

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:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
6. Fagles, Robert, trans. Virgil. *The Aeneid*. New York: Viking Penguin, 2006.
9. Dyce, Alexander. *The Works of Christopher Marlowe*. London: George Routledge and Sons, 1876.
13. Ribner, Irving. *The Complete Plays of Christopher Marlowe*. New York: The Odyssey Press, 1963.
15. Cunningham, Lt. Col. Francis. *The Works of Christopher Marlowe*. London: Chatto and Windus, 1879.

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.*

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

4 **Gany.** I am much better for your worthless love,

6 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,

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*.

= *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 noteworthily 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.

6: "today, while I was filling your cups"; we may mention here that the gods drank nectar, not wine.

whenas = commonly used for *when*.

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

8 She reached me such a rap for that I spilled,

As made the blood run down about mine ears.

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

12 By Saturn's soul, and this earth-threatening hair,
That, shaken thrice, makes nature's buildings quake,

14 I vow, if she but once frown on thee more,
To hang her, meteor-like, 'twixt Heaven and earth,

16 And bind her hand and foot with golden cords,
As once I did for harming Hercules!

18 **Gany.** Might I but see that pretty sport afoot,
20 O how would I with Helen's brother laugh,
And bring the gods to wonder at the game.

22 Sweet Jupiter! if e'er I pleased thine eye,
Or seemèd fair, walled-in with eagle's wings,

24 Grace my immortal beauty with this boon,
And I will spend my time in thy bright arms.

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

28 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 a rap" was a common idiom.
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

30	Have oft driven back the horses of the Night, <u>Whenas</u> they would have <u>haled</u> thee from my sight.	30-31: in this rhyming couplet, Jupiter, perhaps hyperbolically, explains how he has kept <i>Night</i> from arriving, because its appearance meant Ganymede would have to go to sleep, thus denying Jupiter his company. <i>Whenas</i> = when. <i>haled</i> = dragged.
32	Sit on my knee, and <u>call for thy content</u> ,	= "ask for anything that would make you happy".
34	Control proud <u>Fate</u> , and cut the <u>thread</u> of Time; Why, are not all the gods at thy command,	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 <i>Fates</i> , who determine the length of every person's life; Atropos was the Fate who cut the <i>thread</i> of life which brought death.
	And Heaven and earth <u>the bounds of thy delight</u> ?	35: no part of the universe was unavailable for Ganymede to frolic in. <i>the bounds...delight</i> = the sense is, "the outer limits of your playground".
36	<u>Vulcan</u> shall dance to make thee laughing sport,	36: <i>Vulcan</i> 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.
	And <u>my nine daughters</u> sing when thou art sad;	= Jupiter was the father of the <i>nine Muses</i> , the goddesses of song specifically and the arts in general.
38	From Juno's bird I'll pluck her spotted pride,	38: Jupiter refers to the <i>peacock</i> , a bird sacred to and most frequently associated with Juno.
40	To make thee fans wherewith to cool thy face: And <u>Venus' swans</u> shall shed their silver down,	= <i>swans</i> were <i>sacred</i> to Venus.
42	To sweeten out the slumbers of thy bed: <u>Hermes</u> no more shall <u>shew</u> the world his wings,	42-44: "if you want any of <i>Hermes'</i> feathers (line 43), I'll pluck them all for you (line 44), so that Hermes will no longer be able to fly (line 42)."
44	If that thy fancy in his feathers dwell, But, <u>as this one</u> , I'll tear them all from him,	<i>Hermes</i> = 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. <i>shew</i> = show, a common alternate form. <i>as this one</i> = "like this one (ie. this feather) here".
46	[Plucks a feather from <i>Hermes'</i> wings.]	
48	Do thou but say, "their colour pleaseth me." Hold here, my little love, these <u>linkèd gems</u>	= chain of jewels.
50	[Gives jewels.]	
52	My Juno wore upon her marriage day,	
54	Put thou about thy neck, my own sweet heart, And <u>trick</u> thy arms and shoulders with <u>my theft</u> .	= adorn. = ie. "these jewels I stole from Juno" (Dyce, p. 251). ⁹
56	<i>Gany.</i> I would <u>have</u> a jewèl for mine ear,	= ie. "like", or "also like". ⁹
58	And a fine brooch to put in[to] my hat, And then I'll hug with you an hundred times.	

60	Jup. <u>And shall have</u> , Ganymede, if thou wilt be my love.	= ie. "and you shall have them". Note that line 61 is comprised of 12 syllables, a line called an <i>alexandrine</i> .
62	<i>Enter Venus.</i>	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 <i>Aeneid</i> , 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.
64	Venus. Aye, this is it; you can sit <u>toying</u> there,	= acting idly, wasting time.
66	And playing with that <u>female wanton</u> boy,	= delicate, effeminate. = carefree or unruly. ¹
	While my <u>Aeneas</u> wanders on the seas,	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.
68	And rests a prey to every <u>billow's</u> pride.	= ocean wave's.
	Juno, <u>false Juno</u> , in her chariot's pomp,	= "treacherous Juno". Juno had supported the Greeks against the Trojans, and her hatred of the Trojans was further fueled by the fact that her favourite people, the Carthaginians, were fated to be destroyed by the future Romans, who would descend from Aeneas and his fellow Trojans. Hence Juno did everything in her power to delay that which Fate decreed could not ultimately be prevented.
70	Drawn through the heavens by <u>steeds of Boreas' brood</u> ,	= 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.
72	Made <u>Hebe</u> to direct her <u>airy wheels</u> Into the windy <u>country</u> of the clouds; Where, finding <u>Aeölus</u> intrenched with storms,	71-73: Juno's chariot (<i>airy wheels</i>) was guided by her daughter Hebe to the land (<i>country</i>) 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. ³
74	And guarded with a thousand grisly ghosts,	
76	She humbly did beseech him for <u>our bane</u> , And <u>charged</u> him drown my son with <u>all his train</u> .	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.
	Then <u>gan</u> the winds break ope their <u>brazen</u> doors,	77: the winds began to break free from their confinement. gan = ie. began, a common abbreviated form. brazen = bronze.
78	And all <u>Aeolia</u> to be <u>up in arms</u> ;	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,

	<p>Aeolia corresponds with Greece, in that both were <i>up in arms</i> against the Trojans.</p>
<p>Poor Troy must now be sacked upon the sea,</p>	<p>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.</p>
<p>80 And <u>Neptune's</u> waves be <u>envious</u> men of war;</p>	<p>79f: 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.</p>
<p>82 <u>Epeus' horse</u>, to <u>Aetna's hill transformed</u>, Preparèd <u>stands</u> to <u>wrack</u> their wooden walls;</p>	<p>80-84: the waves raised by Aeolus' winds are analogous to the Greek soldiers as they crash onto the Trojans' ships. <i>Neptune's</i> = <i>Neptune</i> is the god of the sea. <i>envious</i> = hateful, malicious.</p>
<p>84 And Aeölus, like <u>Agamemnon</u>, sounds The surges, his fierce soldiers, to the <u>spoil</u>:</p>	<p>81-82: <i>Epeus</i> was the builder of the Trojan <i>horse</i>, the instrument of Troy's destruction; the great wooden horse corresponds to (ie. is metaphorically <i>transformed</i> into) Mt. Etna (<i>Aetna's hill</i>), 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 (<i>stands</i>, a noun)¹ to wreck (<i>wrack</i>) the ships.</p>
<p>86 See how the <u>night</u>, <u>Ulysses-like</u>, comes forth, And intercepts the <u>day as Dolon erst!</u></p>	<p>83-88: <i>Aeolus</i>, in charge of the winds, is identified with <i>Agamemnon</i>, the commander of the Greek forces. 83-84: <i>sounds...spoil</i> = summons the waves to capture the ships, as soldiers would strip their defeated enemy of their goods (<i>spoil</i>).</p>
<p>88 Ah, me! The stars <u>supprised</u>, like <u>Rhesus' steeds</u>, Are drawn by darkness <u>forth</u> <u>Astraeus' tents</u>.</p>	<p>85-86: The reference is to an episode in Book X of the <i>Iliad</i>, in which the Greek commanders <i>Ulysses</i> (the Roman name for Odysseus) and Diomedes captured a Trojan named <i>Dolon</i> 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, <i>night</i> steals quickly and stealthily upon the <i>day</i>, snuffing it out. <i>as Dolon erst</i> = as he (Ulysses) did intercept Dolon at a previous time.</p>
<p>90 What shall I do to save thee, my sweet boy? Whenas the waves do threat our crystal world,</p>	<p>87-88: the <i>stars</i> suddenly and unexpectedly find themselves shining (since night has cut off the day). <i>supprised</i> = overcome or overpowered when unprepared.⁹ <i>Rhesus' steeds</i> = having learned from Dolon the location of the camp where the Thracians (Trojan allies led by their king <i>Rhesus</i>), 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 <i>tents</i> by the sneak-attack of night. <i>forth</i> = out from. <i>Astraeus</i> = this Titan god was the father of all the stars.³</p>
<p>90 What shall I do to save thee, my sweet boy? Whenas the waves do threat our crystal world,</p>	<p>90: "when the waves are so high they threaten the homes of us, the gods"; the palaces of the gods were built above</p>

	And <u>Proteus</u> , raising hills of floods on high,	the clouds on Mt. Olympus.
92	Intends, <u>ere</u> long, to <u>sport him in the sky</u> .	= well-known sea god possessing the ability to change his form at will. = before. = toss Aeneas up to the sky, ie. kill him.
94	<u>False</u> Jupiter! reward'st thou virtue so? What! Is not piety exempt from woe?	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	Then die, Aeneas, in thy innocence, Since that religion hath no recompense.	96: "since piety is no longer rewarded." Venus' long speech ends with a rhyming couplet.
98	Jup. <u>Content thee</u> , <u>Cythereä</u> , in thy <u>care</u> ,	98: Content thee = "be satisfied", ie. "worry no longer". Cytherea = alternate name for Venus. care = anxiety.
	Since thy Aeneas' wandering fate is firm,	99f: 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.
100	Whose weary limbs shall shortly <u>make repose</u> In <u>those fair walls</u> I promised him <u>of yore</u> :	= 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	But first in blood must his good fortune bud, Before he be the lord of <u>Turnus'</u> town,	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 <i>Aeneid</i> .
104	Or force her smile, that hitherto hath frowned: Three winters shall he with <u>the Rutiles</u> war, And, in the end, subdue them with his sword; And full three summers likewise shall he waste, In <u>managing</u> those fierce barbarian minds; Which once performed, poor Troy, so long suppressed, From forth <u>her</u> ashes shall advance her <u>head</u> , And flourish once again, that <u>erst</u> was dead.	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	But bright <u>Ascanius</u> , beauty's better work, Who with the sun divides one radiant shape,	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
114	Shall build his throne amidst those <u>starry towers</u> , That earth-born <u>Atlas</u> , groaning, <u>underprops</u> :	= the shining walls of Rome. 115: Atlas = the Titan god responsible for carrying the heavens on his shoulders.

116 No bounds, but Heaven, shall bound his emperry,

Whose azured gates, enchased with his name,

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

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

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

124 Who will eternish Troy in their attempts.

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

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

underprops = supports, ie. holds up.

116: Rome's boundaries will be limited only by Heaven itself.

emperry = 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)".⁹ 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,

134 Besiege the offspring of our kingly loins,

136 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.

138
[Exit *Hermes*.]

140 Venus, farewell! thy son shall be our care; –

142 Come, Ganymede, we must about this gear.

144 [Exeunt *Jupiter and Ganymede*.]

146 **Venus.** Disquiet seas, lay down your swelling looks,
And court Aeneas with your calmy cheer,

148 Whose beauteous burden well might make you proud,
150 Had not the heavens, conceived with hell-born clouds,
Veiled his resplendent glory from your view;

For my sake, pity him, Oceānus,

152 That erst-while issued from thy watery loins,

154 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,

156 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.

= "my"; Jupiter employs the royal "we".
= "go about this business."

146-153: Venus apostrophizes (that is, she speaks to entities which 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.
calmy = 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.*

1 **Venus.** What do I see? my son now come on shore?
2 Venus, how art thou compassed with content,
The while thine eyes attract their sought-for joys: –

4 Great Jupiter! still honoured may'st thou be,
For this so friendly aid in time of need! –
6 Here in this bush disguisèd will I stand,
While my Aeneas spends himself in plaints,
8 And Heaven and earth with his unrest acquaints.

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

Priam's misfortune follows us by sea,

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

How many dangers have we overpast?

14 Both barking Scylla, and the sounding rocks,

= aid.

The play's action now moves down to earth. Venus remains on stage, as Scene I seamlessly blends into Scene II,

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 = ie. 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 Scylla = *Scylla* was a monster that lived in a cave

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

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

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

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

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

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

32 **Aeneas.** Alas! sweet boy, thou must be still a while,
33 Till we have fire to dress the meat we killed. –

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)⁶, while Gould²³ pens, "...Scylla's furious coast, and those hideous roaring rocks". We note that *scopulos* could also be translated as "reefs".

15: *Cyclops' shelves* = the reference is to a harbour along the eastern coast of Sicily near Mt. Etna; here the Trojans briefly landed, only to learn the neighbourhood was home to the race of man-eating one-eyed giants, and when the *Cyclops* Polyphemus - the one which had captured Ulysses and his men, only to have his eye burnt out by the wily Greek captain - began to chase them, they quickly departed.

shelves = sandbanks.

grim Ceraunia's seat = reference to a mountain chain which runs in part along the western coast of Epirus in ancient Greece, now Albania, and which was very dangerous to navigate.⁵ From here Aeneas crossed the Strait of Otranto to reach the heel of Italy.

= crossed or passed.¹

= always remains.

= fickle. = ie. "bring back".

= another name for Troy. = boast of.

= "our only god is you".

