aeneas. Hold; take this candle, and go light a fire;
You shall have leaves and windfall boughs enow
Near to these woods, to roast your meat withal: —
Ascanius, go and dry thy drenchèd limbs,
While I with my Achates rove abroad,
To know what coast the wind hath driven us on,
Or whether men or beasts inhabit it.

[Exit Ascanius and others.]

Achat. The air is pleasant, and the soil most fit
For cities, and society's supports;
Yet much I marvel that I cannot find
No steps of men imprinted in the earth.

Venus. [Aside]
Now is the time for me to play my part. —

Ho, young men! saw you, as you came,
Any of all my sisters wand'ring here,
Having a quiver girded to her side,
And clothèd in a spotted leopard's skin?

Aeneas. I neither saw nor heard of any such.
But what may I, fair virgin, call your name,
Whose looks set forth no mortal form to view,

Nor speech bewrays aught human in thy birth?
Thou art a goddess that delud'st our eyes,
And shrouds thy beauty in this borrowed shape:

But whether thou the sun's bright sister be,
Or one of chaste Diana's fellow nymphs.

37: Achates = pronounced with the stress on the second syllable: a-CHA-tes.
reach = grab.
tinder-box = box containing flint and steel with which to start a fire.

35-39: Aeneas in this speech seems to suggest the Trojans have already killed some game to eat, although Achates had just expressed hope that food will soon be found; the inconsistency is compounded below in line 50 when Aeneas announces he will go explore inland to see if there are any beasts around.

One possible solution to the puzzle is that Aeneas is simply lying to his starving son about the presence of food, so as not to unduly discourage him. This of course requires that Ascanius is out of earshot when Aeneas and Achates are speaking.

41: a variation on "necessity is the mother of invention."
arts = skills, cunning or strategies.

42: "to what extremes, Aeneas, you have been forced!" = "wait a second."

45: windfall boughs = branches blown down by the wind.

enow = plural form of "enough".

52: of the Trojans, only Aeneas and Achates remain on-stage; they meet Venus in the woods.

= any; the double negative (I cannot find no steps) was acceptable in Elizabethan letters.

60: it is always pleasurable to find our stage-characters ironically referring to their roles as actors.
= "did any of you see".
= tied (around).

68f: even disguised as a mere mortal, Venus cannot fully hide her divine nature.
= betrays, reveals. = anything mortal, i.e. she is no mortal.
= ie. Venus' assumed form as a mortal.

72-73: "but whether you are Diana or one of her nymphs". Diana, the goddess of the hunt, was the twin sister of Apollo, the sun god (making her the sun's bright sister); as a
64 Live happy in the height of all content,
And lighten our extremes with this one boon.
76 As to instruct us under what good Heaven
We breathe as now, and what this world is called
80 On which, by tempest's fury, we are cast?
Tell us, O, tell us, that are ignorant;
84 And this right hand shall make thy altars crack
With mountain heaps of milk-white sacrifice.

Venus. Such honour, stranger, do I not affect:
It is the use for Tyrian maids to wear
84: use = custom.

Tyrians maids = the Carthaginians were recent immigrants from Phoenicia, an ancient kingdom on the coast of the Levant, whose principle city was Tyre. Venus thus suggests that these women who now make Carthage their home had brought their customs of dress with them to Africa.

86: suit = clothe or dress.

That they may trip more lightly o'er the launds,
And overtake the tuskèd boar in chase.

88 Adjoining on Agenor's stately town.

80-81: The Aeneid contains several references to sacrifices of white animals (milk-white sacrifice); in Book IV, for example, Dido sacrifices a "pure white cow", after which she "pores over the entrails, throbbling still, for signs" (Fagles, p. 129).⁶

The ancients traditionally honoured their deities with large and formal animal sacrifices; they assumed such offerings pleased the gods and goddesses, and would persuade the deities to treat them with favour in return.

83f: Venus implicitly denies, though not emphatically, that she is divine.

Venus implicitly denies, though not emphatically, that she is divine.

affect = care for.

use = custom.

Tyrians maids = the Carthaginians were recent immigrants from Phoenicia, an ancient kingdom on the coast of the Levant, whose principle city was Tyre. Venus thus suggests that these women who now make Carthage their home had brought their customs of dress with them to Africa.

The story of why Dido was forced to leave her homeland is told below in the annotation at Act II.i.115.

86: suit = clothe or dress.

purple = an appropriate colour for Tyrians to wear; in ancient times, Tyre was famous for the scarlet dye it manufactured from the secretions of certain sea snails which were found off of Tyre's shore. It is because of the rarity and expensiveness of this dye that purple became the colour of royalty.

for the nonce = for the purpose.

= type. In the Aeneid, Venus describes her outfit as consisting in part of "a quiver and high-laced hunting-boots in crimson" (Fagles, p. 59).⁶

86: suit = clothe or dress.

purple = an appropriate colour for Tyrians to wear; in ancient times, Tyre was famous for the scarlet dye it manufactured from the secretions of certain sea snails which were found off of Tyre's shore. It is because of the rarity and expensiveness of this dye that purple became the colour of royalty.

for the nonce = for the purpose.

= walk, cross. = glades or grass-covered meadows.⁷

= Roman word for Carthaginian.

91: briefly, "bordering the city of Carthage".

Agenor was the legendary founder of Tyre, so that he is in a sense responsible for the existence of Carthage as well.
The kingly seat of southern Libya,

Whereas Sidonian Dido rules as queen.

But what are you that ask of me these things?

Whence may you come, or whither will you go?

Aeneas. Of Troy am I, Aeneas is my name;

Who driven by war from forth my native world,

Put sails to sea to seek out Italy;

And my divine descent from sceptred Jove:

With twice twelve Phrygian ships I ploughed the deep,

And made that way my mother Venus led;

But of them all scarce seven do anchor safe,

And they so wracked and weltered by the waves,

And all of them, unburdened of their load,

Are ballased with billows' watery weight.

And have not any coverture but Heaven.

Venus. Fortune hath favoured thee, whate'er thou be,

In sending thee unto this courteous coast:

A God's name, on! and haste thee to the court,

Where Dido will receive ye with her smiles;

And for thy ships, which thou supposest lost,

Not one of them hath perished in the storm,

But are arrivèd safe, not far from hence;

And so I leave thee to thy fortune's lot,
Wishing good luck unto thy wandering steps.

[Exit Venus.]

Aeneas. Achates, 'tis my mother that is fled;
I know her by the movings of her feet: –
Stay, gentle Venus, fly not from thy son; –
Too cruel! why wilt thou forsake me thus?
Or in these shades deceiv'st mine eyes so oft?
Why talk we not together hand in hand,
And tell our griefs in more familiar terms?
But thou art gone, and leav'st me here alone,
To dull the air with my discursive moan.

[Exeunt.]

ACT I, SCENE III.

Within the walls of Carthage.

Enter Iarbus, followed by Ilioneus, Cloanthus,
Sergestus and others.

Ilio. Follow, ye Trojans! follow this brave lord,
And plain to him the sum of your distress.

Iarb. Why, what are you, or wherefore do you sue?

Ilio. Wretches of Troy, envied of the winds,
That crave such favour at your honour's feet,
As poor distressed misery may plead:
Save, save, O save our ships from cruel fire,
That do complain the wounds of thousand waves,
And spare our lives, whom every spite pursues.

We come not, we, to wrong your Libyan gods,

Or steal your household lares from their shrines:
Our hands are not prepared to lawless spoil,
Nor armed to offend in any kind;
Such force is far from our unweaponed thoughts,
Whose fading weal, of victory forsook,
Forbids all hope to harbour near our hearts.

Iarb. But tell me, Trojans, Trojans if you be,
a whirlpool, and six others being broken up on rocks or reefs.

127f: Aeneas bitterly regrets that Venus never appears to him properly as his mother.
= unsubstantial forms. Cunningham prefers shapes here.15

= ie. moaning as an act of conversation.1

Entering Characters: Iarbus is the king of the Gaetulians, a large tribe of North Africa, and a neighbour of the Carthaginians.
The remaining characters are Trojans whose ships were separated from those of Aeneas during the storm, but who have now also landed safely on African soil. They do not know yet that Aeneas has also safely arrived at Carthage, just as Aeneas is not aware of his companions' arrival.

= complain, explain.

= who. = why. = "entreat (me)".
The desperate Trojans may even kneel or throw themselves down at Iarbus' feet (see line 7), the traditional position of supplication.

= hated by; envied is tri-syllabic: en-VI-ed.

= ie. "we who lament about".

= vexation.2

12-18: Ilioneus assures Iarbus that the Trojans are not invaders or pirates, intent on causing the natives any harm.
= (images of) household gods; lares is disyllabic: LA-ers.

= figuratively unarmed, ie. not intending harm.
= well-being.2 = denied.1

20: "prevents us from being optimistic about our situation."
Unto what fruitful quarters were ye bound,
Before that Boreas buckled with your sails?

_Cloan._ There is a place, Hesperia termed by us,
An ancient empire, famoused for arms,
And fertile in fair Ceres' furrowed wealth,

Which now we call Italia, of his name
That in such peace long time did rule the same.
Thither made we;
When suddenly, gloomy Orion rose,
And led our ships into the shallow sands;
Whereas the southern wind, with brackish breath,
Dispersed them all amongst the wrackful rocks;
From thence a few of us escaped to land;
The rest, we fear, are folded in the floods.

_Iarb._ Brave men at arms, abandon fruitless fears,
Since Carthage knows to entertain distress.

_Serg._ Aye, but the barbarous sort do threat our ships,
And will not let us lodge upon the sands;

In multitudes they swarm unto the shore,
And from the first earth interdict our feet.

_Iarb._ Myself will see they shall not trouble ye:
Your men and you shall banquet in our court,
And every Trojan be as welcome here
As Jupiter to silly Baucis' house.
Come in with me, I'll bring you to my queen,
Who shall confirm my words with further deeds.
served them as much as their means permitted. In return for their kindness, Jupiter granted the couple any wish; they asked to be made priests of Jupiter and to die together. After drowning all their neighbors, Jupiter turned their home into a temple, and when the couple died, transformed them into intertwining oak and linden trees (Humphries, 200-4).8

silly (line 48) = simple, plain-hearted.7

= requite, ie. repay. = acts, deeds.

52  Serg. Thanks, gentle lord, for such unlooked-for grace;
Might we but once more see Aeneas’ face,
Then would we hope to quite such friendly turns,
As shall surpass the wonder of our speech.

56  [Exeunt.]

END OF ACT I.
ACT II.

SCENE I.

Outside the Walls of Carthage, near a temple of Juno.

Enter Aeneas, Achates, and Ascanius.

Aeneas. Where am I now? These should be Carthage walls.

Achates. Why stands my sweet Aeneas thus amazed?

Aeneas. O my Achates! Theban Niobë, Who, for her sons' death, wept out life and breath, And, dry with grief, was turned into a stone, Had not such passions in her head as I.

Methinks, that town there should be Troy, von Ida's Hill.

There Xanthus' stream, because here's Priamus. And when I know it is not, then I die.

Achates. And in this humour is Achates too; I cannot choose but fall upon my knees And kiss his hand; O, where is Hecuba? Here she was wont to sit, but, saving air, Is nothing here; and what is this but stone?

Aeneas. O, yet this stone doth make Aeneas weep; And, would my prayers (as Pygmalion's did) Could give it life, that under his conduct We might sail back to Troy, and be revenged On these hard-hearted Grecians, which rejoice That nothing now is left of Priamus! O, Priamus is left, and this is he: Come, come aboard; pursue the hateful Greeks.

Scene I: the suggestion that the first part of the scene took place at the Temple of Juno comes from the Aeneid.

Entering Characters: Ascanius, we remember, is Aeneas' young son, a small child still. Achates is one of Aeneas' comrades.

1ff: Aeneas and his companions have gotten lost as they try to make their way to the city of Carthage.

= dumbfounded.

5-8: in Greek mythology, Niobe, proud of her 12 children (actually 6 boys and 6 girls), bragged that she was superior to the gods, who vindictively slew all of the children; in mourning, Niobe went to Mt. Sypilus, where she was turned into stone, in which form she continued to mourn. passions = sorrows.

"and over there should be Mt. Ida", the famous mountain located 50 miles south-east of Troy on Asia Minor. Note that line 9 contains 12 syllables, another alexandrine.

10: Xanthus' stream = the river Scamander, a river of Troy, whose god was Xanthus. here's Priamus = Priamus is an alternate name for Troy's King Priam; Aeneas and company have stumbled upon a statue of Priam.9

= mood, queer state of mind.

= Priam's. = wife of Priam, and queen of Troy. = ie. next to Priam. = accustomed. = except for.

= ie. the stone of Priam's statue; in the Aeneid, it is a picture, rather than a statue, of Priam upon which the Trojans stumble. In fact, Virgil's temple contains murals portraying key events of the entire Trojan War.

20-21 Ovid tells the tale of the Cyprian citizen Pygmalion, who shunned women because of their shameful behaviour. He carved a statue of a woman that was so beautiful he fell in love with it. Hearing Pygmalion's prayer for a wife like his statue, Venus caused the statue to come to life, and Pygmalion and his new bride lived happily forever. would = if only. his conduct = Priam's direction.1

= who.

26: Aeneas, his grief overwhelming him, suggests they
Achat. What means Aeneas?

Aeneas. Achates, though mine eyes say this is stone,
Yet thinks my mind that this is Priamus;
And when my grievèd heart sighs and says no,
Then would it leap out to give Priam life. –

O, were I not at all, so thou might’st be! –

Achates, see, King Priam wags his hand;
He is alive; Troy is not overcome!

Achat. Thy mind, Aeneas, that would have it so,
Deludes thy eye-sight. Priamus is dead.

Aeneas. Ah, Troy is sacked, and Priamus is dead;
And why should poor Aeneas be alive?

Asca. Sweet father, leave to weep, this is not he,
For were he Priam, he would smile on me.

Achat. Aeneas, see, here come the citizens;
Leave to lament, lest they laugh at our fears.

Enter Cloanthus, Sergestus, Ilioneus, and others.

Aeneas. Lords of this town, or whatsoever style
Belongs unto your name, vouchsafe of ruth
To tell us who inhabits this fair town,
What kind of people, and who governs them:
For we are strangers driven on this shore,
And scarcely know within what clime we are.