= harm.²

= the quarto prints *cunning*, emended by Dyce.

= *extreme* was often stressed on the first syllable, as here.

= remain. = picture or image.

28-29: briefly, "yet the sun will come out again".

his hair = "his blazing tresses" (Dyce, p. 253.)⁹

30-31: Achates is further optimistic that the country on in which they have landed will provide them with sustenance.

scanted = limited.

= food.

= cook.¹

<p>38</p> <p>40</p> <p>42</p> <p>44</p> <p>46</p> <p>48</p> <p>50</p> <p>52</p> <p>54</p> <p>56</p> <p>58</p> <p>60</p> <p>62</p> <p>64</p> <p>66</p> <p>68</p> <p>70</p> <p>72</p>	<p>Gentle <u>Achates</u>, <u>reach</u> the <u>tinder-box</u>,</p> <p>That we may make a fire to warm us with, And roast our new-found victuals on this shore.</p> <p>Venus. See what strange <u>arts</u> necessity finds out:</p> <p>How near, my sweet Aeneas, art thou driven!</p> <p>Aeneas. <u>Hold</u>; take this candle, and go light a fire; You shall have leaves and <u>windfall boughs enow</u></p> <p>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.</p> <p style="text-align: right;">[Exit Ascanius and others.]</p> <p>Achat. The air is pleasant, and the soil most fit For cities, and society's supports; Yet much I marvel that I cannot find <u>No</u> steps of men imprinted in the earth.</p> <p>Venus. [Aside] Now is the time for me to play my part. –</p> <p>Ho, young men! <u>saw you</u>, as you came, Any of all my sisters wand'ring here, Having a quiver <u>girded</u> to her side, And clothèd in a spotted leopard's skin?</p> <p>Aeneas. I neither saw nor heard of any such. But what may I, fair <u>virgin</u>, call your name, Whose looks set forth no mortal form to view,</p> <p>Nor speech <u>bewrays aught human</u> in thy birth? Thou art a goddess that delud'st our eyes, And shrouds thy beauty in <u>this borrowed shape</u>;</p> <p>But whether thou the <u>sun's bright sister</u> be, Or one of <u>chaste Diana's</u> fellow <u>nymphs</u>,</p>	<p>37: Achates = pronounced with the stress on the second syllable: <i>a-CHA-tes</i>. reach = grab. tinder-box = box containing flint and steel with which to start a fire.¹</p> <p>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.</p> <p>41: a variation on "necessity is the mother of invention." arts = skills, cunning or strategies.¹</p> <p>42: "to what extremes, Aeneas, you have been forced!"¹ = "wait a second." 45: windfall boughs = branches blown down by the wind. enow = plural form of "enough".</p> <p>52: of the Trojans, only Aeneas and Achates remain on-stage; they meet Venus in the woods.</p> <p>= any; the double negative (I cannot find no steps) was acceptable in Elizabethan letters.</p> <p>60: it is always pleasurable to find our stage-characters ironically referring to their roles as actors. = "did any of you see".</p> <p>= tied (around).</p> <p>= maiden.</p> <p>68f: even disguised as a mere mortal, Venus cannot fully hide her divine nature. = betrays, reveals. = anything mortal, ie. she is no mortal.</p> <p>= ie. Venus' assumed form as a mortal.</p> <p>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</p>
---	--	---

74 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
 78 On which, by tempest's fury, we are cast?
 Tell us, O, tell us, that are ignorant;
 80 And this right hand shall make thy altars crack
 With mountain heaps of milk-white sacrifice.

82 **Venus.** Such honour, stranger, do I not affect;

84 It is the use for Tyrian maids to wear

Their bow and quiver in this modest sort,

86 And suit themselves in purple for the nonce,

88 That they may trip more lightly o'er the launds,
 And overtake the tuskèd boar in chase.
 But for the land whereof thou dost inquire,
 90 It is the Punic kingdom, rich and strong,

Adjoining on Agenor's stately town,

virgin-goddess, Diana's woodland followers - her *nymphs* - were also expected to retain their maidenhoods, hence the adjective *chaste*.

Since Aeneas is hunting in Carthage's woods, he makes a logical first guess as to the identity of the deity before him.

= hardships.¹ = favour.
 = inform.

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, throbbing 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.

affect = care for.

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.

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

= 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.¹

= 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.

92	The kingly seat of southern Libya, <u>Whereas Sidonian Dido</u> rules as queen.	92: Carthage is described by Virgil as bordering Libya. = where. = Dido is the queen of the Carthaginians; <i>Sidonian</i> is another word for <i>Phoenician</i> .
94	But <u>what</u> are you that ask of me these things?	= who.
96	<u>Whence</u> may you come, or <u>whither</u> will you go?	= from where. = to where. The English language has sadly long lost these delightful directional adverbs.
98	<i>Aeneas</i> . 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;	
100	And my divine descent from sceptred <u>Jove</u> :	100: Aeneas, Jupiter's grandson, identifies himself so as descended from <i>Jove</i> , the alternate name for Jupiter. There is light irony, of course, in the fact that Aeneas does not recognize his mother, and Jove's daughter, standing before him.
	With twice twelve <u>Phrygian</u> ships I ploughed the deep,	= <i>Phrygia</i> describes the entire land mass of north-western Asia Minor, which included Troy. We may note that in the <i>Aeneid</i> , Aeneas sailed from Anatolia with 20, not 24, ships, though both Virgil and Marlowe agree that Aeneas landed safely at Carthage with seven of them.
102	And <u>made that way</u> my mother Venus led; But of them all scarce <u>seven</u> do anchor safe,	= headed in that direction. = a monosyllable: <i>se'en</i> ; two-syllable words with a medial <i>v</i> are usually, though not always, pronounced in a single syllable, with the medial <i>v</i> essentially omitted.
104	And they so <u>wracked</u> and <u>weltered</u> by the waves, As every tide <u>tilts</u> 'twixt their oaken sides;	= ravaged, crippled. = rolled. ¹ 105: ie. "which like the tide moves up and down (<i>tilts</i>) ¹ between the sides of the ships."
106	And all of them, unburdened of their load, Are <u>ballassèd</u> with billows' watery weight.	106-7: Aeneas' ships were all empty of ballast (extra weight in the hold, usually rocks or such in ancient times), which would lead them to be easily and dangerously tossed by rough seas. Aeneas seems to be suggesting that the high pounding waves were filling their ships with water. <i>ballassed</i> = alternate form of <i>ballasted</i> .
108	But <u>hapless</u> I, God <u>wot</u> ! poor and unknown, Do <u>trace</u> these Libyan deserts all despised,	= unlucky. = knows. = cross.
110	Exiled <u>forth</u> Europe and wide Asia both, And have not any <u>coverture</u> but <u>Heaven</u> .	= from; the storms and gods won't let Aeneas land in <i>Europe</i> , ie. Italy, where he wants to go, and <i>Asia</i> was lost to him when Troy was destroyed. = shelter. ² = ie. the sky.
112	<i>Venus</i> . Fortune hath favoured thee, <u>whate'er</u> thou be,	= whoever.
114	In sending thee unto this courteous coast: <u>A</u> God's name, on! and <u>haste thee</u> to the court,	= ie. in. = "hurry yourself".
116	Where Dido will receive <u>ye</u> with her smiles; And for thy ships, which thou supposest lost,	= "all of you"; <i>ye</i> here is the plural form of <i>you</i> .
118	Not one of them hath perished in the storm, But are arrivèd safe, not far from hence;	
120	And so I leave thee to thy fortune's lot,	118: in the <i>Aeneid</i> too, Venus assures Aeneas his whole fleet has come in; but during the storm, Virgil tells us that Aeneas witnessed one of his ships being swallowed by

122 Wishing good luck unto thy wandering steps.
 124 [Exit Venus.]
 126 **Aeneas.** Achates, 'tis my mother that is fled;
 126 I know her by the movings of her feet: –
 128 Stay, gentle Venus, fly not from thy son; –
 128 Too cruël! why wilt thou forsake me thus?
 130 Or in these shades deceiv'st mine eyes so oft?
 130 Why talk we not together hand in hand,
 132 And tell our griefs in more familiar terms?
 132 But thou art gone, and leav'st me here alone,
 134 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.*

1 **Ilio.** Follow, ye Trojans! follow this brave lord,
 2 And plain to him the sum of your distress.
 4 **Iarb.** Why, what are you, or wherefore do you sue?
 6 **Ilio.** Wretches of Troy, envièd of the winds,
 8 That crave such favour at your honour's feet,
 8 As poor distressèd misery may plead:
 10 Save, save, O save our ships from cruël fire,
 10 That do complain the wounds of thousand waves,
 12 And spare our lives, whom every spite pursues.
 12 We come not, we, to wrong your Libyan gods,
 Or steal your household lares from their shrines:
 14 Our hands are not prepared to lawless spoil,
 Nor armèd to offend in any kind;
 16 Such force is far from our unweaponed thoughts,
 Whose fading weal, of victory forsook,
 18 Forbids all hope to harbour near our hearts.
 20 **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.¹ 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;⁷ *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,

22 Before that Boreas buckled with your sails?

24 **Cloan.** There is a place, Hesperia termed by us,
An ancient empire, famousèd for arms,
26 And fertile in fair Ceres' furrowed wealth,

Which now we call Italia, of his name
28 That in such peace long time did rule the same.
Thither made we;
30 When suddenly, gloomy Orion rose,

And led our ships into the shallow sands;
32 Whereas the southern wind, with brackish breath,
Dispersed them all amongst the wrackful rocks;

34 From thence a few of us escaped to land;
The rest, we fear, are folded in the floods.

36 **Iarb.** Brave men at arms, abandon fruitless fears,
38 Since Carthage knows to entertain distress.

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

42 In multitudes they swarm unto the shore,
And from the first earth interdict our feet.
44

Iarb. Myself will see they shall not trouble ye:
46 Your men and you shall banquet in our court,
And every Trojan be as welcome here
48 As Jupiter to silly Baucis' house.
Come in with me, I'll bring you to my queen,
50 Who shall confirm my words with further deeds.

= direction.²

22: The alliteration in this line is jarring.

Boreas = god of the north wind, hence the north wind.
buckled = did battle with.²

= Roman name for Italy. = called.

26: poetically, "and possessing highly fertile land".

Ceres is the Roman goddess of crops; note the agricultural adjectives **fertile** and **furrowed**, as well as the rigorous alliteration.

= ie. "named for *Italus*", the legendary founder of Italy.

29: "towards there we headed."

= Virgil calls the constellation of the hunter "*stormy Orion*", as it is attended by bad weather when it appears in late fall.¹⁹

= where. = salty.

= causing shipwrecks.

34-35: Cloanthus assumes the ships of Aeneas' group were sunk.

folded = concealed, ie. lost.

Cloanthus: the most noteworthy accomplishment of this Trojan in the *Aeneid* was to win the boat race that was held during the funeral games for Aeneas' father Anchises, who had died in Sicily, the Trojans last port of call before they landed in Carthage.

= useless.

ie. "how to show hospitality to those in".

= rabble, pack. = threaten.

In the *Aeneid*, Ilioneus begs Dido to help call off the natives who are not letting the ships of the fleet land, and who appear bent on destroying or setting fire to them.

43: ie. "they prevent (**interdict**) our feet from stepping onto the land."

The expression **first earth** was used by early writers to refer to the state of the world before the Great Flood; the phrase is from Revelation 21:1: *And I saw a new heaven, and a new earth: for the first heaven and the first earth were banished away, and there was no more sea* (Bishop's Bible, 1568).

48: an allusion to one of the gentlest of ancient myths: Jupiter and Mercury, disguised as mortals, went searching for good people, but the doors of a thousand houses were shut in their faces; the impoverished elderly couple Philemon and **Baucus**, however, invited the gods in and

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

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

56

[*Exeunt.*]

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

END OF ACT I.

ACT II.

SCENE I.

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

Enter Aeneas, Achates, and Ascanius.

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

2 **Achat.** Why stands my sweet Aeneas thus amazed?

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

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

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

12 **Achat.** And in this humour is Achates too;
14 I cannot choose but fall upon my knees
And kiss his hand; O, where is Hecuba?
16 Here she was wont to sit, but, saving air,

18 Is nothing here; and what is this but stone?

20 **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

22 We might sail back to Troy, and be revenged
On these hard-hearted Grecians, which rejoice
24 That nothing now is left of Priamus!
O, Priamus is left, and this is he:
26 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.

lff: 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.³

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*.³

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.¹³ = 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.⁹ 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

28 **Achat.** What means Aeneas?

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

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

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

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

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

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

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

50 *Enter Cloanthus, Sergestus, Ilioneus, and others.*

52 **Aeneas.** Lords of this town, or whatsoever style

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

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

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

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

66 **Achat.** Aeneas, see Sergestus, or his ghost!

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

70 **Cloan.** It is our captain, see Ascanius!

climb onto a ship he imagines to be in front of them.

= **Priam** was killed by Pyrrhus, Achilles' son, during the general slaughter at Troy.

34: ie. Aeneas tells the absent Priam he would gladly give his own life to bring him back.

35ff: Aeneas begins to hallucinate.

wags = waves; in the 16th century, it was still very rare to say that one **waved** one's hand; **wag** was the usual term.

= cease.

= cease. Note the intense alliteration in this line.

50: the scene now changes to within the city of Carthage.

52f: Aeneas does not recognize his companions, whom he assumed to be lost at sea, because they have been given fine new clothes by their hostess. In fact, he takes them for high-ranking Carthaginians.

style = title.

= "out of compassion (**ruth**), please deign (**vouchsafe**)".

= foreigners.

= land.

59-60: Ilioneus naturally believes Aeneas has perished in the sea.

Some time has passed since the fleet landed at Carthage; the clothing worn by Aeneas and his immediate companions is presumably filthy and torn, the men unrecognizably unkempt in their appearance.

= **Ilioneus** is pronounced in four syllables, stressing the first and third: *IL-io-NE-us*. He is named for Ilion, an alternative name for Troy.

= the quarto prints **meanes**, emended by Dyce.

72	Serg. Live long Aeneas and Ascanius!	
74	Aeneas. Achates, speak, for I am overjoyed.	
76	Achat. O, Ilioneus, art thou yet alive?	
78	Ilio. Blest be the time I see Achates' face.	
80	Cloan. Why turns Aeneas from his trusty friends?	81: Aeneas turns his back to his companions.
82	Aeneas. Sergestus, Ilioneus, and the rest,	= stunned, bewildered. ¹
84	Your sight <u>amazed</u> me: O, what destinies	85: "have brought my companions into such a (fortuitous)
	Have brought my sweet companions in such plight?	state?"
86	O, tell me, for I long to be <u>resolved</u> .	= freed from ignorance, ie. informed.
88	Ilio. Lovely Aeneas, these are Carthage walls,	
90	And here Queen Dido wears th' imperial crown;	
92	Who, for Troy's sake, hath entertained us all,	
	And clad us in these wealthy robes we wear.	
	<u>Of</u> hath she asked us under whom we served,	= often; the line confirms that considerable time has passed
	And when we told her, she would weep for grief,	since the Trojans made landfall at Carthage.
94	Thinking the sea had swallowed up <u>thy</u> ships;	= as leader of the Trojans, and member of a royal family,
	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	Serg. See, where her <u>servitors</u> pass through the hall,	= servants; the Trojans are understood to now be within
98	Bearing a banquet; Dido is not far.	the palace.
100	Ilio. Look where she comes: Aeneas, view her well.	
102	Aeneas. Well may I view her, but she sees not me.	
104	<i>Enter Dido, Anna, Iarbus and <u>train</u>.</i>	Entering Characters: Dido is the Queen of Carthage, and
		Anna is her sister; Iarbus , whom we have met, is the ruler of
		the nearby kingdom of Gaetulia.
		train = attendants, followers.
106	Dido. What stranger art thou, that dost eye me thus?	
108	Aeneas. <u>Sometime</u> I was a Trojan, mighty queen:	108-9: an interesting speech: how should Aeneas call him-
	But Troy is <u>not</u> ; – what shall I say I am?	self, now that he is a man literally without a country?
		Sometime = formerly.
		not = ie. no more.
110	Ilio. <u>Renowmèd</u> Dido, 'tis our general,	= alternate form of "renowned".
112	Warlike Aeneas.	
114	Dido. Warlike Aeneas! and in these <u>base</u> robes?	= mean, lowly.
	Go, fetch the garment which <u>Sicheus</u> <u>ware</u> . –	
116		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

<p>118 <i>Exit an Attendant who brings in the garment, which Aeneas puts on.</i></p>	<p>fled Tyre to found Carthage. <i>ware</i> = wore, alternate past tense form for <i>wear</i>.</p>
<p>120 <u>Brave</u> prince, welcome to Carthage and to me, Both <u>happy</u> that Aeneas is our guest! 122 Sit in this chair, and banquet with a queen; Aeneas is Aeneas, <u>were he clad</u> 124 In <u>weeds</u> as bad as ever <u>Irus</u> wore.</p>	<p>= excellent. = fortunate. = "even if he were dressed". = clothing. = <i>Irus</i> was a beggar from the <i>Odyssey</i>.</p>
<p>126 <i>Aeneas.</i> This is no seat for one that's <u>comfortless</u>: May it please your grace to let Aeneas wait; 128 For though my <u>birth</u> be great, my fortune's <u>mean</u>, Too mean to be companion to a queen.</p>	<p>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.</p>
<p>130 <i>Dido.</i> Thy fortune may be greater than thy birth: 132 Sit down, Aeneas, sit in Dido's place, And if this be thy son, as I suppose, 134 Here let him sit; – be merry, lovely child.</p>	<p>= inconsolable or spiritless.¹ = ie. rank at birth. = low, at rock bottom.</p>
<p>136 <i>Aeneas.</i> This place <u>beseems me not</u>; O, pardon me.</p>	<p>= "is not fitting for me."</p>
<p>138 <i>Dido.</i> I'll have it so; Aeneas, be content.</p>	
<p>140 <i>Asca.</i> Madam, you shall be my mother.</p>	<p>140: Ascanius' real mother, and Aeneas' wife, was <i>Creusa</i>, 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.</p>
<p>142 <i>Dido.</i> And so I will, sweet child: – be merry, man, Here's to thy better fortune and <u>good stars</u>. 144 [<i>Dido drinks.</i>]</p>	<p>= allusion to the oft-referred-to belief that the position of the stars at one's birth foretold one's fate.</p>
<p>146 <i>Aeneas.</i> In all humility, I thank your grace.</p>	
<p>148 <i>Dido.</i> Remember who thou art; <u>speak like thyself</u>; 150 Humility belongs to common <u>grooms</u>.</p>	<p>= "talk like the great man you are", ie. Aeneas is too distinguished a personage to grovel. = servants.</p>
<p>152 <i>Aeneas.</i> And who so miserable as Aeneas is?</p>	
<p>154 <i>Dido.</i> Lies it in Dido's hands to make thee blest? Then be assured thou art not miserable.</p>	
<p>156 <i>Aeneas.</i> O Priamus, O Troy, Oh Hecuba!</p>	
<p>158 <i>Dido.</i> May I entreat thee to discourse at large, 160 And truly too, how Troy was overcome? For many tales go of that city's fall,</p>	<p>161-2: Aeneas has actually been traveling for 7 years since</p>

162 And scarcely do agree upon one point:
 Some say Antenor did betray the town;

164 Others report 'twas Sinon's perjury;

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

168 **Aeneas.** A woeful tale bids Dido to unfold,
 Whose memory, like pale Death's stony mace,
 170 Beats forth my senses from this troubled soul,
 And makes Aeneas sink at Dido's feet.

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

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

178 And Dido, and you Carthaginian peers,
 Hear me! but yet with Myrmidons' harsh ears,

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

= "does Dido ask me".

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".

184 Troy is invincible. Why stay we here?"
 186 With whose outcries Atrides being appalled,
 186 Summoned the captains to his princely tent;
 188 Who, looking on the scars we Trojans gave,
 188 Seeing the number of their men decreased,
 190 And the remainder weak, and out of heart,
 190 Gave up their voices to dislodge the camp,

 And so in troops all marched to Tenedos;

 192 Where, when they came, Ulysses on the sand
Assayed with honey words to turn them back:
 194 And as he spoke, to further his intent,
 The winds did drive huge billows to the shore,
 196 And Heaven was darkened with tempestuous clouds:
 Then he alleged the gods would have them stay,

 198 And prophesied Troy should be overcome:
 And therewithal he called false Sinon forth,
 200 A man compact of craft and perjury,

 Whose ricing tongue was made of Hermes' pipe,
 202 To force an hundred watchful eyes to sleep:

 And him, Epeus having made the horse,

 204 With sacrificing wreaths upon his head,

 Ulysses sent to our unhappy town,
 206 Who, grovelling in the mire of Xanthus' banks,
 His hands bound at his back, and both his eyes
 208 Turned up to Heaven, as one resolved to die,
 Our Phrygian shepherds haled within the gates,

 210 And brought unto the court of Priamus;
 To whom he used action so pitiful,

 212 Looks so remorseful, vows so forcible,

= alternate name for Agamemnon, leader of the Greek armies at Troy.

= disheartened.
 = cried out or voted.¹

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.³

ricing = 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.⁹

vows so forcible = uttered extreme oaths against the Greeks, or swore with great credibility regarding the truth of his tale.

214 As therewithal the old man, overcome,
Kissed him, embraced him, and unloosed his bands.
And then, – O Dido, pardon me!

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

218 *Aeneas.* Oh! the enchanting words of that base slave
220 Made him to think Epeus' pine-tree horse

A sacrifice t' appease Minerva's wrath;

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

226 Whereat, aghast, we were commanded straight,
With reverence, to draw it into Troy,
228 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.
230 O, had it never entered, Troy had stood!
But Priamus, impatient of delay,
232 Enforced a wide breach in that rampired wall,

234 Which thousand battering rams could never pierce,
And so came in this fatal instrument:
At whose accursèd feet, as overjoyed,
236 We banqueted, till, overcome with wine,
Some surfeited, and others soundly slept.
238 Which Sinon viewing, caused the Greekish spies
To haste to Tenedos, and tell the camp:
240 Then he unlocked the horse, and suddenly
From out his entrails, Neoptolemus,
242 Setting his spear upon the ground, leaped forth,
And after him a thousand Grecians more,
244 In whose stern faces shined the quenchless fire
That after burnt the pride of Asiä.
246 By this the camp was come unto the walls,
And through the breach did march into the streets,
248 Where, meeting with the rest, "Kill! Kill!" they cried.

= ie. King Priam.

= shackles.

= Aeneas, breaking down, can go on no longer.

= "don't stop here!" = inform, ie. tell.

= ie. Priam.

221: a collateral story of the Trojan War saw Diomedes, with Ulysses' assistance, stealing the statue of *Minerva*, the goddess of war, from her temple in Troy. Sinon explained that from that moment on, the Greeks became dispirited, knowing that Minerva would always be against them for desecrating her shrine. The great horse was constructed specifically, he went on, to appease the goddess.

222-3: *Laocoon* was a Trojan priest who warned against the retrieval of the Trojan horse; after hurling a spear into the flank of the horse, two enormous serpents came out of the sea and strangled Laocoon's two sons, then the priest himself. Naturally the Trojans saw this as an omen to admit the large statue.

his (line 221) = ie. the horse's.

= immediately.

= unfortunate, bringing misfortune.

= would have.

232: the Trojans had to tear down a part of their wall to allow the over-sized horse to pass into the city. The wooden effigy had been deliberately built to be too large to fit through the Trojan gates; this was done, said Sidon (using a good bit of reverse psychology), to keep the Trojans from being able to bring the horse into Troy; an oracle had stated (continued Sinon) that if the Trojans *did* bring the horse into the city, then they would successfully invade and destroy Greece.

= death-bringing.

= overdid it.

= of its. = alternate name for Pyrrhus, son of Achilles.

= Cunningham suggests "the light of battle".

= ie. Troy.

= ie. "by now". = ie. the Greeks.

250 Frighted with this confused noise, I rose,
 And looking from a turret, might behold
 Young infants swimming in their parents' blood!
 252 Headless carcasses piled up in heaps!
 Virgins, half-dead, dragged by their golden hair,
 254 And with main force flung on a ring of pikes!
 Old men with swords thrust through their aged sides,
 256 Kneeling for mercy to a Greekish lad,
 Who, with steel pole-axes, dashed out their brains.

258 Then buckled I mine armour, drew my sword,
 And thinking to go down, came Hector's ghost,
 260 With ashy visage, bluish sulphur eyes,
 His arms torn from his shoulders, and his breast
 262 Furrowed with wounds, and, that which made me weep,
Thongs at his heels, by which Achilles' horse
 264 Drew him in triumph through the Greekish camp,

266 Burst from the earth, crying "Aeneas, fly,
 Troy is a-fire! the Grecians have the town!"

268 **Dido.** O, Hector! who weeps not to hear thy name?

270 **Aeneas.** Yet flung I forth, and, desperate of my life,
 Ran in the thickest throngs, and, with this sword,
 272 Sent many of their savage ghosts to hell.

274 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;

276 And, after him, his band of Myrmidons,
 With balls of wild-fire in their murdering paws,

278 Which made the funeral-flame that burnt fair Troy;
All which hemmed me about, crying, "This is he!"

280 **Dido.** Ah, how could poor Aeneas 'scape their hands?

282 **Aeneas.** My mother, Venus, jealous of my health,
 284 Conveyed me from their crooked nets and bands;

= 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.¹ = 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.⁹

= 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.²

bands = chains.

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

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

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

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

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

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

330 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;

332 When thou, Achates, with thy sword mad'st way,

= ie. Pyrrhus. = a **falchion** was a broad sword.¹
 = **Megeaera** was one of the three Furies, avenging
 goddesses who tormented those guilty of committing
 certain heinous crimes.

= burned.
 = the three titles correspond to the losses described by
 Priam in the preceding three lines (296-8) respectively.

300-1: in the *Aeneid*, Priam did not grovel to Pyrrhus
 (**Neoptolemus**), but rather defied him, and even tossed
 an ineffective spear at him, before Achilles' son slew him.

= ie. Priam's.
 = alternate form of **struck**.

= swung, an alternate form.

= bed-rid, ie. bed-ridden, an alternate form.

= lack.
 = ie. Pyrrhus.

= Dyce emends **wound** to **wind**; the effect of the change
 is to emphasize Priam's fading strength as he was dying.

= last breath.
 = ie. frowned; **gan** was a common alternate form of **began**.

= ie. Pyrrhus.

= due to (the streets being filled with the bodies of).

= ie. Troy.

329-331: the image of Aeneas carrying his father, the old
 and frail Anchises, on his back while leading his family
 to safety was a favourite of future artists.

By this (line 329) = by this time.

And we were round environed with the Greeks,
 334 O there I lost my wife! and had not we
 Fought manfully, I had not told this tale.
 336 Yet manhood would not serve; of force we fled;
 And as we went unto our ships, thou know'st
 338 We saw Cassandra sprawling in the streets,
 Whom Ajax ravished in Diana's fane,
 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.
 344 Then got we to our ships, and, being aboard,
Polyxena cried out, "Aeneas! stay!
 346 The Greeks pursue me! stay, and take me in!"
 Moved with her voice, I leaped into the sea,
 348 Thinking to bear her on my back aboard,
 For all our ships were launched into the deep,
 350 And, as I swom, she, standing on the shore,
 Was by the cruël Myrmidons surprised,
 352 And after by that Pyrrhus sacrificed.
 354 **Dido.** I die with melting ruth; Aeneas, leave!
 356 **Anna.** O what became of agèd Hecuba?
 358 **Iarb.** How got Aeneas to the fleet again?
 360 **Dido.** But how 'scaped Helen, she that caused this war?