Illo. I hear Aeneas' voice, but see him not,
For none of these can be our general.

Achat. Like Ilioneus speaks this nobleman,
But Ilioneus goes not in such robes.

Serg. You are Achates, or I [am] deceived.

Achat. Aeneas, see Sergestus, or his ghost!

Illo. He names Aeneas; let us kiss his feet.

Cloan. It is our captain, see Ascanius!
Serg. Live long Aeneas and Ascanius!

Aeneas. Achates, speak, for I am overjoyed.

Achat. O, Ilioneus, art thou yet alive?

Ilio. Blest be the time I see Achates' face.

Cloan. Why turns Aeneas from his trusty friends?

Aeneas. Sergestus, Ilioneus, and the rest,
Your sight amazed me: O, what destinies
Have brought my sweet companions in such plight?
O, tell me, for I long to be resolved.

Ilio. Lovely Aeneas, these are Carthage walls,
And here Queen Dido wears th' imperial crown;
Who, for Troy's sake, hath entertained us all,
And clad us in these wealthy robes we wear.
Oft hath she asked us under whom we served,
And when we told her, she would weep for grief,
Thinking the sea had swallowed up thy ships;
And now she sees thee, how will she rejoice!

Serg. See, where her servitors pass through the hall,
Bearing a banquet; Dido is not far.

Ilio. Look where she comes: Aeneas, view her well.

Aeneas. Well may I view her, but she sees not me.

Enter Dido, Anna, Iarbus and train.

Dido. What stranger art thou, that dost eye me thus?

Aeneas. Sometime I was a Trojan, mighty queen:
But Troy is not; — what shall I say I am?

Ilio. Renownèd Dido, 'tis our general,
Warlike Aeneas.

Dido. Warlike Aeneas! and in these base robes?
Go, fetch the garment which Sicheus ware. —

81: Aeneas turns his back to his companions.

85: "have brought my companions into such a (fortuitous) state?" = freed from ignorance, ie. informed.

88: have brought my companions into such a (fortuitous) state? = stunned, bewildered.

94: And now she sees thee, how will she rejoice!

Aeneas would be well within his rights to expect his subordinates to address him with the more formal you, but his relationship with his companions is a close and intimate one, and they freely address him as such with thou.

96: See, where her servitors pass through the hall, Bearing a banquet; Dido is not far.

= servants; the Trojans are understood to now be within the palace.

106: What stranger art thou, that dost eye me thus?

108: Sometime I was a Trojan, mighty queen:
But Troy is not; — what shall I say I am?

= as leader of the Trojans, and member of a royal family, Aeneas would be well within his rights to expect his subordinates to address him with the more formal you, but his relationship with his companions is a close and intimate one, and they freely address him as such with thou.

109: an interesting speech: how should Aeneas call himself, now that he is a man literally without a country? Sometime = formerly.

110: not = ie. no more.

= alternate form of "renowned".

114: Go, fetch the garment which Sicheus ware. —

= mean, lowly.

115: Sychaeus = Dido's beloved husband in Tyre. A rich man, Sychaeus was murdered by Dido's evil brother Pygmalion for his gold; for a time, Pygmalion was able to hide his crime, until Sychaeus' ghost informed Dido of his murder in a dream. At her dead husband's instigation, Dido
Exit an Attendant who brings in the garment, which Aeneas puts on.

Brave prince, welcome to Carthage and to me,
Both happy that Aeneas is our guest!
Sit in this chair, and banquet with a queen;
Aeneas is Aeneas, were he clad
In weeds as bad as ever Irus wore.

Exit an Attendant who brings in the garment, which Aeneas puts on.

Fled Tyre to found Carthage.

Ware = wore, alternate past tense form for wear.

= excellent.
= fortunate.

"even if he were dressed".
= clothing. = Irus was a beggar from the Odyssey.

Strictly speaking, Dido could not possibly have heard yet about Irus. Aeneas' visit to Carthage took place seven years after the end of the Trojan War, but it took Ulysses a full decade to return to his home, the island of Ithaka. It would still be three years before he would meet, and make famous, the beggar Irus, who was also a resident of Ithaka.

= inconsolable or spiritless.¹

= ie. rank at birth. = low, at rock bottom.

"is not fitting for me."

140: Ascanius' real mother, and Aeneas' wife, was Creusa, a daughter of Priam, who got lost at Troy while Aeneas was guiding his family from the wreckage of their home and destruction of Troy.

= allusion to the oft-referred-to belief that the position of the stars at one's birth foretold one's fate.

= "talk like the great man you are", ie. Aeneas is too distinguished a personage to grovel.
= servants.

161-2: Aeneas has actually been traveling for 7 years since
And scarcely do agree upon one point:

Some say Antenor did betray the town;

But all in this, that Troy is overcome,
And Priam dead; yet how, we hear no news.

Aeneas. A woeful tale bids Dido to unfold,

Whose memory, like pale Death's stony mace,
Beats forth my senses from this troubled soul,
And makes Aeneas sink at Dido's feet.

Dido. What! faints Aeneas to remember Troy,
In whose defence he fought so valiantly?
Look up, and speak.

Aeneas. Then speak, Aeneas, with Achilles' tongue!

And Dido, and you Carthaginian peers,

Hear me! but yet with Myrmidons' harsh ears.

Daily inured to broils and massacres,
Lest you be moved too much with my sad tale.

The Grecian soldiers, tired with ten years' war,
Began to cry, "Let us unto our ships,

the fall of Troy, plenty of time for various versions of the story of the city's ruin to reach Carthage.

= Antenor was a Trojan elder who successfully fled Troy while the Greeks were besieging the city; he and his followers sailed to north-east Italy where he founded the city of Padua. Antenor gained a reputation by writers after Homer of being overly-friendly with the Greeks, possibility even a traitor to Troy.3

= Sinon was a Greek agent, who, when the Greeks pretended to have abandoned their war with Troy, stayed behind, allowing himself to be picked up by the Trojans. He told his captors that he was hated by Ulysses, and consequently had been left behind as a sacrifice to the gods to give the Greeks fair winds so they could sail home.

Sinon then convinced the Trojans to bring the giant wooden horse into the city to fulfill an oracle made by a Greek seer, the oracle being that if the Trojans did bring the horse within Troy's walls, they would be able to gather all the armies of Asia and defeat the Greeks in their own land. perjury = as Sinon had made oaths that he was telling the Trojans the truth about the horse, and then grandly lied to them, his story could be described as perjury.

But all in this, that Troy is overcome,
And Priam dead; yet how, we hear no news.

Aeneas. A woeful tale bids Dido to unfold,

Whose memory, like pale Death's stony mace,
Beats forth my senses from this troubled soul,
And makes Aeneas sink at Dido's feet.

Dido. What! faints Aeneas to remember Troy,
In whose defence he fought so valiantly?
Look up, and speak.

Aeneas. Then speak, Aeneas, with Achilles' tongue!

And Dido, and you Carthaginian peers,

Hear me! but yet with Myrmidons' harsh ears.

Daily inured to broils and massacres,
Lest you be moved too much with my sad tale.

The Grecian soldiers, tired with ten years' war,
Began to cry, "Let us unto our ships,

the fall of Troy, plenty of time for various versions of the story of the city's ruin to reach Carthage.

= Antenor was a Trojan elder who successfully fled Troy while the Greeks were besieging the city; he and his followers sailed to north-east Italy where he founded the city of Padua. Antenor gained a reputation by writers after Homer of being overly-friendly with the Greeks, possibility even a traitor to Troy.3

= Sinon was a Greek agent, who, when the Greeks pretended to have abandoned their war with Troy, stayed behind, allowing himself to be picked up by the Trojans. He told his captors that he was hated by Ulysses, and consequently had been left behind as a sacrifice to the gods to give the Greeks fair winds so they could sail home.

Sinon then convinced the Trojans to bring the giant wooden horse into the city to fulfill an oracle made by a Greek seer, the oracle being that if the Trojans did bring the horse within Troy's walls, they would be able to gather all the armies of Asia and defeat the Greeks in their own land. perjury = as Sinon had made oaths that he was telling the Trojans the truth about the horse, and then grandly lied to them, his story could be described as perjury.

169-171: ie. the memory of what Aeneas went through will cause him to swoon. His image of Death beating him over the head with his mace (sceptre) is a powerful one.

177ff: Aeneas' tale of the fall of Troy comprises Book II of the Aeneid.

with Achilles' tongue = ie. without breaking down emotionally; Achilles was famous for his cold-blooded and pitiless nature.

= nobles.

179: but yet = "but do so".

with Myrmidon's harsh ears = the Myrmidons were Greeks from Thessaly who were led by Achilles. Early in Book II of The Aeneid, Aeneas observes that even the Myrmidon's would not be able to hear his tale without weeping: the implication is that the Myrmidons have a reputation for hard-heartedness; Aeneas is thus saying that he will tell his tale, but he hopes his audience can hear it without breaking down.

= accustomed to battles.

= ie. "let us go".
Troy is invincible. Why stay we here?"
With whose outcries Atrides being appalled,
Summoned the captains to his princely tent;
Who, looking on the scars we Trojans gave,
Seeing the number of their men decreased,
And the remainder weak, and out of heart,
Gave up their voices to dislodge the camp,
And so in troops all marched to Tenedos;
Where, when they came, Ulysses on the sand
Assayed with honey words to turn them back:
And as he spoke, to further his intent,
The winds did drive huge billows to the shore,
And Heaven was darkened with tempestuous clouds:
Then he alleged the gods would have them stay,
And prophesied Troy should be overcome:
And therewithal he called false Sinon forth,
A man compact of craft and perjury,
Whose ticing tongue was made of Hermes' pipe,
To force an hundred watchful eyes to sleep:
And him, Epeus having made the horse,
With sacrificing wreaths upon his head,
Ulysses sent to our unhappy town,
Who, grovelling in the mire of Xanthus' banks,
His hands bound at his back, and both his eyes
Turned up to Heaven, as one resolved to die,
Our Phrygian shepherds haled within the gates,
And brought unto the court of Priamus;
To whom he used action so pitiful,
Looks so remorseful, vows so forcible.

= alternate name for Agamemnon, leader of the Greek armies at Troy.
= disheartened.
= cried out or voted.

191: Tenedos is actually an island just west of Troy. The Greeks sailed (they did not march) to Tenedos and hid behind the island while awaiting the fate of their wooden horse.

= persuaded. = sweet, hence enchanting, persuasive.
= ie. as if to help Ulysses in his task.
= waves.

197: at this moment wily Ulysses claimed the gods didn't want the Greeks to abandon the war and sail home, and had sent contrary winds as evidence of their desire.

= comprised. = ie. lies.

201-2: Sinon's powers of persuasion are compared to the musical skills of Hermes.

The lines allude to another well-known myth: when Jupiter fell in love with the beautiful Io, jealous Juno turned her into a cow, and appointed the one-hundred-eyed giant Argus to guard her. Jupiter sent Hermes to rescue Io, which task he accomplished by lulling Argus to sleep by playing his flute (pipe), then cutting off his head.

As a postscript to the story, Juno transplanted the eyes of Argus onto the tail of a bird, creating the modern peacock, her sacred bird.  
ticing = enticing.

= chief builder of the Trojan horse.

= ie. Sinon's head; Sinon, as described previously, had been left behind at (or sent to) Troy as a sacrifice to give the Greeks favourable winds - or so he said.

= doomed by misfortune.
= ie. Sinon. = ie. the banks of Troy's river Xanthus.

209: Phrygian = describing denizens of north-west Asia Minor generally, or Trojans specifically.

haled = dragged or hauled.

= behaved so pitifully.

211: remorseful = piteous.

vows so forcible = uttered extreme oaths against the Greeks, or swore with great credibility regarding the truth of his tale.
As therewithal the old man, overcome,
Kissed him, embraced him, and unloosed his hands. And then, — O Dido, pardon me!

Dido. Nay, leave not here; resolve me of the rest.

Aeneas. Oh! the enchanting words of that base slave Made him to think Epeus' pine-tree horse
A sacrifice t' appease Minerva's wrath;

The rather, for that one Laöcoôn, Breaking a spear upon his hollow breast,
Was with two wingèd serpents stung to death.

Whereat, aghast, we were commanded straight. With reverence, to draw it into Troy,
In which unhappy work was I employed:
These hands did help to hale it to the gates, Through which it could not enter, 'twas so huge.
O, had it never entered, Troy had stood! But Priamus, impatient of delay,
Enforced a wide breach in that rampired wall,

Which thousand battering rams could never pierce, And so came in this fatal instrument: At whose accursèd feet, as overjoyed, We banqueted, till, overcome with wine, Some surfeited, and others soundly slept.

Which Sinon viewing, caused the Greekish spies To haste to Tenedos, and tell the camp: Then he unlocked the horse, and suddenly From out his entrails, Neoptolemus, Setting his spear upon the ground, leaped forth, And after him a thousand Grecians more,
In whose stern faces shined the quenchless fire That after burnt the pride of Asiä.

By this the camp was come unto the walls, And through the breach did march into the streets,
Where, meeting with the rest, "Kill! Kill!" they cried.
Frighted with this confused noise, I rose,
And looking from a turret, might behold
Young infants swimming in their parents' blood!
Headless carcasses piled up in heaps!
Virgins, half-dead, dragged by their golden hair,
And with main force flung on a ring of pikes!
Old men with swords thrust through their aged sides,
Kneeling for mercy to a Greekish lad,
Who, with steel pole-axes, dashed out their brains.
Then buckled I mine armour, drew my sword,
And thinking to go down,
came Hector's ghost,
Burst from the earth, crying "Aeneas, fly,
Troy is a-fire! the Grecians have the town!"

Dido. O, Hector! who weeps not to hear thy name?
Aeneas. Yet flung I forth, and, desperate of my life,
Ran in the thickest throngs, and, with this sword,
Sent many of their savage ghosts to hell.
At last came Pyrrhus, fell and full of ire,
His harness dropping blood, and on his spear
The mangled head of Priam's youngest son;
And, after him, his band of Myrmidons,
With balls of wild-fire in their murdering paws.
Which made the funeral-flame that burnt fair Troy:
All which hemmed me about, crying, "This is he!"