= 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.
 = "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 prophesy; having once rejected Apollo's advances, the god cursed her, so that no one ever believed her divinations.
 339: Cassandra was raped by the **Lesser Ajax** in the temple (**fane**) of Minerva, not **Diana**. For this crime, Ajax and his fleet would be destroyed during their journey home by the goddess.
 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**.
 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.
 = another Trojan princess and daughter of Priam.
 = alternate form of **swam**.
 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.³
And after by that = Dyce emends to **and, after that by. sacrificed** = ie. murdered.
 = tear-inducing pity. = "stop already!"
 = Priam's queen.

362 **Aeneas.** Achates, speak, sorrow hath tired me quite.

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

366 As for Aeneas, he swom quickly back,
And Helena betrayed Deiphobus,
368 Her lover, after Alexander died,
And so was reconciled to Menelaus.

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

376 [Exeunt omnes.]

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

382 **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,
384 And this young prince shall be thy playfellow.

386 **Asca.** Are you Queen Dido's son?

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

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

392 **Venus.** Such bow, such quiver, and such golden shafts,
Will Dido give to sweet Ascanius.

394 For Dido's sake I take thee in my arms,
And stick these spangled feathers in thy hat:
396 Eat comfits in mine arms, and I will sing. –

398 [Venus sings.]

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

408 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;
410 Then touch her white breast with this arrow head,

That she may dote upon Aeneas' love,
412 And by that means repair his broken ships,
Victual his soldiers, give him wealthy gifts,
414 And he, at last depart to Italy,
Or else in Carthage make his kingly throne.
416

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

420 [Exit Cupid.]

422 **Venus.** Sleep, my sweet nephew, in these cooling shades,
Free from the murmur of these running streams,
424 The cry of beasts, the rattling of the winds,
Or whisking of these leaves; all shall be still,
426 And nothing interrupt thy quiet sleep,
Till I return and take thee hence again.
428

[Exeunt.]

END OF ACT II.

410: Cupid's arrows caused their victims to fall passionately in love; they were so powerful, even the gods themselves were not immune to their effects.

= feed.

407-415: Venus instructs Cupid to take on the shape of Aeneas' son Ascanius, then cause Dido to fall in love with Aeneas to ensure that she will do anything to help him, including refitting his ships; interestingly, Venus seems satisfied here to have Aeneas remain as king of Carthage, and not go on to found Rome, so long as he is unharmed.

= acceptable substitute for "grandson".

ACT III.

SCENE I.

A hall in Dido's palace.

Enter Cupid as Ascanius.

Entering Character: Cupid has taken on the appearance of Aeneas' son.

1 **Cupid.** Now, Cupid, cause the Carthaginian queen

1-6: Cupid addresses himself.

2 To be enamoured of thy brother's looks.

= ie. "by Aeneas"; as Venus is the mother of both Aeneas (by Anchises) and Cupid (by Mercury), they are half-brothers.

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

= hide.¹

= realize.

= ie. with his enchanting arrow.

8 *Enter Dido, Anna and Iarbas.*

Entering Characters: the Gaetulian king **Iarbus** has long been a suitor for Dido; **Anna** is Dido's sister.

While on the subject of children of the gods, we may mention here that Iarbus himself is the son of Jupiter, who, the *Aeneid* tells us, raped an African nymph, resulting in Iarbus' conception.

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

= "permit me to court you".

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

17: ie. Dido has given Iarbus more encouragement and demonstrations of her warm regards for him than she has given any of her other pursuers.

18 I fear me, Dido hath been counted light

18: **I fear me** = common formula for "I fear".

counted light = reckoned or considered to be frivolous or promiscuous (by others).

20 In being too familiar with Iarbas;
Albeit the gods do know, no wanton thought
Had ever residence in Dido's breast.

= lewd or lascivious.

22 **Iarb.** But Dido is the favour I request.

21-23: note the unusual rhyming couplet spread over two speakers; Iarbus is responding specifically to Dido's words of line 17.

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

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

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

32 **Dido.** Weep not, sweet boy, thou shalt be Dido's son;
34 Sit in my lap, and let me hear thee sing.

36 [Cupid sings.]

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

42 **Cupid.** My cousin Helen taught it me in Troy.

44 **Dido.** How lovely is Ascanius when he smiles!

46 **Cupid.** Will Dido let me hang about her neck?

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

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

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

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

56 **Dido.** Go thou away, Ascanius shall stay.

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

60 **Dido.** O stay, Iarbas, and I'll go with thee.

62 **Cupid.** And if my mother go, I'll follow her.

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

66 **Iarb.** Iarbas, die, seeing she abandons thee.

68 **Dido.** No, live Iarbas: what hast thou deserved,
70 That I should say thou art no love of mine?
72 Something thou hast deserved. Away, I say;
74 Depart from Carthage – come not in my sight.

76 **Iarb.** Am I not king of rich Gaetulia?

78 **Dido.** Iarbas, pardon me, and stay awhile.

80 **Cupid.** Mother, look here.

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

86 **Iarb.** I go to feed the humour of my love,
88 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.

90	Iarb. Then pull out both mine eyes, or let me die.	
92		[Exit Iarbas.]
94	Anna. <u>Wherefore</u> doth Dido bid Iarbas go?	= why.
96	Dido. Because his loathsome sight offends mine eye, And in my thoughts is <u>shrined</u> another <u>Jove</u> . –	= enshrined. = Dyce emends <i>Jove</i> to <i>love</i> .
98	O Anna! <u>Did'st thou know</u> how sweet love were, Full soon would'st thou <u>abjure</u> this single life.	= "if you only knew". = abandon. ²
100	Anna. [Aside] Poor soul, I know too well the <u>sour of love</u> .	= Dyce emends to <i>power of love</i> , but contemporary
102	O, that Iarbas could but fancy me!	literature frequently describes <i>love</i> as <i>sour</i> .
104	Dido. Is not Aeneas fair and beautiful?	
106	Anna. Yes, and Iarbas <u>foul and favourless</u> .	106: Anna's obvious exaggeration suggests she is sarcastic; but she may also be encouraging Dido to reject Iarbus, the man that she, Anna, fancies. With <i>foul</i> and <i>favourless</i> , which both mean unattractive, Marlowe uses a figure of speech known as a <i>pleonasm</i> , or redundancy; such pairings of synonyms were exceedingly common in Elizabethan drama.
108	Dido. Is he not eloquent in all his speech?	
110	Anna. Yes, and Iarbas rude and rustical.	
112	Dido. Name not Iarbas; but, sweet Anna, say, Is not Aeneas worthy Dido's love?	
114	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.	
120	Dido. But tell them, none shall gaze on him but I, Lest their <u>gross</u> eye-beams taint my lover's cheeks.	= vulgar, common.
122	Anna, good sister Anna, go for him, Lest with these sweet thoughts I <u>melt clean away</u> .	= completely break down in uncontrollable weeping.
124	Anna. Then, sister, you'll <u>abjure</u> Iarbas' love?	= reject.
126	Dido. Yet must I hear that loathsome name again? Run for Aeneas, or I'll fly to him.	
130		[Exit Anna.]
132	Cupid. You shall not hurt my father when he comes.	
134	Dido. No; for thy sake, I'll love thy father well. – O <u>dull-conceited</u> Dido! that till now Didst never think Aeneas beautiful!	= of dim understanding, ie. stupid.
136	But now, <u>for quittance of</u> this oversight, I'll make me bracelets of his golden hair;	= to make up for.
138	His <u>glistening</u> eyes shall be my <u>looking glass</u> ,	= sparkling. = mirror.
140	His lips an altar, where I'll <u>offer up</u> As many kisses as the sea hath sands.	= ie. "sacrifice", concluding the brief metaphor of Aeneas' lips as an <i>altar</i> .

142	Instead of music I will hear him speak, –	
	His looks shall be my only library, –	
144	And thou, Aeneas, Dido's treasury,	
	In whose fair bosom I will lock more wealth	
146	Than twenty thousand <u>Indias</u> can afford. –	146: the wealth of <i>India's</i> gold mines was proverbial.
	O, here he comes: <u>Love, Love</u> , give Dido leave	
148	To be more modest than her thoughts admit,	147-9: <i>Love...world</i> = Dido is addressing personified <i>Love</i> ,
	Lest I be made a wonder to the world.	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.
150		
	<i>Enter Aeneas, Achates, Sergestus,</i>	Entering Characters: <i>Aeneas</i> enters the stage with his
152	<i>Ilioneus and Cloanthus.</i>	fellow Trojans.
154	Achates, how doth Carthage please <u>your lord</u> ?	= ie. 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	<i>Achat.</i> That will Aeneas <u>shew</u> your majesty.	156: "Aeneas himself will tell you."
		<i>shew</i> = show.
158	<i>Dido.</i> Aeneas, art thou there?	
160	<i>Aeneas.</i> I understand your highness sent for me.	
162	<i>Dido.</i> No; but now thou art here, tell me, <u>in sooth</u> ,	= truthfully.
	<u>In what</u> might Dido highly pleasure thee.	= ie. how.
164		
	<i>Aeneas.</i> So much have I received <u>at</u> Dido's hands,	= from.
166	As, without blushing, I can ask no more:	
	Yet, queen of Afric, <u>are my ships</u> unriggered,	= ie. "my ships are".
168	My sails all <u>rent in sunder</u> with the wind,	= torn apart.
	My <u>oars</u> broken, and my tackling lost,	= <i>oars</i> is disyllabic: <i>O-ers</i> .
170	Yea, all my navy split with rocks and <u>shelves</u> ;	= sandbanks, which were inherently dangerous to sailing
		vessels. In the 16th and 17th centuries, <i>shelves</i> was fre-
		quently used instead of <i>shelves</i> .
	<u>Nor</u> stern nor anchor have our maimèd fleet;	= neither.
172	Our masts the furious winds <u>strook</u> overboard:	= ie. struck.
	Which piteous <u>wants</u> if Dido will supply,	173: "and if Dido can supply us with these necessities
		(<i>wants</i>)".
174	We will <u>account</u> her <u>author of our lives</u> .	174: <i>account</i> = reckon, consider.
		<i>author of our lives</i> = the expression <i>author of life</i> was
		frequently used to refer to both God and Christ; Aeneas
		hence is graciously alluding to Dido as the Trojan's saviour.
176	<i>Dido.</i> Aeneas, I'll repair thy Trojan ships,	
	Conditionally that thou wilt stay with me,	
178	And let Achates sail to Italy:	
	I'll give thee tackling made of <u>riveled gold</u> ,	= twisted gold thread. ¹
180	Wound on the barks of <u>odoriferous</u> trees,	= sweet-smelling. ¹
	<u>Oars</u> of <u>massy ivory</u> , full of holes,	181: both <i>oars</i> (<i>OA-ers</i>) and ivory (<i>I-vry</i>) are disyllables.
		<i>massy</i> = solid and substantial.
182	Through which the water shall delight to play:	

184	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,	= obelisks or spires; <i>pyramides</i> is a four-syllable word, stressed on its second syllable: <i>py-RA-mi-des</i> .
186	Hollow <u>pyrámides</u> of silver plate;	= a fine linen. = on which. = embroidered.
188	The sails of folded <u>lawn</u> , <u>where</u> shall be <u>wrought</u> The wars of Troy, but not Troy's overthrow; For <u>ballace</u> , empty Dido's treasury:	= "ballast", an alternate spelling.
190	Take what ye will, but leave Aeneas here. – Achates, thou shalt be so <u>richly</u> clad,	= the quarto's word here, <i>meanly</i> , makes no sense, so later editors have suggested numerous replacements such as <i>seemly</i> or <i>newly</i> . We go with <i>richly</i> , as <i>richly clad</i> was a common collocation in the era's literature.
192	<u>As</u> sea-born nymphs shall swarm about thy ships And <u>wanton</u> mermaids court thee with sweet songs,	= ie. that.
194	Flinging in favours of more sovereign worth	= playful or pleasure-seeking. ¹ = "tossing tokens of affection onto your ship of greater value".
	Than <u>Thetis</u> hangs about <u>Apollo's</u> neck,	= a sea-nymph or sea-goddess, <i>Thetis</i> married the mortal Peleus, and became the mother of Achilles. Her connection to <i>Apollo</i> is unclear.
196	<u>So that</u> Aeneas may but stay with me.	= "provided that", "so long as".
198	<i>Aeneas</i> . <u>Wherefore</u> would Dido have Aeneas stay?	= why.
200	<i>Dido</i> . To war against my bordering enemies. Aeneas, think not Dido is in love;	
202	For if that any man could conquer me, I <u>had</u> been wedded ere Aeneas came:	= would have.
204	See where the pictures of my suitors hang; And are not <u>these</u> as <u>fair</u> as fair may be?	= ie. "these men". = handsome.
206	<i>Achat</i> . I saw this man at Troy, <u>ere</u> Troy was sacked.	= before.
208	<i>Aeneas</i> . I <u>this</u> in Greece, when Paris stole fair Helen.	209: as noted earlier, Helen's voluntary elopement with Paris was sometimes described as a kidnapping. <i>this</i> = ie. "saw this one".
210	<i>Ilio</i> . This man and I were at <u>Olympus' games</u> .	= the original <i>Olympic games</i> 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 <i>Olympus'</i> to <i>Olympia's</i> .
212		
214	<i>Serg</i> . I know this face; he is a Persian born: I traveled with him to <u>Aetolia</u> .	= a region of ancient Greece directly north of the Gulf of Corinth.
216	<i>Cloan</i> . And I in Athens, with this gentleman, Unless I be deceived, <u>disputed</u> once.	= engaged in a philosophical debate; <i>Athens</i> , after all, was the world's center of philosophy.
218	<i>Dido</i> . But speak, Aeneas; know you none of these?	
220	<i>Aeneas</i> . No, madam; but it seems that these are kings.	
222	<i>Dido</i> . All these, and others which I never saw, Have been most urgent suitors for my love;	
224	Some came in person, others sent their <u>legates</u> ,	= representatives.

226 Yet none obtained me: I am free from all;
And yet, God knows, entangled unto one.
228 This was an orator, and thought, by words
To compass me, but yet he was deceived:
230 And this a Spartan courtier, vain and wild;
But his fantastic humours pleased not me:
232 This was Alciön, a musiciän,
But, played he ne'er so sweet, I let him go:
234 This was the wealthy king of Thessaly;
But I had gold enough, and cast him off;
236 This Meleäger's son, a warlike prince;

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

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

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

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

252
[*Exeunt.*]

ACT III, SCENE II.

A grove near Carthage.

Enter Juno to Ascanius, asleep.

= "I was once entangled (ie. almost caught) by one."

= win, obtain.²

= whims.²

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

= perhaps Parthenopaeus, son of the **Meleager** (himself a son of the king of Calydon) who led the famous hunt for the Caledonian boar; Parthenopaeus was one of the seven heroes who besieged the city of Thebes in order to try to gain the throne for Polynices from his brother Eteocles.³

= Dido sneakily alludes to Aeneas.

248: the quarto prints **speak**, the typographer accidentally inserting the word from the previous line; emended by Dyce.

Entering Characters: **Ascanius**, we remember, was set down by Venus in some dense brush to sleep, while Cupid masqueraded in his place. We must also keep in mind that Juno despises Aeneas, and through him his son.

2: 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

1 **Juno.** Here lies my hate, Aeneas' cursèd brat,
2 The boy wherein false destiny delights,

The heir of Fame, the favourite of the Fates,

4 That ugly imp that shall outwear my wrath,
And wrong my deity with high disgrace:
6 But I will take another order now,

	And <u>race</u> th' eternal <u>register</u> 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).
8	Troy shall no more call <u>him</u> her second hope, Nor Venus triumph in his tender youth;	= ie. Ascanius.
10	For here, <u>in spite of Heaven</u> , I'll murder him, And feed infection with his <u>let-out</u> life: –	= ie. "in spite of what Heaven has decided what his future shall be". 11: literally nourish or nurture corruption by feeding it Ascanius' soon-to-be released soul; Ribner ¹³ suggests that Venus means she will cause the air to be corrupted by Ascanius' dead corpse (p. 23). ¹³ <i>let-out</i> = the quarto prints <i>left-out</i> , emended as shown by Dyce; <i>let-out life</i> became a common collocation of the era.
12	Say, Paris, now shall Venus have the <u>ball</u> ?	= 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 (<i>ball</i>). 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.
14	Say, vengeance, now shall her Ascanius die? – O, no, God <u>wot</u> , I cannot <u>watch my time</u> ,	= knows. = "take advantage of my moment of opportunity": ¹ Juno has second thoughts about killing Ascanius.
	Nor quit <u>good turns</u> with double fee <u>down told</u> .	15: the line is ironic: "nor pay back (<i>quit</i>) doubly the good deeds (<i>good turns</i> , ie. really meaning insults) done to me." <i>down told</i> = past tense of the phrase <i>tell down</i> , which means to "make a payment." ¹
16	Tut! I am simple, without <u>mind</u> to hurt, And have no <u>gall</u> at all to grieve my foes;	= the quarto prints <i>made</i> , emended by Dyce. 17: "I do not have sufficient bitterness (<i>gall</i>) to do true harm to my enemy."
18	But lustful Jove, and <u>his adulterous child</u> ,	18-20: Juno shakes off her momentary weakness, and re-asserts her resolve. <i>his...child</i> = ie. Venus, the daughter of Jupiter.
	Shall find it written on <u>confusion's front</u> ,	= "the forehead of confusion, ie. destruction"; <i>confusion</i> is personified. The line alludes to an ancient conceit that one's fortune was written on one's forehead. In <i>Tamburlaine, Part One</i> , we find the line, " <i>The man that in the forehead of his fortune...</i> "
20	That only Juno rules in <u>Rhamnus' town</u> .	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 <i>Rhamnus</i> in Attica (Murray, p. 186). ¹¹
22	<i>Enter Venus.</i>	

24	Venus. What should this mean? My doves are back returned,	
	Who warn me of such danger <u>prest</u> at hand,	= ready, near. ⁹
26	To harm my sweet Ascanius' lovely life. –	= "are you doing".
	Juno, my mortal foe, what <u>make you</u> here?	= begone.
28	<u>Avaunt</u> , old witch! and trouble not my wits.	
30	Juno. <u>Fie</u> , Venus! that such <u>causeless</u> words of wrath	= for shame. = expressed without reason.
	Should e'er defile so fair a mouth as thine.	
32	Are not we both <u>sprong of celestial race</u> ,	32: "are we not both goddesses"; sprong is an alternate form of sprung .
	And banquet, as two sisters, with the gods?	= ie. "separate us".
34	Why is it, then, displeasure should <u>disjoin</u> ,	35: "we who should be united by ties of kinship and friendship (acquaintance)?"
	Whom kindred and <u>acquaintance</u> co-unites?	
36		
	Venus. Out, hateful hag! Thou wouldst have slain my <u>son</u> ,	= ie. grandson.
38	Had not my doves discovered thy intent;	
	But I will tear thy eyes from forth thy head,	
40	And feast the birds with <u>their blood-shotten balls</u> ,	= "your eyes' blood-shot eye-balls".
	If thou but lay thy fingers on my boy!	
42		
	Juno. Is this, then, all the thanks that I shall have	
44	For saving him from snakes' and serpents' stings,	
	That would have killed him, sleeping, as he lay?	
46	What, <u>though</u> I was offended with <u>thy son</u> ,	= ie. "did you think". = ie. Aeneas.
	And <u>wrought</u> him <u>mickle</u> woe on sea and land,	= worked, ie. brought, caused. = much.
48	When, for the hate of Trojan Ganymede,	48-50: Juno reviews the reasons for her hatred of Troy:
	That was <u>advanced</u> by my <u>Hebe's</u> shame,	(1) she is jealous of Jupiter's undue affection for the beautiful Trojan prince Ganymede;
50	And Paris' judgment of the heavenly ball,	(2) she was shamed when Ganymede replaced Hebe as the gods' cup-bearer; and
		(3) she is still resentful over Paris' choosing Venus as the winner of the beauty contest, described above in the note at line 12.
		Hebe = a daughter of Juno's with Jupiter, Hebe was the original cup-bearer of the gods, a position of honour; though the stories differ, Juno refers to Hebe's having slipped up in her duties during a feast, leading to her to being replaced by Ganymede.
		advanced = promoted.
	I mustered all the winds unto his <u>wrack</u> ,	= destruction.
52	And urged each <u>element</u> to his <u>annoy</u> .	52: element = general term for each of the four substances from which all material things were said to be comprised: air, earth, fire and water.
		annoy = vexation; a long-lost use of annoy as a noun.
	Yet now I do repent me of his <u>ruth</u> ,	= sorrows. ¹³
54	And wish that I had never wronged him so.	= useless.
	<u>Bootless</u> , I saw, it was to war with fate,	= irresistible. ⁹
56	That hath so many <u>unresisted</u> friends:	
	Wherefore I change[d] my counsel with the time,	57: ie. therefore Juno has changed her mind, since the times (ie. the new conditions on the ground) strongly suggest

58 And planted love where envy erst had sprong.

60 **Venus.** Sister of Jove! if that thy love be such
As these thy protestations do paint forth,

62 We two, as friends, one fortune will divide:
Cupid shall lay his arrows in thy lap,

64 And to a sceptre change his golden shafts;

Fancy and modesty shall live as mates;

66 And thy fair peacocks by my pigeons perch:

Love my Aeneas, and desire is thine;
68 The day, the night, my swans, my sweets, are thine.

70 **Juno.** More than melodious are these words to me,
That overcloy my soul with their content:
72 Venus, sweet Venus! how may I deserve
Such amorous favours at thy beauteous hand?
74 But that thou may'st more easily perceive
How highly I do prize this amity,
76 Hark to a motion of eternal league,
Which I will make in quittance of thy love.
78 Thy son, thou know'st, with Dido now remains,
And feeds his eyes with favours of her court;
80 She, likewise, in admiring spends her time,
And cannot talk, nor think, of ought but him:
82 Why should not they then join in marriage
And bring forth mighty kings to Carthage town,
84 Whom casualty of sea hath made such friends?

And, Venus, let there be a match confirmed
86 Betwixt these two whose loves are so alike;

And both our deities, conjoined in one,
88 Shall chain felicity [un]to their throne.

90 **Venus.** Well could I like this reconcilment's means;
But, much I fear, my son will ne'er consent,
92 Whose armed soul, already on the sea,
Darts forth her light [un]to Lavinia's shore.

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.⁹

= 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.¹³

= 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.

94 **Juno.** Fair queen of love, I will divorce these doubts,
96 And find the way to weary such fond thoughts.

This day they both a-hunting forth will ride
98 Into these woods adjoining to these walls;
When, in the midst of all their gamesome sports,
100 I'll make the clouds dissolve their watery works,

And drench Silvanus' dwellings with their shewers;

102 Then, in one cave, the queen and he shall meet,
And interchangeably discourse their thoughts,
104 Whose short conclusion will seal up their hearts
Unto the purpose which we now propound.

106 **Venus.** Sister, I see you savour of my wiles:
108 Be it as you will have [it] for this once.
Mean time, Ascanius shall be my charge;
110 Whom I will bear to Ida in mine arms,

And couch him in Adonis' purple down.

112

[*Exeunt.*]

ACT III, SCENE III.

The woods.

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

1 **Dido.** Aeneas, think not but I honour thee,
2 That thus in person go with thee to hunt:

My princely robes, thou see'st, are laid aside,

= "erase your uncertainty".

96: "and find a way to exhaust you of such foolish (*fond*) ideas."

= poetically, "create a storm"; *dissolve* = melt.

101: *Silvanus' dwellings* = the forests and fields;
Silvanus was the Roman god of herdsmen, fields
and forests.³

shewers = ie. rain showers.

104-5: ie. the result will be an exchange of vows of love
and marriage.

= "you also enjoy a taste (*savour*) of my tricks (*wiles*)."

= responsibility.

= *Mt. Ida* in Asia Minor, the location of Aeneas' birth.

111: "and lay him down on an anemone-covered (hence
purple) hill (*down*)."

The reference is to the beautiful mortal *Adonis*, who was
desperately loved by Venus after she was accidentally
brushed by a barb from one of Cupid's arrow; ignoring
Venus' admonitions to avoid hunting large animals, he was
gored to death by a boar; Venus dripped nectar onto his
blood as it flowed from his body, and the first purple
anemones grew at that location.

The Pact Between Juno and Venus: while Marlowe
presents the agreement between the two goddesses as a
genuine meeting of the minds, Virgil's description of the
negotiations is more ambiguous and cynical: Juno hopes to
keep Aeneas in Carthage to frustrate the Fates' decree that he
shall found Rome; she argues that Venus should help in this
goal for the reason that her plan will enable Aeneas to
become the king of a Trojan-Carthaginian super-kingdom.
Venus, Virgil writes, sees through her deceit, but goes along
with the plan, dissembling pleasant agreement, as she knows
that Aeneas' destiny cannot be altered.

Entering Characters: the Gaetolian king *Iarbus* joins
Dido and the Trojans on the hunting expedition.

1-2: "Aeneas, know that I am honouring you by deigning to
go hunting with you."

3-4: while a bit obscurely written, *Dido* means that the

4 Whose glittering pomp Diana's shroud supplies.

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

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

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

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

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

24 **Dido.** How now, Gaetulian! are ye grown so brave,

To challenge us with your comparisons?
26 Peasant! go seek companions like thyself,
And meddle not with any that I love: –
28 Aeneas, be not moved at what he says;

For, otherwhile, he will be out of joint.

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

36 **Dido.** Huntsmen, why pitch you not your toils apace,
38 And rouse the light-foot deer from forth their lair?

hunter's outfit (**shroud**) she has put on gives her as much of a royal bearing as is normally provided by her queen's robe.
Diana was the goddess of the hunt.

5: "we are companions now, both anticipating this pastime."
= ie. a great abundance.
= handsome.
= tie round.
= "go on ahead."
= "cruel woman!"
= "(I will allow) a foreigner (**stranger**) to be treated with such favour."

15: "Why are you in this party, Iarbus?"

18-19: Aeneas speaks with a formality which partially belies the insult of his utterance.
19: ie. "to boldly, but to a degree beyond acceptability, approach your presence."

21-22: in contrast to the measured tone used by Aeneas, Iarbus responds viscerally and emotionally, and his insult is explicit, including employment of the demeaning pronouns **thine, thou and thy** to address the Trojan prince.
22: "or does it upset you that those who are better than you come so near (**nigh**) to the queen?"

24ff: note that the composed Aeneas does not deign to respond at any point at all to the flustered Iarbus.
brave = defiant.
= comrades, but also meaning "rascals" or "rogues".¹⁶
= ie. "any person whom"
= angered.

29: "for Iarbus is, from time to time (**otherwhile**), dis-tempered or incorrigible (**out of joint**)."¹ The ancient phrase **out of joint** was first recorded in the early 15th century.¹
= ie. wrong others.

32-34: ie. "I would have killed Aeneas for his taunting words, but that he is in Dido's protection."