Dido. Ah, how could poor Aeneas 'scape their hands?
Aeneas. My mother, Venus, jealous of my health,
Conveyed me from their crooked nets and bands:
283-4: in the Aeneid, Venus warned Aeneas to leave fighting the Greeks at Priam's palace, and return to his own house to save his family from the invaders. Aeneas describes her leading the way for his safe return home.
jealous of = vigilant or protective regarding.
crooked = malignant or twisting.

= ie. "would have seen", ie. "saw".
= a pole-axe was medieval weapon comprised of an axe head at the end of a long pole.
= the sense is "when suddenly appeared".
= deathly pale face. = fiery, sulphurous.

263-4: Hector was killed by Achilles in single combat (a one-on-one fight) in Book XXII of the Iliad; in a heart-rending episode, Achilles tauntingly dragged Hector's corpse, feet-first, behind his chariot through the dust for all the Trojans to see from the city's towers.
Thongs at his heels = according to Homer, after he had killed Hector, Achilles cut holes through the tendons of Hector's feet (that is, between the ankles and the heels), and ran long strips of leather through them, by which he was able to tie Hector's corpse to his chariot.
= flee.
= into, amongst. = crowds (of Greek soldiers).
= spirits, souls.
= cruel. = fury.
= armour. = in the Iliad, Homer identifies Priam's youngest son as Polydorus, who was slain by Achilles, not Pyrrhus.

275: balls of wild-fire = perhaps referring to the ancient weapon called "Greek fire", a tar-like substance that, when set on fire, could not be put out by water.
paws = the word emphasizes the animal-like quality of the enemy.
= ie. the Greeks surrounded Aeneas.

283-4: in the Aeneid, Venus warned Aeneas to leave fighting the Greeks at Priam's palace, and return to his own house to save his family from the invaders. Aeneas describes her leading the way for his safe return home.
jealous of = vigilant or protective regarding.
crooked = malignant or twisting.

bands = chains.
So I escaped the furious Pyrrhus' wrath:
Who then ran to the palace of the king,
And at Jove's altar finding Priamus,
About whose withered neck hung Hecuba,
Folding his hand in her's, and jointly both
Beating their breasts, and falling on the ground,
He, with his faulchion's point raised up at once,
And with Megeaera's eyes stared in their face,
Threat'n'ing a thousand deaths at every glance;
To whom the agèd king thus trembling spoke: −
"Achilles' son, remember what I was,
Father of fifty sons, but they are slain;
Lord of my fortune, but my fortune's turned!
King of this city, but my Troy is fired!
And now am neither father, lord, nor king!"

Yet who so wretched but desires to live?
O, let me live, great Neoptolemus!"

Not moved at all, but smiling at his tears,
This butcher, whilst his hands were yet held up,
Treading upon his breast, strook off his hands.

Dido. O end, Aeneas, I can hear no more.

Aeneas. At which the frantic queen leaped on his face,
And in his eyelids hanging by the nails,
A little while prolonged her husband's life.
At last the soldiers pulled her by the heels,
And swung her howling in the empty air,
Which sent an echo to the wounded king:
Whereat, he lifted up his bed-rid limbs,
And would have grappled with Achilles' son,
Forgetting both his want of strength and hands;
Which he, disdaining, whisked his sword about,
And with the wound thereof the king fell down;

Then from the navel to the throat at once
He ripped old Priam, at whose latter gasp,
Jove's marble statue gan to bend the brow,
As loathing Pyrrhus for this wicked act.
Yet he, undaunted, took his father's flag,
And dipped it in the old king's chill-cold blood,
And then in triumph ran into the streets,
Through which he could not pass for slaughtered men;
So, leaning on his sword, he stood stone still,
Viewing the fire wherewith rich Ilion burned.

By this, I got my father on my back,
This young boy in mine arms, and by the hand
Led fair Creusa, my beloved wife;
When thou, Achates, with thy sword mad'st way,
And we were round environed with the Greeks, 

O there I lost my wife! and had not we

= surrounded (again!).

According to Virgil, Aeneas lost sight of his wife as he was leading his family away from the slaughter in Troy. When he finally realized Creusa was missing, Aeneas returned to Troy to find her, but in vain: instead, the ghost of his now-dead wife admonished him to get on with his escape.

Fought manfully, I had not told this tale. 
Yet manhood would not serve; of force we fled;
And as we went unto our ships, thou know’st
We saw Cassandra sprawling in the streets,

Whom Ajax ravished in Diana’s fane.

= "would not be alive to tell".
336: "yet even such manly fighting could not retrieve the situation; and we were compelled to flee."

338: Cassandra, a daughter of Priam's, had the gift of prophecy; having once rejected Apollo's advances, the god cursed her, so that no one ever believed her divinations.

Yet manhood would not serve; of force we fled;

When he finally realized Creusa was missing, Aeneas returned to Troy to find her, but in vain: instead, the ghost of his now-dead wife admonished him to get on with his escape.

Her cheeks swollen with sighs, her hair all rent, 
Whom I took up to bear unto our ships;

But suddenly the Grecians followed us, 
And I, alas! was forced to let her lie.

The Greeks pursue me! stay, and take me in!

Moved with her voice, I leaped into the sea,
For all our ships were launched into the deep,
And, as I swom, she, standing on the shore,
Was by the cruel Myrmidons surprised,
And after by that Pyrrhus sacrificed.

= alternate form of swam.

340: in Virgil’s telling, Aeneas actually led the survivors of Troy to safety by foot to Antandros, a coastal city located in the shadow of Mt. Ida, about 50 miles south-east of Troy; the Trojans were forced to build themselves a fleet before they could set sail.

341: in Virgil's telling, Aeneas actually led the survivors of Troy to safety by foot to Antandros, a coastal city located in the shadow of Mt. Ida, about 50 miles south-east of Troy; the Trojans were forced to build themselves a fleet before they could set sail.

= ie. leave her behind.

346: This Ajax is not to be confused with the huge and powerful Greater Ajax, who was amongst the Greek's most formidable fighters.

The quarto prints Diana’s fawne, emended by Dyce to Diana’s fane.

Achilles was in love with Polyxena, who was offered to be his bride if he joined the Trojan side; tempted by this offer, Achilles, unarmed, entered the temple of Apollo at Thymbra near Troy, where he was slain by Paris. Later, Achilles' ghost appeared before the Greeks demanding Polyxena's sacrifice, and she was, accordingly, murdered by Pyrrhus.³

³ And after by that = Dyce emends to and, after that by. sacrificed = ie. murdered.

= tear-inducing pity. = "stop already!"

352: according to an account outside the Homeric tradition, Achilles was in love with Polyxena, who was offered to be his bride if he joined the Trojan side; tempted by this offer, Achilles, unarmed, entered the temple of Apollo at Thymbra near Troy, where he was slain by Paris. Later, Achilles' ghost appeared before the Greeks demanding Polyxena's sacrifice, and she was, accordingly, murdered by Pyrrhus.

= Priam's queen.
Aeneas. Achates, speak, sorrow hath tired me quite.

Achat. What happened to the queen we cannot shew; We hear they led her captive into Greece:

As for Aeneas, he swom quickly back, And Helena betrayed Deïphobus.

Her lover, after Alexander died, And so was reconciled to Menelaus.

Dido. O, had that ticing strumpet ne'er been born! Trojan, thy ruthful tale hath made me sad. Come, let us think upon some pleasing sport, To rid me from these melancholy thoughts.

[Exeunt omnes.]

Enter Venus and Cupid, at another door. Venus takes Ascanius by the sleeve as he going off.

Venus. Fair child, stay thou with Dido's waiting maid; I'll give thee sugar-almonds, sweet conserves, A silver girdle, and a golden purse, And this young prince shall be thy playfellow.

Asca. Are you Queen Dido's son?

Cupid. Aye, and my mother gave me this fine bow.

Asca. Shall I have such a quiver and a bow?

Venus. Such bow, such quiver, and such golden shafts, Will Dido give to sweet Ascanius. For Dido's sake I take thee in my arms, And stick these spangled feathers in thy hat: Eat comfits in mine arms, and I will sing. −

[Venus sings.]

Now is he fast asleep, and in this grove, Amongst green brakes I'll lay Ascanius, And strew him with sweet-smelling violets, Blushing roses, purple hyacinth: These milk-white doves shall be his centronels. Who, if that any seek to do him hurt, Will quickly fly to Cytherea's fist.

= ie. show, an alternate form, here meaning "tell".

365: in Euripides' ancient Greek play The Trojan Women, Hecuba is enslaved by Ulysses.

367-9: Paris (also called Alexander), we remember, had caused the Trojan War by eloping with Helen; after Achilles killed Hector, Paris slew Achilles by shooting an arrow into Achilles' only vulnerable body part, his heel. Paris was later himself killed, and Helen was given as a bride to yet another Trojan prince and son of Priam, Deiphobus. According to some stories, Helen killed Deiphobus, and returned to her husband Menelaus, King of Sparta.³

= enticing.
= pitiful.

376: all exit.

379: Ascanius is held back from leaving the stage by Venus.

= female servant.
= candied fruits.²
= belt.
= ie. Cupid; Cupid, the cherubic god of love, was Venus' son, and usually depicted as a very young boy.

= sparkling with bits of metal.¹
= another word for candied fruits.¹

Stage Direction: Venus sings Ascanius to sleep. At this point, the scene changes to a small patch of woods. Venus will explain her reasons for bringing Ascanius to this location in the lines below.

= bushes.

= doves were Venus' sacred birds. = sentinels.⁹

= Cytherea is an alternate name for Venus; the image here is reminiscent of that of a falcon returning to its trainer's extended arm.

The quarto prints Citheidas' fist, emended as shown by Dyce.
Now, Cupid, turn thee to Ascanius' shape,
And go to Dido, who, instead of him,
Will set thee on her lap, and play with thee;
Then touch her white breast with this arrow head,

That she may dote upon Aeneas' love,
And by that means repair his broken ships,
Victual his soldiers, give him wealthy gifts,
And he, at last depart to Italy,
Or else in Carthage make his kingly throne.

Cupid. I will, fair mother, and so play my part
As every touch shall wound Queen Dido's heart.

[Exit Cupid.]

Venus. Sleep, my sweet nephew, in these cooling shades,
Free from the murmur of these running streams,
The cry of beasts, the rattling of the winds,
Or whisking of these leaves; all shall be still,
And nothing interrupt thy quiet sleep,
Till I return and take thee hence again.

[Exeunt.]

END OF ACT II.
ACT III.

SCENE I.
A hall in Dido's palace.

Enter Cupid as Ascanius.

Cupid. Now, Cupid, cause the Carthaginian queen
To be enamoured of thy brother's looks.

Convey this golden arrow in thy sleeve,
Lest she imagine thou art Venus' son;
And when she strokes thee softly on the head,
Then shall I touch her breast and conquer her.

Enter Dido, Anna and Iarbas.

Iarb. How long, fair Dido, shall I pine for thee?
'Tis not enough that thou dost grant me love,
But that I may enjoy what I desire:
That love is childish which consists in words.

Dido. Iarbas, know, that thou, of all my wooers, —
and yet have I had many mightier kings, —
Hast had the greatest favours I could give.

I fear me, Dido hath been counted light
In being too familiar with Iarbas;
Albeit the gods do know, no wanton thought
Had ever residence in Dido's breast.

Iarb. But Dido is the favour I request.

Dido. Fear not, Iarbas, Dido may be thine.

Anna. Look, sister, how Aeneas' little son
Plays with your garments and embraceth you.

Cupid. No, Dido will not take me in her arms.
I shall not be her son, she loves me not.

Dido. Weep not, sweet boy, thou shalt be Dido's son;
Sit in my lap, and let me hear thee sing.
[Cupid sings.]

No more, my child, now talk another while,
And tell me where learned'st thou this pretty song.

Cupid. My cousin Helen taught it me in Troy.

Dido. How lovely is Ascanius when he smiles!

Cupid. Will Dido let me hang about her neck?

Dido. Aye, wag, and give thee leave to kiss her too.

Cupid. What will you give me? Now, I'll have this fan.

Dido. Take it, Ascanius, for thy father's sake.

Iarb. Come, Dido, leave Ascanius, let us walk.

Dido. Go thou away, Ascanius shall stay.

Iarb. Ungentle queen! is this thy love to me?

Dido. Why stay'st thou here? thou art no love of mine!

Iarb. Iarbas, die, seeing she abandons thee.

That I should say thou art no love of mine? 
Something thou hast deserved. Away, I say; 
Depart from Carthage — come not in my sight.

Iarb. Am I not king of rich Gaetulia?

Dido. Iarbas, pardon me, and stay awhile.

Cupid. Mother, look here.

Dido. What tell'st thou me of rich Gaetulia?
Am not I queen of Libya? then depart.

Iarb. I go to feed the humour of my love, 
Yet not from Carthage for a thousand worlds.

Dido. Iarbas!

Iarb. Doth Dido call me back?

Dido. No; but I charge thee never look on me.

=Cupid, we remember, is speaking as Ascanius, whose
great-grandfather is Jupiter. Cupid refers here to Helen of
Troy, another offspring of Jupiter, who had raped Helen's
mother Leda, as mentioned earlier, while in the shape of a
swan, leading to Helen's birth.

= mischievous boy. = permission.

= unkind or cruel.²

59ff: in this exchange, Dido, her mind warped by the effects
of Cupid's arrow, wavers rapidly back and forth between
rejecting and entreating the understandably confused Iarbus.

= ie. "have you done anything to deserve this from me".

= capriciousness, weird mood. = ie. Dido.
= "but I would not leave".

= command.
Iarb. Then pull out both mine eyes, or let me die.

[Exit Iarbas.]

Anna. Wherefore doth Dido bid Iarbas go?

Dido. Because his loathsome sight offends mine eye,
And in my thoughts is enshrined another Jove. –
O Anna! Did'st thou know how sweet love were,
Full soon would'st thou abjure this single life.

Anna. [Aside] Poor soul, I know too well the sour of love,
O, that Iarbas could but fancy me!

Dido. Is not Aeneas fair and beautiful?

Anna. Yes, and Iarbas foul and favourless.

Dido. Is he not eloquent in all his speech?

Anna. Yes, and Iarbas rude and rustical.

Dido. Name not Iarbas; but, sweet Anna, say,
Is not Aeneas worthy Dido's love?

Anna. O sister! were you empress of the world,
Aeneas well deserves to be your love.
So lovely is he, that, where'er he goes,
The people swarm to gaze him in the face.

Dido. But tell them, none shall gaze on him but I,
Lest their gross eye-beams taint my lover's cheeks.
Anna, good sister Anna, go for him,
Lest with these sweet thoughts I melt clean away.

Anna. Then, sister, you'll abjure Iarbas' love?

Dido. Yet must I hear that loathsome name again?
Run for Aeneas, or I'll fly to him.

[Exit Anna.]

Cupid. You shall not hurt my father when he comes.

Dido. No; for thy sake, I'll love thy father well. –
O dull-conceited Dido! that till now
Didst never think Aeneas beautiful!
But now, for quittance of this oversight,
I'll make me bracelets of his golden hair;
His glistening eyes shall be my looking glass,
His lips an altar, where I'll offer up
As many kisses as the sea hath sands.
Instead of music I will hear him speak, −
His looks shall be my only library, −
And thou, Aeneas, Dido's treasury,
In whose fair bosom I will lock more wealth
Than twenty thousand Indias can afford. −

O, here he comes: Love, Love, give Dido leave
To be more modest than her thoughts admit,
Lest I be made a wonder to the world.

Enter Aeneas, Achates, Sergestus,
Ilioneus and Cloanthus.

Achates, how doth Carthage please your lord?

That will Aeneas shew your majesty.

Aeneas, art thou there?

I understand your highness sent for me.

No; but now thou art here, tell me, in sooth,
In what might Dido highly pleasure thee.

So much have I received at Dido's hands,
As, without blushing, I can ask no more:
Yet, queen of Afric, are my ships unrigged,
My sails all rent in sunder with the wind,
My oars broken, and my tackling lost,
Yea, all my navy split with rocks and shelfs;
Nor stern nor anchor have our maimèd fleet;
Our masts the furious winds strook overboard:
Which piteous wants if Dido will supply,
We will account her author of our lives.

Aeneas, I'll repair thy Trojan ships,
Conditionally that thou wilt stay with me,
And let Achates sail to Italy:
I'll give thee tackling made of riveled gold,
Wound on the barks of odoriferous trees,
Oars of massy ivory, full of holes,
Through which the water shall delight to play:

146: the wealth of India's gold mines was proverbial.

147-9: Love...world = Dido is addressing personified Love, which is embodied by Cupid, without realizing he is sitting right there on her lap! She asks the little god to help keep her from behaving in a manner that is inappropriately forward towards Aeneas, lest she become a laughing stock to the world.

Entering Characters: Aeneas enters the stage with his fellow Trojans.

= Aeneas; while at first glance it seems Dido does not notice that Aeneas is present in the group, she may actually be trying, perhaps too hard, to be nonchalant, not wanting to give any indication that she has fallen for Aeneas.

156: "Aeneas himself will tell you."

shew = show.

= truthfully.

= how.

= from.

= "my ships are".

= torn apart.

= oars is disyllabic: O-ers.

= sandbanks, which were inherently dangerous to sailing vessels. In the 16th and 17th centuries, shelfs was frequently used instead of shelves.

= neither.

= struck.

173: "and if Dido can supply us with these necessities (wants)".

174: account = reckon, consider.

author of our lives = the expression author of life was frequently used to refer to both God and Christ; Aeneas hence is graciously alluding to Dido as the Trojan's saviour.

= twisted gold thread.¹

= sweet-smelling.¹

181: both oars (OA-ers) and ivory (I-vry) are disyllables. massy = solid and substantial.
Thy anchors shall be hewed from crystal rocks,
Which, if thou lose, shall shine above the waves;
The masts, whereon thy swelling sails shall hang,
Hollow pyrámides of silver plate;
The sails of folded lawn, where shall be wrought
The wars of Troy, but not Troy's overthrow;
For ballace, empty Dido's treasury:
Take what ye will, but leave Aeneas here. −
Achates, thou shalt be so richly clad,
As sea-born nymphs shall swarm about thy ships
And wanton mermaids court thee with sweet songs,
Flinging in favours of more sovereign worth
Than Thetis hangs about Apollo's neck,
So that Aeneas may but stay with me.

Aeneas. Wherefore would Dido have Aeneas stay?
Dido. To war against my bordering enemies.
Aeneas, think not Dido is in love;
For if that any man could conquer me,
I had been wedded ere Aeneas came:
See where the pictures of my suitors hang;
And are not these as fair as fair may be?

Achat. I saw this man at Troy, ere Troy was sacked.
Aeneas. I this in Greece, when Paris stole fair Helen.

Ilio. This man and I were at Olympus' games.

Serg. I know this face; he is a Persian born:
I traveled with him to Aetolia.

Cloan. And I in Athens, with this gentleman,
Unless I be deceived, disputed once.

Dido. But speak, Aeneas; know you none of these?

Aeneas. No, madam; but it seems that these are kings.

Dido. All these, and others which I never saw,
Have been most urgent suitors for my love;
Some came in person, others sent their legates.

= obelisks or spires; pyramids is a four-syllable word,
stressed on its second syllable: py-RA-mi-des.
= a fine linen. = on which. = embroidered.
= "ballast", an alternate spelling.
= the quarto's word here, meanly, makes no sense, so later
editors have suggested numerous replacements such as
seemly or newly. We go with richly, as richly clad was a
common collocation in the era's literature.

= ie. that.
= playful or pleasure-seeking.¹
= "tossing tokens of affection onto your ship of greater
value".
= a sea-nymph or sea-goddess. Thetis married the mortal
Peleus, and became the mother of Achilles. Her
connection to Apollo is unclear.

= "provided that", "so long as".
= why.

= would have.
= ie. "these men". = handsome.
= before.

209: as noted earlier, Helen's voluntary elopement with Paris
was sometimes described as a kidnapping.
this = ie. "saw this one".
= the original Olympic games were held on the plains of
Olympia, on the west side of the Peloponnese, from the
eighth century B.C. to the fourth century A.D.¹⁰
Dyce suggests emending Olympus' to Olympia's.
= a region of ancient Greece directly north of the Gulf of
Corinth.
= engaged in a philosophical debate; Athens, after all, was
the world's center of philosophy.

= representatives.
Yet none obtained me: I am free from all; And yet, God knows, entangled unto one. This was an orator, and thought, by words To compass me, but yet he was deceived; And this a Spartan courtier, vain and wild; But his fantastic humours pleased not me: This was Alción, a musician, But, played he ne'er so sweet, I let him go: This was the wealthy king of Thessaly; But I had gold enough, and cast him off; This Meleäger's son, a warlike prince; = "I was once entangled (ie. almost caught) by one."
= win, obtain.²
= whims.²

232: Alcön seems to be an invention of Marlowe's.

But weapons 'gree not with my tender years:
The rest are such as all the world well knows;
Yet now I swear, by Heaven and him I love, I was as far from love as they from hate.

Aeneas. O, happy shall he be whom Dido loves!

Dido. Then never say that thou art miserable: Because, it may be, thou shalt be my love:
Yet boast not of it, for I love thee not, And yet I hate thee not. − [Aside] Oh, if I speak I shall betray myself: − Aeneas, come;

We two will go a-hunting in the woods;
But not so much for thee, − thou art but one, − As for Achates, and his followers.

[Exeunt.]

ACT III, SCENE II.

A grove near Carthage.

Enter Juno to Ascanius, asleep.

Juno. Here lies my hate, Aeneas' cursèd brat, The boy wherein false destiny delights,
The heir of Fame, the favourite of the Fates,
That ugly imp that shall outwear my wrath, And wrong my deity with high disgrace:
But I will take another order now,

1: the treacherous (false) Fates have declared that Ascanius will be Rome's first great king.
3: as printed in the original 1594 quarto, this line is a mess: "the heire of furie, the favourite of the face". The line is printed here as emended by Dyce.

= outlast or wear away.²
= injure or insult.
= direction, ie. path.²
And race th' eternal register of time. = erase.¹ = the record or chronicle of all of history.

Juno's point is that she will obliterate what has been decreed by the Fates (ie. in a sense, rewrite history to come).

Troy shall no more call him her second hope, = ie. Ascanius.

Nor Venus triumph in his tender youth;

= ie. "in spite of what Heaven has decided what his future shall be".

For here, in spite of Heaven, I'll murder him,

And feed infection with his let-out life: −

11: literally nourish or nurture corruption by feeding it Ascanius' soon-to-be released soul; Ribner¹³ suggests that Venus means she will cause the air to be corrupted by Ascanius' dead corpse (p. 23).

let-out = the quarto prints left-out, emended as shown by Dyce; let-out life became a common collocation of the era.

Say, Paris, now shall Venus have the ball? = a reference to the most famous beauty contest in history: The Trojan prince Paris was assigned the unenviable task of judging which of three goddesses - Juno, Minerva or Venus - was the most beautiful; the prize was a golden apple (ball).

To bribe Paris, Juno offered him rule over Asia and great riches if he chose her; Minerva offered him glory and success in war; and Venus offered him the hand of Helen, the world's most beautiful woman. Paris bestowed the prize on Venus, who, in arranging for Helen to run off with Paris, precipitated the Trojan War.³

With this sarcastic question, Juno is of course expressing her continued resentment of the Trojans.

Say, vengeance, now shall her Ascanius die? −

O, no, God wot, I cannot watch my time,

= knows. = "take advantage of my moment of opportunity".¹

Juno has second thoughts about killing Ascanius.

Nor quit good turns with double fee down told.

15: the line is ironic: "nor pay back (quit) doubly the good deeds (good turns, ie. really meaning insults) done to me."

don't down told = past tense of the phrase tell down, which means to "make a payment."¹

Tut! I am simple, without mind to hurt,

And have no gall at all to grieve my foes;

= the quarto prints made, emended by Dyce.

17: "I do not have sufficient bitterness (gall) to do true harm to my enemy."

But lustful Jove, and his adulterous child,

18-20: Juno shakes off her momentary weakness, and re-asserts her resolve.

his…child = ie. Venus, the daughter of Jupiter.

Shall find it written on confusion's front,

= "the forehead of confusion, ie. destruction"; confusion is personified. The line alludes to an ancient conceit that one's fortune was written on one's forehead. In Tamburlaine, Part One, we find the line, "The man that in the forehead of his fortune..."

That only Juno rules in Rhamnus' town.

20: "that Juno is the only goddess of vengeance",⁹ indirectly referring to Nemesis, the goddess of vengeance and punishment; her primary shrine was in Rhamnus in Attica (Murray, p. 186).¹¹

Enter Venus.
Venus. What should this mean? My doves are back returned,
Who warn me of such danger prest at hand,
To harm my sweet Ascanius' lovely life. —
Juno, my mortal foe, what make you here?

Avaunt, old witch! and trouble not my wits.

Juno. Fie, Venus! that such causeless words of wrath
Should e'er defile so fair a mouth as thine.
And banquet, as two sisters, with the gods?
My doves are back returned,
Who warn me of such danger prest at hand,
Are not we both sprung of celestial race.
And banquet, as two sisters, with the gods?

Venus. Out, hateful hag! Thou wouldst have slain my son,
Had not my doves discovered thy intent;
But I will tear thy eyes from forth thy head,
And feast the birds with their blood-shoten balls,
If thou but lay thy fingers on my boy!

Juno. Is this, then, all the thanks that I shall have
For saving him from snakes' and serpents' stings,
That would have killed him, sleeping, as he lay?
What, though I was offended with thy son,
And wrought him mickle woe on sea and land,
When, for the hate of Trojan Ganymede,
That was advanced by my Hebe's shame,
And Paris' judgment of the heavenly ball,
I mustered all the winds unto his wrack,
And urged each element to his annoy.

Yet now I do repent me of his ruth,
And wish that I had never wronged him so.
Bootless, I saw, it was to war with fate,
That hath so many resisted friends:
Wherefore I change[d] my counsel with the time,
she would be wise to do so.

= "hate before"; note the line's brief gardening metaphor.

= avowals, assertions.

62-64: Venus suggests she and Juno should work together from now on.

64: change = exchange.

golden shafts = Cupid used his gold arrows to cause people to fall into love; he also possessed arrows made of lead to use if he wanted to cause a person to hate another.

= love.

= love.

= ie. doves; the peacock and dove were sacred to Juno and Venus respectively; the line is a metaphor for the new-found alliance between the goddesses.

= ie. Cupid.

= satiate, fill.

= "listen to my proposal for a permanent alliance".

= in repayment for.

= anything.

83: "and give birth to a succession of generations of kings who will rule Carthage".

84: "whom (ie. Dido and Aeneas) by chance action the sea has brought together?"

= marriage.

= ie. Dido and Aeneas share the same the degree of love for each other.

87: "and the combining of our godheads".

= "(permanently) link or unite happiness".

92-93: though Aeneas is physically in Carthage, his spirit is already at sea, on its way to Italy.

Lavinia's = Lavinia is a princess of Latium, the region of Italy between Campania and the River Tiber; she is destined to be Aeneas' bride.

Dyce wonders if Marlowe meant to write Lavinium's shore, Lavinium being the capital city to be founded by Aeneas.
Juno. Fair queen of love, I will divorce these doubts, And find the way to weary such fond thoughts. This day they both a-hunting forth will ride Into these woods adjoining to these walls; When, in the midst of all their gamesome sports, I'll make the clouds dissolve their watery works. And drench Silvanus' dwellings with their shewers:

Then, in one cave, the queen and he shall meet, And interchangeably discourse their thoughts, Whose short conclusion will seal up their hearts Unto the purpose which we now propound. Venus. Sister, I see you savour of my wiles: Be it as you will have [it] for this once. Mean time, Ascanius shall be my charge; Whom I will bear to Ida in mine arms, And couch him in Adonis' purple down.

[Exeunt.]

ACT III, SCENE III.

The woods.

Enter Dido, Aeneas, Anna, Iarbas, Achates, Cupid as Ascanius, and Followers.

Dido. Aeneas, think not but I honour thee, That thus in person go with thee to hunt: My princely robes, thou see’st, are laid aside,
Whose glittering pomp Diana's shroud supplies.