35: ie. "or I would at least have risked my life by challenging Aeneas to single combat, ie. a duel."
in gage = in a challenge, or a pledge for battle; in the Middle Ages, a **gage** often referred specifically to a glove thrown down in challenge.^{1,12}

37-38: Dido instructs the attendants of the hunt to get going and set up (**pitch**) the enclosures (**toils**, which were comprised of nets)¹² into which they will drive the deer after they have flushed them out of the woods; the purpose of all this was to ensure a successful, if easier, day of hunting for the hosts and their guests. Marlowe is of course describing

40 **Anna.** Sister, see! See Ascanius in his pomp,
 Bearing his hunt-spear bravely in his hand.

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

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

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

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

54 **Anna.** How like his father speaketh he in all.

56 **Aeneas.** And mought I live to see him sack rich Thebes,
 And load his spear with Grecian princes' heads,

58 Then would I wish me with Anchises' tomb,
 And dead to honour that hath brought me up.

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

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

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

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

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

82 [Exeunt all except Iarbus.]

84 **Iarb.** Ay, this it is which wounds me to the death,

how the nobility of his own day went hunting.
apace = at once.
lair = where deer hang out during the day.⁷

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, <u>far-fet to the sea</u> ,	= ie. "fetched or brought over from far across the sea". Dyce emends <i>far-fet to</i> to <i>far-fet o'er</i> .
	Preferred before a man of majesty.	87: "promoted or advanced over me."
88	O love! O hate! O cruël women's hearts, That imitate the moon in every change!	89: the <i>moon</i> was frequently used as a metaphor for the changeability or capriciousness of women.
90	And, like the planets, ever love to <u>range</u> :	90: unlike the stars, which are fixed in the same place in the sky each night, the planets appear to wander aimlessly (<i>range</i>), just as women's affections jump unpredictably from one man to the next.
	What shall I do, thus wrongèd with disdain,	
92	<u>Revenge me</u> on Aeneas, or on her?	= "shall I get revenge".
	On her? <u>Fond</u> man, <u>that were to war 'gainst Heaven</u> ,	93: <i>Fond</i> = foolish. <i>that were...Heaven</i> = "to do that would be like starting a war against the gods".
94	And with one shaft provoke ten thousand <u>darts</u> :	94: trying to get revenge against Dido would be like shooting a single arrow at an enemy, who would then fire a multitude of arrows (<i>darts</i>) in return.
	This Trojan's end will be <u>thy envy's aim</u> ,	95: Iarbus decides his desire for revenge will be satisfied by killing Aeneas. <i>thy envy's aim</i> = "the goal of your malice".
96	Whose blood will <u>reconcile thee to content</u> ,	= "bring satisfaction back to you".
	And make love drunken with thy sweet desire;	
98	But Dido, that now holdeth him so dear, Will die <u>with very tidings of his death</u> :	= "just hearing the news of".
100	But time will discontinue her content, And mould her mind unto <u>new fancies' shapes</u> .	100-1: the passage of time will cause Dido to forget about her feelings for Aeneas, and permit her to find new objects for her love (<i>new fancies' shapes</i>), or "new shapes of love" (Dyce).
102	O, God of Heaven! turn the hand of Fate Unto that happy day of my delight;	
104	And then, – what then? – Iarbas shall but love; So doth he now, though <u>not with equal gain</u> ,	= ie. his love is not reciprocated.
106	That resteth in the rival of thy pain, Who ne'er will cease to soar till he be slain.	
108		105-7: note the rhyming triplet.
	[Exit.]	
	<u>ACT III, SCENE IV.</u>	
	<i>A cave.</i>	
	<i>A storm. –</i>	
	<i>Enter Aeneas and Dido in the cave, <u>at several times</u>.</i>	= ie. separately; the royal couple stand just inside the mouth of the cave.
1	Dido. Aeneas!	
2	Aeneas. Dido!	
4	Dido. Tell me, dear love! how found you out this cave?	

6	<i>Aeneas.</i> By chance, sweet queen! <u>as Mars and Venus met.</u>	= the reference is to the famous affair between Venus and Mars, the god of war; Venus' crippled husband Vulcan - whom we have noted was the target of cruel jesting by the other gods - caught the couple <i>in a net</i> (line 9), to the enjoyment of all.
8	<i>Dido.</i> Why, that was in a net, <u>where</u> we are loose; And yet I am not free; oh, would I were!	= whereas.
12	<i>Aeneas.</i> Why, what is it that Dido may desire, And not obtain, be it in human power?	
14	<i>Dido.</i> The thing that I will die before I ask, And yet desire to have before I die.	15-16: the inversion of line 15 into line 16 is very much in the euphuistic style of Elizabethan dramatist John Lyly.
18	<i>Aeneas.</i> It is not <u>ought</u> Aeneas may achieve?	18-23: Aeneas and Dido speak briefly of themselves in the third person. <i>ought</i> = anything.
20	<i>Dido.</i> Aeneas, no; although his eyes do pierce.	
22	<i>Aeneas.</i> What, hath Iarbas angered her in <u>ought</u> ? And will she be avengèd on his life?	= anything.
24	<i>Dido.</i> Not angered me, except in angering thee.	
26	<i>Aeneas.</i> Who then, of all so cruël, may he be, That should detain thy eye in his defects?	= ie. "who would with his faults have a hold on your thoughts?"
28	<i>Dido.</i> The man that I do <u>eye</u> where'er I am;	30-35: note how in this speech, Dido uses multiple mythical allusions to round out an extended metaphor of her mystery man's "fiery" qualities. <i>eye</i> = see; there is some wordplay with <i>eye</i> in line 28.
30	Whose amorous face, like <u>Paeän's</u> , sparkles fire,	= the sun's; <i>Paeän</i> was yet another name for Apollo, here cited in his role as god of the sun.
32	<u>Whenas</u> he <u>butts</u> his beams on <u>Flora's bed</u> .	32: <i>Whenas</i> = when. <i>butts</i> = casts or aims. ¹ <i>Flora's bed</i> = the earth generally; <i>Flora</i> was the goddess of gardens and flowers, hence <i>bed</i> .
34	<u>Prometheus</u> hath put on Cupid's shape, And I must perish in his burning arms: Aeneas, O Aeneas! quench these flames.	= <i>Prometheus</i> was the sympathetic god who stole fire to give to humanity.
36	<i>Aeneas.</i> What ails my queen? Is she fall'n sick of late?	
38	<i>Dido.</i> Not sick, my love, but <u>sick</u> ; I must conceal The torment that it <u>boots</u> me not reveal; And yet I'll speak, and yet I'll hold my peace:	= Dido hints at being "love-sick". = avails.
40	<u>Do shame</u> her worst, I will disclose my grief: Aeneas, thou art he! what did I say?	= "let personified Shame do"
42	Something it was that now I have forgot.	
44	<i>Aeneas.</i> What means fair Dido by this <u>doubtful</u> speech?	= unclear, ambiguous. ¹
46		

48 **Dido.** Nay, nothing; but Aeneas loves me not.

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

52 **Dido.** It was because I saw no king like thee,
54 Whose golden crown might balance my content;

But now, that I have found what to effect,

56 I follow one that loveth fame 'fore me,

And rather had seem fair [in] Sirens' eyes,
58 Than to the Carthage queen, that dies for him.

60 **Aeneas.** If that your majesty can look so low
As my despisèd worths, that shun all praise,
62 With this my hand I give to you my heart,
And vow, by all the gods of hospitality,

64 By Heaven and earth, and my fair brother's bow,

By Paphos, Capys, and the purple sea,
66 From whence my radiant mother did descend,

And by this sword, that saved me from the Greeks,
68 Never to leave these new-uprearèd walls,
Whiles Dido lives and rules in Juno's town, –
70 Never to like or love any but her.

72 **Dido.** What more than Delian music do I hear,

That calls my soul from forth his living seat
74 To move unto the measures of delight!
Kind clouds that sent forth such a courteous storm,
76 As made disdain to fly to fancy's lap:

Stout love, in mine arms make thy Italy,
78 Whose crown and kingdom rests at thy command:
Sichaeus, not Aeneas, be thou called;
80 The King of Carthage, not Anchises' son.
Hold; take these jewèls at thy lover's hand,
82

= "I have not yet met a king".

= match or equal, as on a balance. = happiness.

= love, an alternate spelling for **affect**; Dyce and the modern authors generally emend this to **affect**.

= "who prefers fame over me".

57-58: "and would rather appear in his beauty to the entrancing nymphs of the sea (the **Sirens**) than to me", a metaphorical way of saying, "and would rather sail away than stay with me".

dies = swoons, though **die** was also used in this period to refer to experiencing sexual climax.

63-67: Aeneas vows on multiple objects that he will never leave Dido; such expressive oaths were meant to signal the depth of the swearer's emotions, and seriousness of his commitment.

gods of hospitality = Jupiter was the primary god of hospitality; playing the bad host or ungrateful guest could get one in trouble with the king of the gods.

= ie. Cupid's bow.

65-66: **Paphos** is a city in Cyprus, and the location of a temple dedicated to Venus, who, in one of her birth stories, rose from the foam of the sea off the shore of the island.

Capys = father of Anchises, and thus grandfather to Aeneas.

descend = originate.¹

= Carthage was still in the process of being constructed when Aeneas' fleet arrived.

= ie. the holiest of music; the reference is to the island of Delos in the Aegean Sea, birthplace of Apollo, the god of music, who was known to entertain the gods by playing his lyre.

= out of its seat of life, ie. Dido's heart.

= dance.¹ = dances, though usually of a stately nature.

= **courteous** because it arrived so fortuitously.

= flee. = love's.⁹

= valiant.

= remain, ie. are.

= Dido's deceased husband.

= from.

[Giving jewels.]

84

These golden bracelets, and this wedding ring,
86 Wherewith my husband wooed me, yet a maid,

= "when I was still unmarried", but suggesting she was still a virgin.

= ie. Carthage.

And be thou king of Libya by my gift.

= ie. deeper into.

[Exeunt to the cave.]

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?
4 **Iarb.** I think some fell enchantress dwelleth here,
That can call them forth whenas she please,
6 And dive into black tempests' treasury,
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.
12 **Achat.** I think it was the devil's revelling night,
There was such hurly-burly in the heavens:
14 Doubtless, Apollo's axle-tree is cracked,

Or agèd Atlas' shoulder out of joint,
16 The motion was so over-violent.
18 **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?
Iarbas, curse that unrevenging Jove,
26 Whose flinty darts slept in Typhous' den,

28 Whiles these adulterers surfeited with sin: –
Nature, why mad'st me not some poisonous beast,
That, with the sharpness of my edgèd sting,
30 I might have staked them both unto the earth,
Whilst they were sporting in this darksome cave?
32

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.²
= whenever.

= whenever. = conceal.¹

= 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.

Typhous' 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.¹

= impaled, as on a stake.¹ = ground.

= ie. carrying on, fooling around. = dark.

36 **Aeneas.** The air is clear, and southern winds are whist;
 Come, Dido, let us hasten to the town,
 Since gloomy Aeölus doth cease to frown.
 38
 40 **Dido.** Achates and Ascanius, well met.
 42 **Aeneas.** Fair Anna! how escaped you from the shower?
 44 **Anna.** As others did, by running to the wood.
 46 **Dido.** But where were you, Iarbas, all this while?
 48 **Iarb.** Not with Aeneas in the ugly cave.
 50 **Dido.** I see, Aeneas sticketh in your mind;
 But I will soon put by that stumbling block,
 And quell those hopes that thus employ your cares.
 52

[*Exeunt.*]

ACT IV, SCENE II.

An apartment in the dwelling of Iarbus.

Enter Iarbas, to sacrifice.

1 **Iarb.** Come, servants, come; bring forth the sacrifice,
 2 That I may pacify that gloomy Jove,
 Whose empty altars have enlarged our ills.
 4
 6 *Servants bring in the sacrifice, then exeunt.*
 8 Eternal Jove! great master of the clouds!
 Father of gladness, and all frolic thoughts!
 That with thy gloomy hand corrects the heaven,
 10 When airy creatures war amongst themselves;
 Hear, hear, O hear! Iarbas' plaining prayers,
 12 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.