All fellows now, disposed alike to sport;
The woods are wide, and we have store of game.
Fair Trojan, hold my golden bow a while,
Until I gird my quiver to my side.—
Lords, go before; we two must talk alone.

Iarb. [Aside] Ungentle! can she wrong Iarbas so?
I'll die before a stranger have that grace,
"We two will talk alone":—what words be these?

Dido. What makes Iarbas here of all the rest?
We could have gone without your company.

Aeneas. But love and duty led him on perhaps,
To press beyond acceptance to your sight.

Iarb. Why, man of Troy, do I offend thine eyes?
Or art thou grieved thy betters press so nigh?

Dido. How now, Gaetulian! are ye grown so brave,
To challenge us with your comparisons?
Peasant! go seek companions like thyself,
And meddle not with any that I love;—
Aeneas, be not moved at what he says;
For, otherwhile, he will be out of joint.

Iarb. Women may wrong by privilege of love;
But, should that man of men, Dido except,
Have taunted me in these opprobrious terms,
I would have either drunk his dying blood,
Or else I would have given my life in gage.

Dido. Huntsmen, why pitch you not your toils apace,
And rouse the light-foot deer from forth their lair?
Anna. Sister, see! See Ascanius in his pomp,
Bearing his hunt-spear bravely in his hand.

Dido. Yea, little son, are you so forward now?

Cupid. Ay, mother; I shall one day be a man,
And better able unto other arms;
Mean time, these wanton weapons serve my war,
Which I will break betwixt a lion's jaws.

Dido. What! Dar'st thou look a lion in the face?

Asca. Ay, and outface him too, do what he can.

Anna. How like his father speaketh he in all.

Aeneas. And mought I live to see him sack rich Thebes,
And load his spear with Grecian princes' heads,
Then would I wish me with Anchises' tomb,
And dead to honour that hath brought me up.

Iarb. [Aside] And might I live to see thee shipped away,
And hoist aloft on Neptune's hideous hills,
Then would I wish me in fair Dido's arms,
And dead to scorn that hath pursued me so.

Aeneas. Stout friend, Achates, do'st thou know this wood?

Achat. As I remember, here you shot the deer
That saved your famished soldiers' lives from death,
When first you set your foot upon the shore;
And here we met fair Venus, virgin-like,
Bearing her bow and quiver at her back.

Aeneas. O how these irksome labours now delight
And overjoy my thoughts with their escape!
Who would not undergo all kind of toil
To be well-stored with such a winter's tale?

Dido. Aeneas, leave these dumps and let's away,
Some to the mountains, some unto the soil,
You to the valleys, − thou [to Iarbus] unto the house.

[Exeunt all except Iarbus.]

Iarb. Ay, this it is which wounds me to the death,
how the nobility of his own day went hunting.
pace = at once.
lair = where deer hang out during the day.?

40-41: Anna points out how adorable Ascanius is, dressed in his little hunter's outfit.
in his pomp = ie. in a magnificent show.
= eager.

= the sense is "light" or "childish".

= fearlessly confront, defy.1,2

56-57: Aeneas daydreams of his son one day getting revenge on the Greeks (Grecian is an adjective for Greek).
mought = might, a common alternate form.

58: "then I would be ready to join my father in his grave."

Anchises, as we have noted, died in Sicily, the Trojans last stopping-point before they landed in Carthage.

61-64: Iarbus' four-line aside is a deliberate parody of Aeneas' last speech.
= poetical and alliterative description of the ocean's great waves, sent by the god of the sea.

64: "and no longer hurt or affected by Dido's scorn that has afflicted me so."
= brave.

= in the shape of a maiden.

74-75: it is now possible for the Trojans, having survived those troubled days, to laugh as they look back at them.

77: "so that we have many stories to recount to help pass long winter days."
= depressing thoughts. = "let's get going".
= swamps or other watery areas where game hide.
= Dido punctuates her contemptuous instruction to Iarbus by addressing him with the insulting thou.
86 To see a Phrygian, far-fet to the sea.
Preferred before a man of majesty.
88 O love! O hate! O cruel women's hearts,
That imitate the moon in every change!
90 And, like the planets, ever love to range:
What shall I do, thus wrong'd with disdain,
Revenge me on Aeneas, or on her?
On her? Fond man, that were to war 'gainst Heaven,
94 And with one shaft provoke ten thousand darts:
This Trojan's end will be thy envy's aim.
Whose blood will reconcile thee to content,
And make love drunken with thy sweet desire;
But Dido, that now holdeth him so dear,
Will die with very tidings of his death:
96 But time will discontinue her content,
And mould her mind unto new fancies' shapes.
O, God of Heaven! turn the hand of Fate
Unto that happy day of my delight;
And then, — what then? — Iarbas shall but love;
So doth he now, though not with equal gain.
That resteth in the rival of thy pain,
Who ne'er will cease to soar till he be slain.
[Exit.]

ACT III, SCENE IV.
A cave.

A storm.—
Enter Aeneas and Dido in the cave, at several times.

Dido. Aeneas!
Aeneas. Dido!
Dido. Tell me, dear love! how found you out this cave?
Aeneas. By chance, sweet queen! as Mars and Venus met.

Dido. Why, that was in a net, where we are loose; And yet I am not free; oh, would I were!

Aeneas. Why, what is it that Dido may desire, And not obtain, be it in human power?

Dido. The thing that I will die before I ask, And yet desire to have before I die.

Aeneas. It is not aught Aeneas may achieve?

Dido. Aeneas, no; although his eyes do pierce.

Aeneas. What, hath Iarbas angered her in aught? And will she be avengèd on his life?

Dido. Not angered me, except in angering thee.

Aeneas. Who then, of all so cruël, may he be, That should detain thy eye in his defects?

Dido. The man that I do eye where'er I am;

Whose amorous face, like Paean’s, sparkles fire,

Whenas he butts his beams on Flora’s bed.

Prometheus hath put on Cupid’s shape,
And I must perish in his burning arms:
Aeneas, O Aeneas! quench these flames.

Aeneas. What ails my queen? Is she fall’n sick of late?

Dido. Not sick, my love, but sick; I must conceal
The torment that it boots me not reveal;
And yet I'll speak, and yet I'll hold my peace:
Do shame her worst, I will disclose my grief:
Aeneas, thou art he! what did I say?
Something it was that now I have forgot.

Aeneas. What means fair Dido by this doubtful speech?
Dido. Nay, nothing; but Aeneas loves me not.

Aeneas. Aeneas' thoughts dare not ascend so high
As Dido's heart, which monarchs might not scale.

Dido. It was because I saw no king like thee,
Whose golden crown might balance my content;
But now, that I have found what to effect,
I follow one that loveth fame 'fore me,
And rather had seem fair [in] Sirens' eyes,
Than to the Carthage queen, that dies for him.

Aeneas. If that your majesty can look so low
As my despisèd worths, that shun all praise,
With this my hand I give to you my heart,
And vow, by all the gods of hospitality,
By Heaven and earth, and my fair brother's bow.
By Paphos, Capys, and the purple sea,
From whence my radiant mother did descend.
And by this sword, that saved me from the Greeks,
Never to leave these new-uprearèd walls,
Whiles Dido lives and rules in Juno's town, −
Never to like or love any but her.

Dido. What more than Delian music do I hear,
That calls my soul from forth his living seat
To move unto the measures of delight!
Kind clouds that sent forth such a courteous storm,
As made disdain to fly to fancy's lap:
Stout love, in mine arms make thy Italy,
Whose crown and kingdom rests at thy command:
Sichaeus, not Aeneas, be thou called;
The King of Carthage, not Anchises' son.
Hold; take these jewèls at thy lover's hand,
These golden bracelets, and this wedding ring,
Wherewith my husband wooed me, yet a maid,
And be thou king of Libya by my gift.

[Exeunt to the cave.]

---

= "when I was still unmarried", but suggesting she was still a virgin.
= ie. Carthage.
= ie. deeper into.

**Marriage of Dido and Aeneas:** Virgil, interestingly, never tells his reader specifically what happened in the cave between Aeneas and Dido, or what vows exactly they exchanged; all we are told is that lightning flashed and nymphs sang to signal that Juno, the goddess of marriage, had wed the royal pair.

In Marlowe's play, on the other hand, we were privy to the exchange of vows made by Aeneas and Dido: but what exactly did they vow?

If we examine their language closely, we find that while Aeneas promised to love Dido and remain with her in Carthage, he never actually used the words *wedding* or *wife* or the like: indeed, in the *Aeneid*, Aeneas later asserts to Dido, when he is trying to leave Africa, that he never entered into any marriage contract with the queen.

END OF ACT III.
ACT IV.

SCENE I.

Before the cave.

Enter Achates, Cupid as Ascanius, Iarbas, and Anna.

1 Achat. Did ever men see such a sudden storm?
2 Or day so clear, so suddenly o'ercast?
3
4 Iarb. I think some fell enchantress dwelleth here,
5 That can call them forth whenas she please,
6 And dive into black tempests’ treasury,
7 Whenas she means to mask the world with clouds.
8
9 Anna. In all my life I never knew the like;
10 It hailed, it snowed, it lightened, all at once.
11
12 Achat. I think it was the devil's revelling night,
13 There was such hurly-burly in the heavens:
14 Doubtless, Apollo's axle-tree is cracked,
15 Or agèd Atlas' shoulder out of joint,
16 The motion was so over-violent.
18
19 Iarb. In all this coil, where have ye left the queen?
20 Asca. Nay, where's my warlike father, can you tell?
22 Anna. Behold, where both of them come forth the cave.
24 Iarb. Come forth the cave? Can Heaven endure this sight?
25 Iarbas, curse that unrevenging Jove,
26 Whose flinty darts slept in Typhoüs' den.
27
28 While these adulterers surfeited with sin: —
29 Nature, why mad'st me not some poisonous beast,
30 That, with the sharpness of my edgèd sting,
31 I might have staked them both unto the earth,
32 Whilst they were sporting in this darksome cave?
34

Enter Aeneas and Dido.

Entering Characters: the hunting party (minus Dido and Aeneas) gather near the cave.

1-2: note the extended alliteration of s- words. = “a day that was so”.

= mighty.

= whenever.

= whenever. = conceal.

= flashed lightning.

= commotion.

= the axis of the earth (and hence of the universe) around which the heavens (including the sun, ie. Apollo) revolve.

15: Atlas, we remember, held all the heavens on his shoulders.

= another word for "commotion".

= turmoil. = plural form of you.

= "look".

26: whose flinty darts slept = whose hard or harsh arrows, ie. lightning, sat unused.

Typhoüs' den = the region below Mt. Etna, where Vulcan, the smith god, manufactured Jove's lightning bolts.

The specific reference is to Typhon, a monster who challenged Jove for sovereignty of the universe, but was killed by the king of the gods with a thunderbolt, and buried under Mt. Etna.

Iarbus' point, then, is to upbraid Jove for failing to use a lightning bolt to kill Aeneas!

= satiated themselves.

= ie. sharp-edged stinger, as of a bee or scorpion.

= impaled, as on a stake. = ground.

= ie. carrying on, fooling around. = dark.
Aeneas. The air is clear, and southern winds are whist; come, Dido, let us hasten to the town, since gloomy Aeolus doth cease to frown.

Dido. Achates and Ascanius, well met.

Aeneas. Fair Anna! how escaped you from the shower?

Anna. As others did, by running to the wood.

Dido. But where were you, Iarbas, all this while?

Iarb. Not with Aeneas in the ugly cave.

Dido. I see, Aneas sticketh in your mind; but I will soon put by that stumbling block, and quell those hopes that thus employ your cares.

[Exeunt.]

ACT IV, SCENE II.

An apartment in the dwelling of Iarbus.

Enter Iarbus, to sacrifice.

Iarb. Come, servants, come; bring forth the sacrifice, that I may pacify that gloomy Jove, whose empty altars have enlarged our ills.

Servants bring in the sacrifice, then exeunt.

Eternal Jove! great master of the clouds! father of gladness, and all frolic thoughts!

That with thy gloomy hand corrects the heaven, when airy creatures war amongst themselves;

Hear, hear, O hear! Iarbas' plaining prayers, whose hideous echoes make the welkin howl,

And all the woods “Eliza” to resound: = still.²

37: poetically, "since the winds have stopped blowing." Aeolus = ruler of the winds.

49: "I see you cannot stop obsessing about Aeneas." = thrust aside or remove.¹ = ie. repugnant thought.¹

51: "and put an end to those expectations of yours (ie. of marrying Dido) that consume you with anxiety."

= sullen, ie. unhappy.¹

3: Iarbus believes Jove is ignoring his pleas for help because he, Iarbus, has been neglectful in worshipping the king of the gods.

= joyful.

9-10: Jove brings back order (corrects) when spirits of the universe fight amongst themselves; airy creatures (or creatures of the air) was used by later writers to refer to both birds and incorporeal beings, such as demons or angels. Perhaps the reference here is to bickering gods.

= prayers of complaint.

= sky.

= alternate name for Dido; Dyce observes that Virgil actually wrote Ellisae here. However, Marlowe's change to Eliza may have been a deliberate one, made to flatter Queen Elizabeth: George Peele, in his own first play, The Arraignment of Paris (published in 1584, shortly before Marlowe is thought to have written Dido), concludes his work with a lengthy section of praise for a nymph named Eliza, a thinly disguised allegorical representation for Elizabeth.
The woman that thou willed us entertain,

Where, straying in our borders up and down,
She craved a hide of ground to build a town,

With whom we did divide both laws and land,
And all the fruits that plenty else sends forth,
Scorning our loves and royal marriage rites,

Yields up her beauty to a stranger’s bed;
Who, having wrought her shame, is straight-way fled:
Now, if thou be’st a pitying god of power,
On whom ruth and compassion ever waits,
Redress these wrongs, and warn him to his ships,
That now afflicts me with his flattering eyes.

Enter Anna.

Anna. How now, Iarbas; at your prayers so hard?

Iarb. Aye, Anna: is there aught you would with me?

Anna. Nay, no such weighthy business of import,
But may be slack’d until another time;
Yet, if you would partake with me the cause
Of this devotion that detaineth you,
I would be thankful for such courtesy.

Iarb. Anna, against this Trojan do I pray,
Who seeks to rob me of thy sister’s love
And dive into her heart by coloured looks.

Anna. Alas, poor king! that labours so in vain,
For her that so delighteth in thy pain.
Be ruled by me, and seek some other love,
Whose yielding heart may yield thee more relief.

Iarb. Mine eye is fixed where fancy cannot start:
O leave me! leave me to my silent thoughts,
That register the numbers of my ruth,
And I will either move the thoughtless flint,
Or drop out both mine eyes in drizzling tears,
Before my sorrow’s tide have any stint.

Anna. I will not leave Iarbas, whom I love,
In this delight of dying pensiveness;
Away with Dido; Anna be thy song;

14: the woman is Dido, whom the gods, Iarbus says, commanded the native North Africans to accept into their midst.

15-16: the Africans, presumably laughing, allowed Dido’s Tyrians to purchase a parcel of land as big as could be enclosed in the hide of a bull; the clever Tyrians proceeded to cut a hide into such thin strips that they were able to circumscribe a section of earth large enough to build their new city in.

19: the rulers of the North African nations have been unsuccessfully wooing Dido into marrying one of them.

2: = foreigner’s.

2: = fashioned or brought about.

2: = pity. = ie. attends.

2: = summon, call.

2: = deceiving.

48: “I can’t take my eye (ie. mind) off the one whose love (fancy) cannot be raised or roused (start).”

50: ie. his thoughts record (register) his many griefs (ruth).

51: “and I will either rouse the emotions of that woman whose thoughts, unmindful of me as they are, are as hard (ie. unstirrable) as rock (flint)”.)

53: "before the course (tide) of my sorrows ceases.”

stint = stoppage.

56: Anna seems to be accusing Iarbus of taking some perverse pleasure in his suffering.
Anna, that doth admire thee more than Heaven.

Iarb. I may, nor will, list to such loathsome change.

That intercepts the course of my desire: — Servants, come, fetch these empty vessels here; For I will fly from these alluring eyes, That do pursue my peace where'er it goes.

[Exit Iarbus.]

[Servants re-enter, and carry out the vessels, etc.]

Anna. Iarbas, stay! Loving Iarbas, stay, For I have honey to present thee with. Hard-hearted! wilt not deign to hear me speak? I'll follow thee with outcries nevertheless, And strew thy walks with my dishevelled hair.

[Exit.]

ACT IV, SCENE III.

An apartment in Dido's palace.

Enter Aeneas.

Aeneas. Carthage, my friendly host, adieu, Since destiny doth call me from thy shore: Hermes this night, descending in a dream, Hath summoned me to fruitful Italy; Jove wills it so; my mother wills it so: Let my Phaenissa grant, and then I go. Grant she or no, Aeneas must away; Whose golden fortune, clogged with courtly ease,

Cannot ascend to fame's immortal house, Or banquet in bright honour's burnished hall, Till he hath furrowed Neptune's glassy fields, And cut a passage through his topless hills. Achates, come forth! Sergestus, Ilioneus, Cloanthus, haste away! Aeneas calls.

Enter Achates, Cloanthus, Sergestus, and Ilioneus.

Achat. What wills our lord, or wherefore did he call?

Aeneas. The dreams, brave mates, that did beset my bed, When sleep but newly had embraced the night,
Commands me leave these unrenomed reams.

Whereas nobility abhors to stay,
And none but base Aeneas will abide.

Aboard! aboard! since Fates do bid aboard,
And slice the sea with sable-coloured ships.

On whom the nimble winds may all day wait,
And follow them, as footmen, through the deep;

Yet Dido casts her eyes, like anchors, out,
To stay my fleet from loosing forth the bay:
"Come back, come back," I hear her cry a-far,
"And let me link thy body to my lips,
That, tied together by the striving tongues,
We may, as one, sail into Italy."

Achat. Banish that ticing dame from forth your mouth,
And follow your fore-seeing stars in all:

This is no life for men-at-arms to live,
Where dalliance doth consume a soldier's strength,

And wanton motions of alluring eyes
Effeminate our minds, inured to war.

Ilio. Why, let us build a city of our own,
And not stand lingering here for amorous looks.
Will Dido raise old Priam forth his grave,
And build the town again the Greeks did burn?
No, no; she cares not how we sink or swim,

So she may have Aeneas in her arms.

Cloan. To Italy, sweet friends! to Italy!
We will not stay a minute longer here.

Aeneas. Trojans, aboard, and I will follow you:

[Exeunt all except Aeneas.]

I fain would go, yet beauty calls me back:
To leave her so, and not once say farewell,
Were to transgress against all laws of love:
But, if I use such ceremonious thanks
As parting friends custom on the shore,
Her silver arms will coll me round about,
And tears of pearl cry, "Stay, Aeneas, stay;"
Each word she says will then contain a crown,
And every speech be ended with a kiss:
I may not dure this female drudgery; −
To sea, Aeneas! Find out Italy!

Exit.

ACT IV, SCENE IV.

Another apartment in Dido's palace.

Enter Dido and Anna.

_Dido._ O, Anna, run unto the waterside;
They say Aeneas' men are going a-board;
It may be he will steal away with them:
Stay not to answer me; run, Anna, run.

Exit Anna.

O, foolish Trojans, that would steal from hence,
And not let Dido understand their drift:
I would have given Achates store of gold,
And Ilioneus gum and Libyan spice;
The common soldiers rich embroidered coats,
And silver whistles to control the winds,
Which Circes sent Sichaeus when he lived:
Unworthy are they of a queen's reward.
See, where they come, how might I do to chide?

_Enter Anna, with Aeneas, Achates, Ilioneus, Sergestus and Carthaginian Lords.

_Anna._ 'Twas time to run, Aeneas had been gone;
The sails were hoisting up, and he aboard.

_Dido._ Is this thy love to me?

_Aeneas._ O, princely Dido, give me leave to speak;
I went to take my farewell of Achates.

_Dido._ How haps Achates bid me not farewell?

_Achat._ Because I feared your grace would keep me here.

_Dido._ To rid thee of that doubt, aboard again.
I charge thee put to sea, and stay not here.

_Achat._ Then let Aeneas go aboard with us.
**Dido.** Get you aboard, Aeneas means to stay.

**Aeneas.** The sea is rough, the winds blow to the shore.

**Dido.** O false Aeneas, now the sea is rough,
But when you were aboard, 'twas calm enough;
Thou and Achates meant to sail away.

**Aeneas.** Hath not the Carthage queen mine only son?
Thinks Dido I will go and leave him here?

**Dido.** Aeneas, pardon me, for I forgot
That young Ascanius lay with me this night;
Love made me jealous; but, to make amends,
Wear the imperial crown of Libya,

[Giving him her crown and sceptre.]

Sway thou the Punic sceptre in my stead,
And punish me, Aeneas, for this crime.

**Aeneas.** This kiss shall be fair Dido's punishment.

**Dido.** O, how a crown becomes Aeneas' head!
Stay here, Aeneas, and command as king.

**Aeneas.** How vain am I to wear this diadem,
And bear this golden sceptre in my hand!

[Aside] A burgonet of steel, and not a crown,
A sword and not a sceptre, fits Aeneas.

**Dido.** O, keep them still, and let me gaze my fill:
Now looks Aeneas like immortal Jove;
O, where is Ganymede, to hold his cup,
And Mercury, to fly for what he calls?
Ten thousand Cupids hover in the air,
And fan it in Aeneas' lovely face:
O, that the clouds were here wherein thou flee'st,
That thou and I unseen might sport ourselves;

Heaven, envious of our joys, is waxen pale;
And when we whisper, then the stars fall down.
To be partakers of our honey talk.

**Aeneas.** O, Dido, patroness of all our lives,
When I leave thee, death be my punishment;

40: Aeneas' attempt to explain himself is not very convincing.

42: Aeneas' attempt to explain himself is not very convincing.

43: Aeneas' attempt to explain himself is not very convincing.

45: Aeneas' attempt to explain himself is not very convincing.

47: Aeneas' attempt to explain himself is not very convincing.

49: Aeneas' attempt to explain himself is not very convincing.

51: Aeneas' attempt to explain himself is not very convincing.

53: Aeneas' attempt to explain himself is not very convincing.

55: Aeneas' attempt to explain himself is not very convincing.

57: Aeneas' attempt to explain himself is not very convincing.

59: Aeneas' attempt to explain himself is not very convincing.

61: Aeneas' attempt to explain himself is not very convincing.

63: Aeneas' attempt to explain himself is not very convincing.

65: Aeneas' attempt to explain himself is not very convincing.

67: Aeneas' attempt to explain himself is not very convincing.

69: Aeneas' attempt to explain himself is not very convincing.

71: Aeneas' attempt to explain himself is not very convincing.

73: Aeneas' attempt to explain himself is not very convincing.

75: Aeneas' attempt to explain himself is not very convincing.

77: Heaven grows pale with envy.

79: "so they can join us in (or listen to) our lovers' chatter."

81: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

83: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

85: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

87: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

89: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

91: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

93: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

95: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

97: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

99: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

101: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

103: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

105: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

107: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

109: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.

111: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives.
Swell, raging seas! frown, wayward destinies! Blow winds! Threaten, ye rocks and sandy shelves! This is the harbour that Aeneas seeks. Let's see what tempests can annoy me now.

Dido. Not all the world can take thee from mine arms; Aeneas may command as many Moors As in the sea are little water-drops. – And now, to make experience of my love, Fair sister Anna, lead my lover forth, And, seated on my jennet, let him ride As Dido's husband through the Punic streets; And will my guard, with Mauritanian darts, To wait upon him as their sovereign lord.

Anna. What if the citizens repine thereat? Dido. Those that dislike what Dido gives in charge, Command my guard to slay for their offense. Shall vulgar peasants storm at what I do? The ground is mine that gives them sustenance, The air wherein they breathe, the water, fire, All that they have, their lands, their goods, their lives, And I, the goddess of all these, command Aeneas ride as Carthaginian king.

Achat. Aeneas, for his parentage, deserves As large a kingdom as is Libya.

Aeneas. Aye, and unless the destinies be false, I shall be planted in as rich a land.

Dido. Speak of no other land; this land is thine, Dido is thine, henceforth I'll call thee lord: – Do as I bid thee, sister; lead the way, And from a turret I'll behold my love.

Aeneas. Then here in me shall flourish Priam's race, And thou and I, Achates, for revenge, For Troy, for Priam, for his fifty sons, Our kinsmen's lives, and thousand guiltless souls, Will lead an host against the hateful Greeks, And fire proud Lacedaemon o'er their heads.

Exeunt all except Dido and Carthaginian Lords.

Dido. Speaks not Aeneas like a conqueror? O, blessèd tempests that did drive him in, O, happy sand that made him run aground! Henceforth you shall be our Carthage gods. –

= Fate, which works against Aeneas' desires.
= sandbanks, which, with rocks, are always dangerous for ships.
= bring harm to.¹
83-86: the sea and storms may be as dangerous as they wish to be now, since Aeneas has resolved to stay on land, i.e. in Carthage.

= test, put to trial, or demonstrate.¹
= direct. = spearmen or archers of Mauritania, the ancient land now comprised of Morocco and western Algeria.
= complain.
= orders.
103-5: in these three lines, Dido manages to reference all four of the elements - earth, air, water, fire - which were believed to comprise all matter, thus emphasizing how every molecule the commoners use comes from Dido.

= ie. "because of the exaltedness of his ancestry", with an extra nod, perhaps to Aeneas' mother, a goddess.
112: "and unless the Fates have lied", referring to their prophecy that Aeneas will rule Italy; we may note that the Fates never lie.

= tower.

= innocent but now dead Trojans.
= army.
= burn haughty Sparta (the home of King Menelaus and Helen).
132: the line is short and it makes no sense, suggesting some corruption has occurred; Dyce proposes emending be our to be 'mong our.
Aye, but it may be he will leave my love,
And seek a foreign land, called Italy;
O, that I had a charm to keep the winds
Within the closure of a golden ball,
Or that the Tyrrhene sea were in mine arms,
That he might suffer shipwreck on my breast
As oft as he attempts to hoist up sail:
I must prevent him, wishing will not serve; —
Go, bid my nurse take young Ascanius,
And bear him in the country to her house;
Aeneas will not go without his son;
Yet, lest he should, for I am full of fear,
Bring me his oars, his tackling, and his sails.

Exit First Lord.

What if I sink his ships? O, he will frown:
Better he frown, than I should die for grief.
I cannot see him frown, it may not be:
Armies of foes resolved to win this town,
Or impious traitors vowed to have my life,
Affright me not; only Aeneas' frown
Is that which terrifies poor Dido's heart;
Not bloody spears appearing in the air
Presage the downfall of my empery,
Nor blazing comets threatens Dido's death;
It is Aeneas' frown that ends my days:
If he forsake me not, I never die;
For in his looks I see eternity,
And he'll make me immortal with a kiss.

Re-enter First Lord, with Attendants
carrying tackling, etc.

First Lord. Your nurse is gone with young Ascanius;
And here's Aeneas' tackling, oars, and sails.

Dido. Are these the sails that, in despite of me,
Packed with the winds to bear Aeneas hence? —
I'll hang ye in the chamber where I lie;

Drive if you can my house to Italy:
I'll set the casement open, that the winds
May enter in, and once again conspire
Against the life of me, poor Carthage queen;
But though ye go, he stays in Carthage still,
And let rich Carthage fleet upon the seas,
So I may have Aeneas in mine arms. –

Is this the wood that grew in Carthage plains,
And would be toiling in the watery billows,
To rob their mistress of her Trojan guest?
O cursed tree, hadst thou but wit or sense,

To measure how I prize Aeneas' love,
Thou wouldst have leaped from out the sailors' hands,
And told me that Aeneas meant to go:
And yet I blame thee not, thou art but wood.
The water, which our poets term a nymph,

Why did it suffer thee to touch her breast,
And shrunk not back, knowing my love was there? –
The water is an element, no nymph.
Why should I blame Aeneas for his flight?
O Dido, blame not him, but break his oars;
These were the instruments that launched him forth;
There's not so much as this base tackling too,
But dares to heap up sorrow to my heart. –
Was it not you that hoisted up these sails?