14	<u>The woman</u> that thou willed us entertain,	14: <i>the woman</i> is Dido, whom the gods, Iarbus says, commanded the native North Africans to accept into their midst.
16	Where, straying in our borders up and down, She craved a <u>hide</u> of ground to build a town,	15-16: the Africans, presumably laughing, allowed Dido's Tyrians to purchase a parcel of land as big as could be enclosed in the <i>hide</i> 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.
18	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,	19: the rulers of the North African nations have been unsuccessfully wooing Dido into marrying one of them.
20	Yields up her beauty to a <u>stranger's</u> bed; Who, having <u>wrought</u> her shame, is straight-way fled:	= foreigner's. = fashioned or brought about.
22	Now, if thou be'st a pitying god of power, On whom <u>ruth</u> and compassion ever <u>waits</u> ,	= pity. = ie. attends.
24	Redress these wrongs, and <u>warn</u> him to his ships, That now afflicts me with his <u>flattering</u> eyes.	= summon, call. ² = deceiving. ²
26		
28	<i>Enter Anna.</i>	
30	<i>Anna.</i> How now, Iarbas; at your prayers so hard?	
32	<i>Iarb.</i> Aye, Anna: is there <u>ught you would</u> with me?	= "anything you want".
34	<i>Anna.</i> Nay, no such weighty business of import, But may be <u>slacked</u> until another time;	= put off. ²
36	Yet, if you would <u>partake</u> with me the cause Of this devotion that detaineth you, I would be thankful for such courtesy.	= share. ¹
38		
40	<i>Iarb.</i> Anna, against this Trojan do I pray, Who seeks to rob me of thy sister's love And dive into her heart by <u>coloured</u> looks.	= false, deceiving; Aeneas is only using Dido.
42		
44	<i>Anna.</i> Alas, <u>poor king!</u> that labours so in vain, For her that so <u>delighteth in</u> thy pain. <u>Be ruled by me</u> , and seek some other love, Whose yielding heart may yield thee more relief.	= Iarbus, we remember, is king of the Gaetulians. = takes pleasure in. = common formula for "take my advice".
46		
48	<i>Iarb.</i> Mine eye is fixed where <u>fancy</u> cannot <u>start</u> :	48: "I can't take my eye (ie. mind) off the one whose love (<i>fancy</i>) cannot be raised or roused (<i>start</i>). ²
50	O leave me! leave me to my silent thoughts, That <u>register</u> the numbers of my <u>ruth</u> ,	50: ie. his thoughts record (<i>register</i>) his many griefs (<i>ruth</i>).
52	And I will either <u>move the thoughtless flint</u> ,	51: "and I will either rouse the emotions of that woman whose thoughts, unmindful of me as they are, are as hard (ie. unstirrabable) as rock (<i>flint</i>)".
54	Or drop out both mine eyes in drizzling tears, Before my sorrow's <u>tide</u> have any <u>stint</u> .	53: "before the course (<i>tide</i>) of my sorrows ceases." <i>stint</i> = stoppage.
56	<i>Anna.</i> I will not leave Iarbas, whom I love, In this delight of dying pensiveness;	56: Anna seems to be accusing Iarbus of taking some perverse pleasure in his suffering.
	Away with Dido; Anna be thy song;	

58 Anna, that doth admire thee more than Heaven.
 60 **Iarb.** I may, nor will, list to such loathsome change,
 That intercepts the course of my desire: –
 62 Servants, come, fetch these empty vessels here;
 For I will fly from these alluring eyes,
 64 That do pursue my peace where'er it goes.
 66 [Exit Iarbus.]
 68 [Servants re-enter, and carry out the vessels, etc.]
 70 **Anna.** Iarbas, stay! Loving Iarbas, stay,
 For I have honey to present thee with.
 72 Hard-hearted! wilt not deign to hear me speak?
 I'll follow thee with outcries ne'ertheless,
 74 And strew thy walks with my dishevelled hair.

[Exit.]

ACT IV, SCENE III.

An apartment in Dido's palace.

Enter Aeneas.

1 **Aeneas.** Carthage, my friendly host, adieu,
 2 Since destiny doth call me from thy shore:
Hermes this night, descending in a dream,
 4 Hath summoned me to fruitful Italy;
 Jove wills it so; my mother wills it so:
 6 Let my Phaenissa grant, and then I go.
 Grant she or no, Aeneas must away;
 8 Whose golden fortune, clogged with courtly ease,
 Cannot ascend to fame's immortal house,
 10 Or banquet in bright honour's burnished hall,
 Till he hath furrowed Neptune's glassy fields,
 12 And cut a passage through his topless hills.
 Achates, come forth! Sergestus, Ilioneus,
 14 Cloanthus, haste away! Aeneas calls.
 16 *Enter Achates, Cloanthus, Sergestus, and Ilioneus.*
 18 **Achat.** What wills our lord, or wherefore did he call?
 20 **Aeneas.** The dreams, brave mates, that did beset my bed,
 When sleep but newly had embraced the night,

60: "I cannot, and will not, listen (*list*) further to this proposal for such a substitution (*change*) (of yourself for Dido in my affections)".¹

= cuts off.

= flee. = ie. Anna's.

Iarbus' Prayers: in the *Aeneid*, Jove hears Iarbus' lamentations, and immediately sends Mercury down to set Aeneas' mind back on track to moving on to Italy.

3-4: in both our play and in the *Aeneid*, **Hermes** (Mercury) visits Aeneas twice; in Marlowe's telling, the first visit is in a dream, and the second will take place when Aeneas is awake. In Virgil's tale, however, the order was reversed, with the dream-visit occurring after the live one.

= "my Phoenician", meaning Dido. = "give me permission".

8: **clogged** means hindered or impeded, so that the sense of the line is "whose great destiny has been prevented from being fulfilled by the good life in Dido's court".

= feast.¹ = polished so as to be bright like metal.

11-12: an interesting metaphor of earth and land as the sea and its waves.

= why.

<p>22 Commands me leave these <u>unrenowmèd reams</u>,</p> <p>24 <u>Whereas</u> nobility abhors to stay, And none but base Aeneas will abide.</p> <p>26 Aboard! aboard! since Fates do bid aboard, And slice the sea with <u>sable-coloured ships</u>,</p> <p>28 On whom the nimble winds may all day wait, And follow them, as <u>footmen</u>, through the deep;</p> <p>30 Yet Dido casts her eyes, like anchors, out, To <u>stay</u> my fleet from <u>loosing forth</u> the bay: "Come back, come back," I hear her cry a-far, 32 "And let me link thy body to my lips, That, tied together by the striving tongues, 34 We may, as one, sail <u>into</u> Italy."</p> <p>36 Achat. Banish that <u>ticig</u> dame from <u>forth</u> your mouth, And follow your <u>fore-seeing</u> stars in all:</p> <p>38 This is no life for men-at-arms to live, Where <u>dalliance</u> doth consume a soldier's strength,</p> <p>40 And <u>wanton motions</u> of alluring eyes Effeminate our minds, inured to war.</p> <p>42</p> <p>44 Ilio. Why, let us build a city of our own, And not stand lingering here for amorous looks. Will Dido raise old Priam <u>forth</u> his grave, 46 And build the town again the Greeks did burn? No, no; she cares not how we <u>sink or swim</u>,</p> <p>48 <u>So</u> she may have Aeneas in her arms.</p> <p>50 Cloan. To Italy, sweet friends! to Italy! We will not stay a minute longer here.</p> <p>52</p> <p>54 Aeneas. Trojans, aboard, and I will follow you:</p> <p style="text-align: center;">[<i>Exeunt all except Aeneas.</i>]</p> <p>56 I <u>fain</u> would go, yet beauty calls me back: 58 To leave her so, and not once say farewell, <u>Were</u> to transgress against all laws of love: 60 But, if I use such ceremonious thanks As parting friends accustom on the shore, 62 Her silver arms will <u>coll</u> me round about,</p>	<p>22: unrenowned = uncelebrated, not famous or honoured; a more common alternate spelling for unrenowned. reams = realms; printed as beames in the quarto, emended by Dyce to realms, but ream was a common alternative spelling for realm.</p> <p>23-24: Aeneas admits his unworthy behavior: truly noble men would have no wish to remain in such a backwater; only someone as dishonourable as Aeneas himself would elect to stay. whereas = where.</p> <p>= Homer describes the ships of the Greeks as black (sable) in colour.</p> <p>27-28: another interesting metaphor, this time of the favourable winds accompanying the Trojans' ships as footmen, those servants who ran alongside the moving coach of a noble or royal personage.</p> <p>= stop. = weighing anchor.¹ = out of.</p> <p>= unto.⁹</p> <p>= enticing. = coming out of. = prescient, another allusion to the position of the stars at one's birth foretelling one's fate.</p> <p>= idle activity, ie. inactivity;¹ note the double alliteration in this line. = lewd desires.</p> <p>38-41: a common lament in Elizabethan drama, of soldiers losing their edge and discipline in peacetime, due to the seductive nature of civil life.</p> <p>= from.</p> <p>= this still common phrase appeared in written form as early as 1410.¹ = so long as.</p> <p>= gladly.</p> <p>= would be.</p> <p>= embrace (about the neck, specifically).⁹</p>
---	--

64	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:	
66	I <u>may</u> not <u>dure</u> this <u>female drudgery</u> ; – To sea, Aeneas! Find out Italy!	= can. = endure. = ie. being held in slavery by a woman.
68		
	<i>Exit.</i>	
	<u>ACT IV, SCENE IV.</u>	
	<i>Another apartment in Dido's palace.</i>	
	<i>Enter Dido and Anna.</i>	
1	Dido. O, Anna, run unto the <u>waterside</u> ;	= sea-side, ie. the shore by which the Trojans' ships lie.
2	They say Aeneas' men are going a-board; It may be he will steal away with them:	
4	<u>Stay</u> not to answer me; run, Anna, run.	= wait.
6		
	<i>Exit Anna.</i>	
8	O, foolish Trojans, that would steal from hence, And not let Dido understand their <u>drift</u> :	9: "and not inform me of their intentions (<i>drift</i>)."
10	I would have <u>given</u> Achates <u>store</u> of gold, And Ilioneus <u>gum</u> and <u>Libyan spice</u> ;	= a monosyllable: <i>gi'n</i> . = an abundance. = ie. presumably valuable resins which may be burned as incense. ¹
12	The common soldiers rich embroidered coats, And silver whistles to control the winds,	13: there is an ancient superstition among sailors that they can raise winds by whistling during an undesired calm. ¹⁴
14	Which <u>Circes</u> sent Sichaeus when he lived:	14: an unclear allusion, unremarked upon by earlier editors; Circe was an enchantress who most famously turned Odysseus' men into swine in Book X of the <i>Odyssey</i> .
	Unworthy are they of a queen's reward. See, where they come, <u>how might I do to chide</u> ?	= "how might I go about rebuking them?"
18	<i>Enter Anna, with Aeneas, Achates, Ilioneus, Sergestus and Carthaginan Lords.</i>	
20		
22	Anna. 'Twas time to run, Aeneas <u>had</u> been gone; The sails were hoisting up, and he aboard.	= would have.
24	Dido. Is this thy love to me?	
26	Aeneas. O, princely Dido, give me <u>leave</u> to speak; I went to take my farewell of Achates.	= permission.
28		
30	Dido. <u>How haps</u> Achates bid me not farewell?	= "how does it happen that".
32	Achat. Because I feared <u>your grace</u> would keep me here.	= a very English term of address for the queen.
34	Dido. To rid thee of that <u>doubt</u> , aboard again. I <u>charge</u> thee put to sea, and stay not here.	= suspicion. = order.
36	Achat. Then let Aeneas go aboard with us.	

38	Dido. Get you aboard, Aeneas means to stay.	
40	Aeneas. The sea is rough, the winds blow to the shore.	40: Aeneas' attempt to explain himself is not very convincing.
42	Dido. O false Aeneas, now the sea is rough, But when you were aboard, 'twas calm enough;	
44	Thou and Achates meant to sail away.	
46	Aeneas. Hath not the Carthage queen mine only son? Thinks Dido I will go and leave him here?	
48	Dido. Aeneas, pardon me, for I forgot That young Ascanius lay with me this night;	
50	Love made me <u>jealous</u> ; but, to make amends,	= apprehensive.
52	Wear the imperial crown of Libya,	
54	[Giving him her crown and sceptre.]	
56	<u>Sway</u> thou the <u>Punic</u> sceptre in my <u>stead</u> , And punish me, Aeneas, for this crime.	= control. = Carthaginian. = place.
58	Aeneas. This kiss shall be fair Dido's punishment.	
60	Dido. O, how a crown <u>becomes</u> Aeneas' head!	= befits.
62	Stay here, Aeneas, and command as king.	
64	Aeneas. How vain am I to wear this diadem, And bear this golden sceptre in my hand!	
66	[<i>Aside</i>] A <u>burgonet</u> of steel, and not a crown, A sword and not a sceptre, fits Aeneas.	66-67: Aeneas sees himself as more of a warrior than a ruler. burgonet = helmet.
68	Dido. O, keep them <u>still</u> , and let me gaze my fill: Now looks Aeneas like immortal Jove;	= always; note the rhyme contained within this line.
70	O, where is Ganymede, to hold his cup, And Mercury, <u>to fly for what he calls</u> ?	= "to carry out his orders", or "retrieve whatever it is he asks for".
72	Ten thousand Cupids hover in the air, And fan it in Aeneas' lovely face:	
74	O, that the clouds were here wherein thou flee'st, That thou and I unseen might sport ourselves;	75-76: Dido wishes that the thick clouds into which Aeneas had disappeared (see the next paragraph) were present right now, so that the two of them could hide within those clouds and engage in a little amorous activity. Dyce sees a reference here to an incident from Book 5 of the <i>Iliad</i> , in which Venus saved Aeneas from being slain by the Greek warrior Diomedes (who had just severely wounded Aeneas by throwing a large rock at him) by whisking him away from the battle-field as she shielded him with her robe.
76		
78	Heaven, envious of our joys, is waxen pale; And when we whisper, then the stars <u>fall down</u> , To be partakers of our honey talk.	77: Heaven grows pale with envy. = come down, descend from the sky. 79: "so they can join us in (or listen to) our lovers' chatter."
80	Aeneas. O, Dido, patroness of all our lives,	
82	<u>When</u> I leave thee, death be my punishment;	81: Aeneas acknowledges that he and his men are in debt to Dido for saving their lives. = if ever.

84 Swell, raging seas! frown, wayward destinies!
Blow winds! Threaten, ye rocks and sandy shelves!

86 This is the harbour that Aeneas seeks.
Let's see what tempests can annoy me now.

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

98 **Anna.** What if the citizens repine thereat?

100 **Dido.** Those that dislike what Dido gives in charge,
Command my guard to slay for their offense.
102 Shall vulgar peasants storm at what I do?
The ground is mine that gives them sustenance,
104 The air wherein they breathe, the water, fire,
All that they have, their lands, their goods, their lives,

106 And I, the goddess of all these, command
Aeneas ride as Carthaginian king.

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

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

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

120 **Aeneas.** Then here in me shall flourish Priam's race,
And thou and I, Achates, for revenge,
122 For Troy, for Priam, for his fifty sons,
Our kinsmen's lives, and thousand guiltless souls,
124 Will lead an host against the hateful Greeks,
And fire proud Lacedaemon o'er their heads.
126

128 *Exeunt all except Dido and Carthaginian Lords.*

130 **Dido.** Speaks not Aeneas like a conqueror?
O, blessèd tempests that did drive him in,
O, happy sand that made him run aground!
132 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, ie. in Carthage.