Why burst you not, and they fell in the seas?
For this will Dido tie ye full of knots,
And shear ye all asunder with her hands;
Now serve to chastise shipboys for their faults,

Ye shall no more offend the Carthage queen.
Now, let him hang my favours on his masts,
And see if those will serve instead of sails;
For tackling, let him take the chains of gold,
Which I bestowed upon his followers;
Instead of oars, let him use his hands,
And swim to Italy, I'll keep these sure: –
Come, bear them in.

= float.
= so long as, provided that.
180: having completed talking to the sails, Dido now considers the oars.
= waves.
= presumably referring to the oars (which she notes in line 185 would have *leaped from out the sailors' hands*), but the choice of word is odd.
Interestingly, in the early 16th century, Scotsman Gawin Douglas translated the *Aeneid* into Scots, and he used *tre* (which means "tree") to describe the Trojan horse in Book II.

188: *nymphs* were semi-divine beings who inhabited, among other locations, bodies of water; poetically, *nymph* might be used to mean a river or stream.¹

¹ *term* = call.

189-190: Dido is still addressing the oars: "why did the sea permit you to enter her, and not pull away from you all, knowing as she did that Aeneas was inside the ship?"

191: Dido rejects her consideration of the sea as a personified creature that can be burdened with guilt.

197-202: Dido now addresses the ships' rigging (*tackling*), which consists of all the equipment, particularly ropes, used to hoist the sails.

= broke. = "so that they (ie. the sails)".
= ie. "to punish you for this transgression".
= ie. "cut or tear all of you ropes apart".

201: ie. "now you are good only for flogging sailors"; the English navy's whippings were administered using ropes with frayed ends.

203: *him* = ie. Aeneas.

*my favours* = tokens of Dido's love, such as a glove or ribbon (at least in medieval times).

= *oars* is disyllabic here: *O-ers.*

208: *these* = ie. all the equipment.

*sure* = ie. secretly and securely away from Aeneas.

Exeunt.
ACT IV, SCENE V.

The country.

Enter the nurse, with Cupid as Ascanius.

Nurse. My lord Ascanius, ye must go with me.

Cupid. Whither must I go? I'll stay with my mother.

Nurse. No, thou shalt go with me unto my house.

I have an orchard that hath store of plums,
Brown almonds, services, ripe figs, and dates,
Dewberries, apples, yellow oranges;
A garden where are bee-hives full of honey,
Musk-roses, and a thousand sorts of flowers;
And in the midst doth run a silver stream,
Where thou shalt see the red-gilled fishes leap,
White swans, and many lovely water-fowls;
Now speak, Ascanius, will ye go or no?

Cupid. Come, come, I'll go; how far hence is your house?

Nurse. But hereby, child. We shall get thither straight.

Cupid. Nurse, I am weary; will you carry me?

Nurse. Aye, so you'll dwell with me, and call me mother.

Cupid. So you'll love me, I care not if I do.

Nurse. That I might live to see this boy a man!
How prettily he laughs. — Go, ye wag!
You'll be a twigger when you come to age.
Say Dido what she will, I am not old;
I'll be no more a widow. I am young,
I'll have a husband, or else a lover.

Cupid. A husband, and no teeth!

Nurse. O, what mean I to have such foolish thoughts!
Foolish is love, a toy. O sacred love!
If there be any Heaven in earth, 'tis love,
Especially in women of your years.
Blush, blush for shame, why shouldst thou think of love?
A grave, and not a lover, fits thy age;
A grave! why? I may live a hundred years,
Fourscore is but a girl's age. Love is sweet:
My veins are withered, and my sinews dry;

Entering Character: Dido, we remember, had secretly sent Cupid, whom she believed to be Ascanius, to her country home (to be watched by a nurse), which would serve to keep Aeneas in Carthage, since he would not leave without his son.

We last saw the real Ascanius in Act III.ii, sleeping in a grove, about to be transported by Venus to Mt. Ida in Anatolia.

= to where. = ie. Dido.

= lots, plenty.
= the round or pear-shaped fruit of the service-tree.¹
= species of blackberry.¹
= a cultivated species of rose with musk-scented flowers.¹
= it is unclear what fish species is referred to here.

= from here.

= provided that.

= mischievous boy.
= wencher, lady's man.¹⁶

33: this is the only genuinely comic line in the entire play.

= frivolous thing.

38f: the nurse switches to addressing herself in the third person.

= ie. eighty years of age.
= muscles.²
44 Why do I think of love, now I should die?
46
Cupid. Come, nurse.
48 Nurse. Well, if he come a-wooing, he shall speed;
O, how unwise was I to say him nay!
50

[Exeunt.]

END OF ACT IV.
ACT V.

SCENE I.

An apartment in Dido's palace.

Enter Aeneas, with a paper in his hand,
Drawing the platform of the city:
with him Achates, Cloanthus, and Ilioneus.

Aeneas. Triumph, my mates! our travels are at end:
Here will Aeneas build a statelier Troy,
Than that which grim Atrides overthrew.

Carthage shall vaunt her petty walls no more,
For I will grace them with a fairer frame,
And clad her in a crystal livery,
Wherein the day may evermore delight.

From golden India, Ganges will I fetch,
Whose wealthy streams may wait upon her towers,
And triple-wise entrench her round about;

The sun from Egypt shall rich odours bring,
Wherewith his burning beams, like labouring bees,
That load their thighs with Hybla's honey's spoils,

Shall here unburden their exhalèd sweets,
And plant our pleasant suburbs with their fumes.

Achat. What length or breadth shall this brave town contain?

Aeneas. Not past four thousand paces at the most.

Ilio. But what shall it be called? Troy, as before?

= ground-plan; Aeneas is working on his design for the city of Carthage: now that he is king, he has dreams of a brilliant recreation of Troy.

= alternate name for Agamemnon, commander of the Greeks, meaning "son of Atreus".

4: "Carthage shall no longer have such insignificant or inferior (petty) walls to show the world or boast of (vaunt).

5: Aeneas plans to make the city walls more magnificent than the original plans called for.

6: "and dress the walls up, to give them a bright or glittering appearance (crystal livery)."

7: ie. personified Day itself will enjoy seeing the walls.

8-10: Aeneas proposes engineering into Carthage a river as formidable as the Ganges; in line 10, he seems to suggest the creation of a triple-moat around the city.

golden India = another reference to the wealthy gold mines of India.

wait upon her = "attend Carthage's".

triple-wise = three times.

11-15: when discussing the odours of Egypt, 16th and 17th century literature usually was describing the exotic and aromatic spices grown in that land; hence Aeneas may be simply proposing to create a profitable spice trade for the Carthaginians. The website www.ancient.eu notes that incense was indeed one of the numerous products exported by the Carthaginians.21

= the Sicilian city Hybla was frequently cited for its famous honey; Dyce emends to Hybla's honey-spoils.

= discharge. = ie. "sweet vaporous breath".13

15: suburbs = the part of a city beyond its wall.

their = Aeneas is still talking about the sun's beams here.

= width. = splendid.2

= a pace was the distance of one step, about 2½ feet in length; Aeneas thus plans a city just under two miles square.
Aeneas. That have I not determined with myself.

Cloan. Let it be termed Aenea, by your name.

Serg. Rather Ascania, by your little son.

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Enter Hermes with Ascanius.

Herm. Aeneas, stay! Jove's herald bids thee stay.


Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Aeneas, stay! Jove's herald bids thee stay.


Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?

Herm. Why, cousin, stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?

Aeneas. Nay, I will have it called Anchisaeon, Of my old father's name.

Herm. Why wilt thou so betray thy son's good hap?

Aeneas. Whom do I see? Jove's wingèd messenger?
Lest Dido, spying, keep him for a **pledge**.

*Exit Sergestus with Ascanius.*

**Herm.** Spend'st thou thy time about this little boy, And giv'st not ear unto the charge I bring? I tell thee, thou must **straight** to Italy, Or else **abide** the wrath of frowning Jove.

*[Exit Hermes.]*

**Aeneas.** How should I put into the raging deep, Who have no sails nor tackling for my ships? What, would the gods have me, **Deucalion-like**, Float up and down where'er the billows drive?

Though she repaired my fleet and gave me ships, Yet hath she ta'en away my oars and masts, And left me neither sail nor **stern** aboard.

*Enter to them Iarbas.*

**Iarb.** How now, Aeneas sad! What mean **these dumps**?

**Aeneas.** Iarbas, I am **clean** besides myself; Jove hath heaped upon me such a desperate **charge**, Which neither **art** nor reason may achieve, Nor I devise by what means to contrive.

**Iarb.** As how, I pray? May I entreat you, tell?

**Aeneas.** With speed he bids me sail to Italy, Whenas I want both rigging for my fleet, And also **furniture** for these my men.

**Iarb.** If that be all, then cheer thy drooping looks, For I will furnish thee with such supplies. Let some of those thy followers go with me, And they shall have what thing soe'er thou need'st.

**Aeneas.** Thanks, good Iarbas, for thy friendly aid. Achates and the rest shall **wait on** thee, Whil'st I rest thankful for this courtesy.

*[Exit Iarbas and Aeneas' train.]*

Now will I haste unto **Lavinian shore**.

---

69-72: Hermes chides Aeneas for showing more concern for Ascanius' well-being than for the command he has brought from Jove for Aeneas to reassume his duty to set sail.

**straight to** = go immediately to.

**abide** = endure.

78-79: *do the gods expect me to just float on the water in my ships, without steers or rudders to control them?*

The allusion here is to the great flood story of Greek mythology: Zeus (Jupiter) had decided to destroy the race of mankind, which had become degenerate; the god Prometheus ordered his son **Deucalion**, the king of Phthia, to build a ship to save himself and his wife. This Deucalion did, and the ship floated for a number of days in the ensuing flood.³

**she** = Dido.

**stern** = a ship's steering mechanism, ie. rudder.

**furniture** = equipment.

99-102: Iarbus naturally will be most helpful in doing what he can to assist Aeneas to leave Africa.
And raise a new foundation to old Troy.
Witness the gods, and witness Heaven and earth,
How loath I am to leave these Libyan bounds,
But that eternal Jupiter commands.

Enter Dido.

112

Dido. [Aside] I fear I saw Aeneas' little son,
Led by Achates to the Trojan fleet:

If it be so, his father means to fly;
But here he is; now, Dido, try thy wit.

Aeneas, wherefore go thy men aboard?

What are thy ships new rigged? Or to what end.

Launched from the haven, lie they in the road?
Pardon me, though I ask; love makes me ask.

Aeneas. O, pardon me, if I resolve thee why.
Aeneas will not feign with his dear love;
I must from hence: this day, swift Mercury,
When I was laying a platform for these walls,
Sent from his father Jove, appeared to me,
And in his name rebuked me bitterly
For lingering here, neglecting Italy.

Dido. But yet Aeneas will not leave his love.

Aeneas. I am commanded, by immortal Jove
To leave this town, and pass to Italy,
And therefore must of force.

Dido. These words proceed not from Aeneas' heart.

Aeneas. Not from my heart, for I can hardly go;
And yet I may not stay. Dido, farewell!

Dido. Farewell! Is this the 'mends for Dido's love?
Do Trojans use to quit their lovers thus?

Fare well may Dido, so Aeneas stay;
I die if my Aeneas say farewell!

Aeneas. Then let me go, and never say farewell.
Dido. Let me go! Farewell! I must from hence!

These words are poison to poor Dido's soul: O, speak like my Aeneas, like my love. Why look'st thou toward the sea? The time hath been When Dido's beauty chained thine eyes to her. Am I less fair than when thou saw'st me first? O, then, Aeneas, 'tis for grief of thee. Say thou wilt stay in Carthage with thy queen, And Dido's beauty will return again. Aeneas, say, how canst thou take thy leave? Wilt thou kiss Dido? O, thy lips have sworn To stay with Dido: can'st thou take her hand? Thy hand and mine have pledged mutual faith. Therefore, unkind Aeneas, must thou say, "Then let me go, and never say farewell?"

Aeneas. O, Queen of Carthage, wert thou ugly black. Aeneas could not choose but hold thee dear: Yet must he not gainsay the gods' behest.

Dido. The gods? what gods be those that seek my death? Wherein have I offended Jupiter, That he should take Aeneas from mine arms? O, no, the gods weigh not what lovers do; It is Aeneas calls Aeneas hence, And woeful Dido, by these blubbered cheeks, By this right hand, and by our spousal rites.

Desires Aeneas to remain with her; Si bene quid de te merui, fuit aut tibi quidquam Dulce meum, miserere domus labentis: et istam Oro, si quis adhuc precibus locus, exue mentem.

Aeneas. Desine meque tuis incendere teque querelis; Italiam non sponte sequor.

Dido. Hast thou forgot how many neighbour kings Were up in arms, for making thee my love? How Carthage did rebel, Iarbas storm,
And all the world calls me a second Helen,
For being entangled by a stranger's looks?
So thou would'st prove as true as Paris did,
Would, as fair Troy was, Carthage might be sacked,
And I be called a second Helena.
Had I a son by thee, the grief were less,
That I might see Aeneas in his face.
Now if thou goest, what can'st thou leave behind,
But rather will augment than ease my woe?

_Aeneas_. In vain, my love, thou spend'st thy fainting breath.
If words might move me, I were overcome.

_Dido_. And wilt thou not be moved with Dido's words?
Thy mother was no goddess, perjured man!
Nor Dardanus the author of thy stock;

But thou art sprung from Scythian Caucasus.

And tigers of Hyrcania gave thee suck.

Ah, foolish Dido! to forbear this long!
Wast thou not wracked upon this Libyan shore,
And cam'st to Dido like a fisher swain?
Repaired not I thy ships, made thee a king,
And all thy needy followers noblemen?
O serpent! that came creeping from the shore,
And I for pity harboured in my bosom;
Wilt thou now slay me with thy venomed sting,
And hiss at Dido for preserving thee?

218

Go, go, and spare not; seek out Italy:
I hope that that which love forbids me do,
The rocks and sea-gulls will perform at large,
And thou shalt perish in the billows' ways,
To whom poor Dido doth bequeath revenge:
Aye, traitor! and the waves shall cast thee up,
Where thou and false Achates first set foot;

Which, if it chance, I'll give ye burial,

226

And weep upon your lifeless carcases,
Though thou nor he will pity me a whit.
Why star'st thou in my face? If thou wilt stay,
Leap in mine arms; mine arms are open wide;
If not, turn from me, and I'll turn from thee:
For though thou hast the heart to say, "farewell!"
I have not power to stay thee.

[Exit Aeneas.]

234

Is he gone?
Aye, but he'll come again; he cannot go:
He loves me too, too well to serve me so:
Yet he that in my sight would not relent,
Will, being absent, be obdurate still:

By this is he got to the water-side;
But he shrinks back; and now, remembering me,
Returns amain: welcome, welcome, my love!
But where's Aeneas? Ah! he's gone, he's gone!

246

Enter Anna.

Anna. What means my sister, thus to rave and cry?

250

Dido. O Anna! my Aeneas is aboard,
And, leaving me, will sail to Italy.
Once didst thou go, and he came back again;
Now bring him back, and thou shalt be a queen,
And I will live a private life with him.

256

Anna. Wicked Aeneas!

258

Dido. Call him not wicked, sister; speak him fair,
And look upon him with a mermaid's eye:

Tell him, I never vowed at Aulis' gulf

266

214-7: note the extended metaphor comparing Aeneas to a snake, with creeping, venomed sting, and hiss.

219: ie. destroy Aeneas' fleet.
= it is unclear how sea-gulls might assist in wrecking the Trojans' ships.
= could mean "toss" or "vomit", either of which works here.
224: ie. back onto the shore of Carthage.
225: chance = transpires.²
"chance" = plural form of you, meaning both Aeneas and Achates.
= a bit.
= "keep thee here."
= treat.
= the sense is, "that much more intractable", ie. even less likely to change his mind and remain.
241: "by now, he has returned to the port."
242-4: Dido's imagination gets the best of her, before reality sinks in at line 245.
= with all speed.

= an alluring or enchanting eye, as of a Siren (mermaid). The Sirens were half-women half-fish, who, with their singing, were able to charm passing sailors to their own destruction.

261-3: Dido contrasts her treatment of Aeneas to that of the Greeks, the destroyers of Troy; she never intended or did any harm to Troy.
The desolation of his native Troy,
Nor sent a thousand ships unto the walls,

Aulis' = it was at Aulis, a port town in eastern Greece, that the Greek ships gathered before sailing on to Troy.

262

264 Nor ever violated faith to him;
Request him gently, Anna, to return:
I crave but this. – he stay a tide or two,
That I may learn to bear it patiently:
If he depart thus suddenly, I die.
Run, Anna, run! stay not to answer me.

Anna. I go, fair sister! Heaven grant good success!

[Exit Anna.]

Enter the Nurse.

Nurse. O Dido! your little son Ascanius
Is gone! He lay with me last night,
And in the morning he was stol'n from me:
I think some fairies have beguiled me.

280: it was of course Hermes, not some fairies, who removed the child they thought was Ascanius from Carthage.

Dido. O cursèd hag and false dissembling wretch!
That slay'st me with thy harsh and hellish tale,

And I am thus deluded of my boy; –
Away with her to prison presently!

Enter Attendants.

290 Traitoress too kenned! and cursèd sorceress!

Nurse. I know not what you mean by treason, I,
I am as true as any one of yours.

Dido. Away with her! Suffer her not to speak! –
My sister comes; I like not her sad looks.

Anna. Before I came, Aeneas was aboard, And, spying me, hoist up the sails amain; But I cried out, "Aeneas! false Aeneas! stay!"
Then gan he wag his hand, which, yet held up, Made me suppose, he would have heard me speak; Then gan they drive into the ocean; Which, when I viewed, I cried, "Aeneas, stay! Dido, fair Dido, wille Aeneas stay!"
Yet he, whose heart’s of adaman or flint, My tears nor plaints could mollify a whit.
Then carelessly I rent my hair for grief; Which seen to all, though he beheld me not, They gan to move him to redress my ruth, And stay awhile to hear what I could say;

But he, clapped under hatches, sailed away.

Dido. O Anna! Anna! I will follow him.

Anna. How can you go, when he hath all your fleet?

Dido. I'll frame me wings of wax, like Icarus, And, o'er his ship, will soar unto the sun, That they may melt, and I fall in his arms;

Or else, I'll make a prayer unto the waves, That I may swim to him, like Triton’s niece:

O Anna! fetch Arion’s harp, That I may tice a dolphin to the shore, And ride upon his back unto my love!

[Exit Nurse with Attendants.]
murder him in order to steal his valuable treasures. In a
dream, Apollo warned Arion of his predicament, and, having
been given permission to play his cithara (a plucked
instrument, similar to a lyre)\(^1\) one last time before his death,
Arion stood on the prow of the ship and began to play. He
then threw himself into the sea, where he was picked up by a
music-loving dolphin, who carried him home.\(^3\)

tice = entice.

Look, sister, look! Lovely Aeneas' ships;
See! see! the billows heave him up to Heaven,
And now down fall the keels into the deep:
O sister, sister! take away the rocks;
They'll break his ships. O Proteus! Neptune! Jove!
Save, save Aeneas, Dido's liefest love!
Now is he come on shore, safe without hurt;
But see! Achates wills him put to sea,
And all the sailors merry make for joy;
But he, remembering me, shrinks back again:
See where he comes; welcome! welcome, my love!

Anna. Ah, sister, leave these idle fantasies:
Sweet sister! Cease; remember who you are.

Dido. Dido I am, unless I be deceived;
And must I rave thus for a runagate?
Must I make ships for him to sail away?
Nothing can bear me to him but a ship,
And he hath all my fleet. What shall I do,
But die in fury of this oversight?
Aye, I must be the murderer of myself;
No, but I am not; yet I will be straight.
Anna, be glad; now have I found a mean
To rid me from these thoughts of lunacy:
Not far from hence
There is a woman famousèd for arts,
Daughter unto the nymphs Hesperides.

Who willed me sacrifice his ticing reliques:
Go, Anna, bid my servants bring me fire.

[Exit Anna.]
Enter Iarbus.

Iarb. How long will Dido mourn a stranger's flight,
That hath dishonoured her and Carthage both?
How long shall I with grief consume my days,
And reap no guerdon for my truest love?
Enter Attendants with wood and torches.

Dido. Iarbas, talk not of Aeneas; let him go;
Lay to thy hands, and help me make a fire,
That shall consume all that this stranger left;
For I intend a private sacrifice,
To cure my mind, that melts for unkind love.

_Iarb._ But afterwards, will Dido grant me love?

_Dido._ Aye, aye, Iarbas, after this is done,
None in the world shall have my love but thou;

[They make a fire.]

So, leave me now; let none approach this place.

[Exit Iarbus and Attendants.]

Now, Dido, with these reliques burn thyself,
And make Aeneas famous through the world
For perjury and slaughter of a queen.
Here lie[s] the sword that in the darksome cave
He drew, and swore by, to be true to me: −
Thou shalt burn first; thy crime is worse than his. −
Here lie[s] the garment which I clothed him in
When first he came on shore; − perish thou too! −
These letters, lines, and perjured papers, all
Shall burn to cinders in this precious flame.
And now, ye gods, that guide the starry frame,
And order all things at your high dispose,
Grant, though the traitors land in Italy,
They may be still tormented with unrest;
And from mine ashes, let a conqueror rise,
That may revenge this treason to a queen,
By plowing up his countries with the sword.
Betwixt this land and that be never league.

Littora litoribus contraria, fluctibus undas
Imprecor, arma armis; pugnent ipsique nepotes:

Live, false Aeneas! truest Dido dies!
_Sic, sic juvat ire sub umbras._

[Throws herself into the flames.]

_Enter Anna._

_Anna._ O, help, Iarbas! Dido, in these flames,
Hath burnt herself! Ah me! unhappy me!

_Enter Iarbus, running._

_Iarb._ Cursed Iarbas, die to expiate
The grief that tires upon thine inward soul:

393-4: see Act III.iv.67-68 for Aeneas' vowing on his sword.

= ie. the universe is imagined as a structure.
= control.¹

404-7: as she did in the _Aeneid_, Dido, "foretells" the coming of Hannibal, the great Carthaginian general, who led his armies against Rome with great success in the late 2nd century B.C.

_his countries_ = Aeneas' land, ie. Rome and its possessions.

_be never league_ = "may there never be an alliance".

404-5: these are lines 628-9 of Book IV of the _Aeneid_; the following is a translation from A.S. Kline:

_I pray that shore be opposed to shore, water to wave,
Weapon to weapon: let them fight, them and their descendants._¹⁸

411: from line 660: "_I rejoice to make my way among the shades._" The translation is Fagles' (p. 150).⁶

= extinguish.²
= "tears at" or "gorges upon",⁹ as a bird of prey does with
Dido, I come to thee. Ah, me, Aeneas!

[Kills himself.]

Anna. What can my tears or cries prevail me now? Dido is dead, Iarbas slain; Iarbas, my dear love!

O sweet Iarbas! Anna's sole delight;
What fatal destiny envies me thus,
But Anna now shall honour thee in death,
And mix her blood with thine; this shall I do,
That gods and men may pity this my death,
And rue our ends, senseless of life or breath:
Now, sweet Iarbas! stay! I come to thee.

[Kills herself.]

FINIS

its food; a term from falconry.

= avail.

= hates.

= "wait for me!"

439: in the Aeneid, neither Anna nor Iarbus kill themselves.

Postscript: in his Fasti, the Roman poet Ovid provides a sequel to the Aeneid, in which the North Africans, led by Iarbus, capture Dido's palace.
I. Marlowe's Invented Words.

Like all writers of the era, Christopher Marlowe made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words and phrases that research suggests first appeared in *Dido, Queen of Carthage*:

**a. Words and Compound Words.**

- co-unite
- centronel (1591)
- Deucalion-like
dull-conceited (1587)
earth-born
earth-threatening
fire-darting
hell-born (1589)
meteor-like
new-upreared
princess-priest
red-gilled
revelling-night
sable-coloured (1588)
sea-born (1589)
sought-for (used as an adjective)
to drive (a person) near
Ulysses-like
unrevenging
virgin-like (1586)
wind-god

**b. Expressions and Collocations.**

*Collocations* are words that are commonly, conventionally and familiarly used together (e.g. "blue sky"), but which when used collectively do not rise to the level of what may be called an expression. All of the following expressions and collocations make their first appearance in *Dido, Queen of Carthage*, and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers. Also, the words *one*, *one's*, and *oneself* are used as proxies for any pronoun, e.g. the entry "pull one's house down" represents all variations including "pull my house down", "pull your house down", etc.

"a second Helen(a)" (1590)
"ashy visage"
"barking Scylla"
"blushing roses"
"burgonet of steel"
"celestial race"
"ceremonious thanks"
"coloured looks"
"common groom(s)"
"crystal rock(s)"
"cursed brat(s)"
"cursed sorceress"
"darting beams"
"Delian music"
"disquiet seas"
"distressed misery" (1588)
"divine descent"
"double birth"
"(en)tracing tongue"
"fantastic humour(s)" (1589)
"fell enchantress"
"fisher swain"
"fleet upon the seas"
"frolic thought(s)"
"gamesome sport(s)"
"glassy field(s)"
"harsh ears"
"hellish tale"
"horses of the night"
"impious traitor(s)"
"interchangeable / interchangeably discourse"
"inured to broils"
"kingly loins" (1586)
"liefest love"
"maimed fleet"
"massy ivory"
"melting ruth"
"odoriferous tree(s)" (1587)
"pine-tree horse"
"pleasant suburbs"
"plough the deep"
"privilege of love"
"raging deep"
"register of time"
"resplendent glory"
"ring of pikes"
"round environed" (1592)
"sounding rocks"
"spangled feathers" (1591)
"spotted leopard"
"spotted pride" (1588)
"starry frame" (1593)
"starry towers"
"stormy powers"
"sturdy brass"
"sun's bright sister"
"sulfeited with sin"
"sweet-smelling violet(s)" (1587)
"swelling look(s)"
"topless hill(s)"
"Tyrrenhe main"
"ugly black"
"urgent suitors"
"vain and wild"
"Vulcan" will "dance"
"wanton mermaid(s)" (1593)
"watery billows"
"watery loins" (1593)
"wayward destiny"
"worthless love"
collocation of "harsh" and "hellish"
describing the "crack" of "altars" (1591)
describing "steps" as "imprinted" (1593)
describing "winds" as "rattling"
listing together of "tackling", "oars" and "sails" to "fill" the "trump"
to "gird" one's "quiver(s)"
to "outwear" one's "wrath"

Some of the entries above are paired with a year. In these cases, the entry technically appeared in print before Dido did in 1594 (the year shown is the year the entry appeared). However, it is very possible that the entry was in fact invented by Marlowe, since he wrote Dido in about 1585.

c. Unconfirmed First Uses.

Christopher Marlowe is credited by the OED as being the first to use the following words with a particular sense. All are unconfirmed by independent research.

**balance** (meaning to compensate for or make up for)
**but** (meaning to aim a missile)
**content** (as a noun, referring to something that acts as a source of satisfaction)
**correct** (meaning to bring order to)
**discover** (in theatrical usage, referring to revealing a scene by pulling back a curtain)
**disguised** (meaning hidden)
**dispose** (as a noun, meaning control or power)
**favourless** (meaning unattractive)
**female** (meaning effeminate, applied to a man)
**lay** (meaning to trace)
**let**- (as an adjective, in combination with another word, such as let-out)
**move** (meaning to dance)
**rigging** (referring to the furnishings themselves of a ship, as opposed to the action of rigging)
**rivelled** (meaning twisted, as a thread)
**stumbling block** (describing something repugnant)
**taint** (meaning to dip or bathe)
**thoughtless** (not able to think, applied to an inanimate object)
**tilt** (meaning to move up and down, said esp. of waves)

II. Words and Expressions Incorrectly Credited to Marlowe by the OED.

The OED cites Dido, Queen of Carthage as being the publication containing the earliest use of the following words; however, research has
shown that all of them appeared in works published before 1585, the earliest likely year *Dido* was written:

- **admiring** (as a noun)
- **edged** (as an adjective)
  - expiate
  - make repose
  - scanted