= test, put to trial, or demonstrate.¹

= small Spanish horse.

= 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*.

134 Aye, but it may be he will leave my love,
And seek a foreign land, called Italy;
136 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,
138 That he might suffer shipwreck on my breast
As oft as he attempts to hoist up sail:
140 I must prevent him, wishing will not serve; –
Go, bid my nurse take young Ascanius,
142 And bear him in the country to her house;
Aeneas will not go without his son;
144 Yet, lest he should, for I am full of fear,
Bring me his oars, his tackling, and his sails.

146
148 *Exit First Lord.*

148 What if I sink his ships? O, he will frown:
150 Better he frown, than I should die for grief.
I cannot see him frown, it may not be:
152 Armies of foes resolved to win this town,
Or impious traitors vowed to have my life,
154 Affright me not; only Aeneas' frown
Is that which terrifies poor Dido's heart;
156 Not bloody spears appearing in the air

Presage the downfall of my emperry,
158 Nor blazing comets threatens Dido's death;
It is Aeneas' frown that ends my days:
160 If he forsake me not, I never die;
For in his looks I see eternity,
162 And he'll make me immortal with a kiss.

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

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

170 **Dido.** Are these the sails that, in despite of me,
Packed with the winds to bear Aeneas hence? –

172 I'll hang ye in the chamber where I lie;

Drive if you can my house to Italy:
174 I'll set the casement open, that the winds
May enter in, and once again conspire
176 Against the life of me, poor Carthage queen;

135-6: Dido wishes that she had control of the winds, so
as to ensure they never blow fairly for the Trojan ships.
that = if only.

= Mediterranean.

= as often, ie. every time.

= anticipate.

= determined.

= "do not frighten me."

156-8: Dido lists a couple of other items which do not
frighten her.

= foretelling. = empire, rule.

= threatening; *comets* were believed to be harbingers of
calamity.

= Marlowe had no compunction about reusing favourite
words and phrases from play to play; In his *Doctor Faustus*,
for example, Faustus asks Helen of Troy to "*make me
immortal with a kiss.*"

164-5: note the extreme use of the dramatic technique known
as *compression of time*: in the brief period it took Dido to
speak only 14 lines (149-162), her servants managed to
completely dismantle the rigging (*tackling*) of the Trojans'
ships and bring it all back, along with the oars, to Dido's
palace. The technique serves to increase the pace and drama
of the play, and is generally imperceptible to a live audience.

= schemed, acted in accord.² = "away from here."

172-9: Dido addresses the sails.

the chamber...lie = ie. "my bedroom."

= convey, ie. sail.¹ = room;¹ Dido is humorous.

= windows. = so that.

178	But though ye go, he stays in Carthage still, And let rich Carthage <u>fleet</u> upon the seas, <u>So</u> I may have Aeneas in mine arms. –	= float. = so long as, provided that.
180	Is this the wood that grew in Carthage plains, And would be toiling in the watery <u>billows</u> , 182 To rob their mistress of her Trojan guest? O cursèd <u>tree</u> , hadst thou but wit or sense,	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 <i>leaped from out the sailors' hands</i>), but the choice of word is odd. Interestingly, in the early 16th century, Scotsman Gawin Douglas translated the <i>Aeneid</i> into Scots, and he used <i>tre</i> (which means "tree") to describe the Trojan horse in Book II.
184	To measure how I prize Aeneas' love, Thou wouldst have leaped from out the sailors' hands, 186 And told me that Aeneas meant to go: And yet I blame thee not, thou art but wood. 188 The water, which our poets <u>term</u> a <u>nymph</u> ,	188: <i>nymphs</i> were semi-divine beings who inhabited, among other locations, bodies of water; poetically, <i>nymph</i> might be used to mean a river or stream. ¹ <i>term</i> = call.
190	Why did it suffer thee to touch her breast, And shrunk not back, knowing my love was there? –	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?"
192	The water is an element, no nymph. Why should I blame Aeneas for his flight? O Dido, blame not him, but break his oars; 194 These were the instruments that launched him forth; There's not so much as this base tackling too, 196 But dares to heap up sorrow to my heart. – Was it not you that hoisted up these sails?	191: Dido rejects her consideration of the sea as a personified creature that can be burdened with guilt.
198	Why <u>burst</u> you not, <u>and they</u> fell in the seas? <u>For this</u> will Dido tie ye full of knots, 200 And <u>shear</u> ye all <u>asunder</u> with her hands;	197-202: Dido now addresses the ships' rigging (<i>tackling</i>), 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".
202	Now serve to chastise shipboys for their faults, 202 Ye shall no more offend the Carthage queen. Now, let <u>him</u> hang <u>my favours</u> on his masts, 204 And see if those will serve instead of sails;	201: ie. "now you are good only for flogging sailors"; the English navy's whippings were administered using ropes with frayed ends. 203: <i>him</i> = ie. Aeneas. <i>my favours</i> = tokens of Dido's love, such as a glove or ribbon (at least in medieval times).
206	For tackling, let him take the chains of gold, Which I bestowed upon his followers; Instead of <u>oars</u> , let him use his hands, 208 And swim to Italy, I'll keep <u>these sure</u> : –	= <i>oars</i> is disyllabic here: <i>O-ers</i> . 208: <i>these</i> = ie. all the equipment. <i>sure</i> = ie. secretly and securely away from Aeneas.
210	Come, bear them in.	
	<i>Exeunt.</i>	

ACT IV, SCENE V.

The country.

Enter the nurse, with Cupid as Ascanius.

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.

1 *Nurse.* My lord Ascanius, ye must go with me.
2
4 *Cupid.* Whither must I go? I'll stay with my mother.
4
6 *Nurse.* No, thou shalt go with me unto my house.
6 I have an orchard that hath store of plums,
6 Brown almonds, services, ripe figs, and dates,
8 Dewberries, apples, yellow oranges;
8 A garden where are bee-hives full of honey,
10 Musk-roses, and a thousand sorts of flowers;
10 And in the midst doth run a silver stream,
12 Where thou shalt see the red-gilled fishes leap,
12 White swans, and many lovely water-fowls;
14 Now speak, Ascanius, will ye go or no?
16
16 *Cupid.* Come, come, I'll go; how far hence is your house?
18
18 *Nurse.* But hereby, child. We shall get thither straight.
20
20 *Cupid.* Nurse, I am weary; will you carry me?
22
22 *Nurse.* Aye, so you'll dwell with me, and call me mother.
24
24 *Cupid.* So you'll love me, I care not if I do.
26
26 *Nurse.* That I might live to see this boy a man!
26 How prettily he laughs. – Go, ye wag!
28 You'll be a twigger when you come to age.
28 Say Dido what she will, I am not old;
30 I'll be no more a widow. I am young,
30 I'll have a husband, or else a lover.
32
32 *Cupid.* A husband, and no teeth!
34
34 *Nurse.* O, what mean I to have such foolish thoughts!
36 Foolish is love, a toy. O sacred love!
36 If there be any Heaven in earth, 'tis love,
38 Especially in women of your years.
38 Blush, blush for shame, why shouldst thou think of love?
40 A grave, and not a lover, fits thy age;
40 A grave! why? I may live a hundred years,
42 Fourscore is but a girl's age. Love is sweet:
42 My veins are withered, and my sinews dry;

= 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.

= wench, 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:
50 | O, how unwise was I to say him nay!

[*Exeunt.*]

END OF ACT IV.

= succeed.

49: the Nurse seems to be ruing her rejection of a suitor from earlier in her life, resulting in her living out her days as a spinster.

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.*

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

4 Carthage shall vaunt her petty walls no more,

For I will grace them with a fairer frame,

6 And clad her in a crystal livery,

Wherein the day may evermore delight.

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

The sun from Egypt shall rich odours bring,

12 Wherewith his burning beams, like labouring bees,
That load their thighs with Hybla's honey's spoils,

14 Shall here unburden their exhalèd sweets,

And plant our pleasant suburbs with their fumes.

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

18 **Aeneas.** Not past four thousand paces at the most.

20 **Ilio.** But what shall it be called? Troy, as before?
22

= ground-plan;¹² 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.¹ = 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.

24	Aeneas. That have I not determined with myself.	
26	Cloan. Let it be termed <i>Aenea</i> , <u>by</u> your name.	= for, ie. taking.
28	Serg. Rather <i>Ascania</i> , by your little son.	
30	Aeneas. Nay, I will have it called <i>Anchisaeon</i> , Of my old father's name.	
32	<i>Enter Hermes with Ascanius.</i>	32: Hermes is accompanied by the real Ascanius, whom he has retrieved from Mt. Ida.
34	Herm. Aeneas, <u>stay!</u> <u>Jove's herald</u> bids thee stay.	34: <i>stay</i> = stop! Jove's herald = Hermes (Mercury), as Jove's personal messenger, means himself.
36	Aeneas. Whom do I see? Jove's <u>wingèd messenger</u> ? Welcome to Carthage new-erected town.	= Hermes was usually portrayed with wings on his cap and sandals.
38	Herm. Why, <u>cousin</u> , stand you building cities here, And beautifying the empire of this queen, While Italy is clean out of thy mind?	= Hermes, like Aeneas' mother Venus, was an offspring of Jove's; cousin was used as a term of address for any of one's kin.
40	Too, too forgetful of thine own affairs, Why wilt thou so betray thy son's good <u>hap</u> ?	= fortune, ie. destiny.
42	The king of gods sent me from highest Heaven To <u>sound</u> this angry message in thine ears:	= speak.
44	Vain man, what monarchy expect'st thou here? Or with what thought sleep'st thou in Libya shore?	
46	If that all <u>glory</u> hath forsaken thee, And thou despise the praise of such attempts,	= ambition, desire for renown. ¹
48	Yet think upon Ascanius' prophecy, And young <u>Iulus</u> ' more than thousand years,	49: "and you scorn my efforts to do what is necessary to bring you everlasting fame."
50		= alternate name for Ascanius; Virgil used the name to remind his readers that Ascanius and Aeneas are the ancestors of the Julii family of Rome, which included Julius Caesar and his grand-nephew the emperor Augustus, whom Virgil served.
52	Whom I have brought from Ida, where he slept, And bore young Cupid unto <u>Cyprus</u> ' isle.	53: the delivery of Cupid to Cyprus make sense, as this was the birthplace of his mother Venus.
54		
56	Aeneas. This was my mother that <u>beguiled</u> the queen, And made me <u>take my brother</u> for my son;	55-56: Aeneas understands exactly what Hermes has only hinted at, that Cupid has taken his own son's place in Carthage. beguiled = deceived. take = mistake. my brother = ie. Cupid; Venus was mother to both Cupid and Aeneas.
58	No <u>marvel</u> , Dido, though thou be in love, That daily dandlest Cupid in thy arms: – Welcome, sweet child! where hast thou been this long?	= wonder; with Cupid targeting Dido with his power, the queen had no chance to escape the calamitous events that are still playing out.
60		
62	Asca. Eating sweet <u>comfits</u> with Queen Dido's maid, Who ever since hath lulled me in her arms.	= candied fruits; a major continuity error escaped Marlowe's notice: it was Cupid who spent the night with the nurse, as Ascanius was still sleeping safely on Mt. Ida.
64	Aeneas. Sergestus, bear him hence unto our ships,	

66	Lest Dido, spying, keep him for a <u>pledge</u> .	= pawn, ie. hostage.
68	<i>Exit Sergestus with Ascanius.</i>	
70	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 <u>straight to</u> Italy, Or else <u>abide</u> the wrath of frowning Jove.	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. <i>straight to</i> = go immediately to. <i>abide</i> = endure.
74	[<i>Exit Hermes.</i>]	
76	Aeneas. How should I <u>put into</u> the raging deep, Who have no sails nor tackling for my ships? What, would the gods have me, <u>Deucalion</u> -like, Float up and down where'er the billows drive?	= ie. "launch my ships into". 78-79: ie. "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 <i>Deucalion</i> , 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
80	Though <u>she</u> repaired my fleet and gave me ships, Yet hath she ta'en away my oars and masts, And left me neither sail nor <u>stern</u> aboard.	= ie. Dido. = a ship's steering mechanism, ie. rudder.
84	<i>Enter to them Iarbas.</i>	
86	Iarb. How now, Aeneas sad! What mean <u>these dumps</u> ?	= "this sorrow".
88	Aeneas. Iarbas, I am <u>clean besides myself</u> ; Jove hath heaped upon me such a desperate <u>charge</u> , Which neither <u>art</u> nor reason may achieve, Nor I devise by what means to contrive.	= "completely going out of my mind." = responsibility. = skill or craft.
92	Iarb. <u>As how</u> , I pray? May I entreat you, tell?	88-91: Aeneas is at his wit's end: how is he going to sail when Dido has taken all his ships' equipment and furnishings? = "how do you mean".
94	Aeneas. With speed he bids me sail to Italy, <u>Whenas I want</u> both rigging for my fleet, And also <u>furniture</u> for these my men.	= "when I lack". = equipment.
100	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.	99-102: Iarbus naturally will be most helpful in doing what he can to assist Aeneas to leave Africa.
104	Aeneas. Thanks, good Iarbas, for thy friendly aid. Achates and the rest shall <u>wait on</u> thee, Whil'st I <u>rest</u> thankful for this courtesy.	= go with. = remain.
108	[<i>Exit Iarbas and Aeneas' train.</i>]	Stage Direction: only Aeneas remains on stage.
110	Now will I haste unto <u>Lavinian shore</u> ,	= Italy.

112	And raise a new foundation to old Troy. <u>Witness the gods</u> , and witness Heaven and earth, How loath I am to leave these Libyan bounds,	= "the gods may witness".
114	But that <u>eternal</u> Jupiter <u>commands</u> .	= immortal. = ie. "commands me to go."
116	<i>Enter Dido.</i>	
118	Dido. [<i>Aside</i>] I fear I saw Aeneas' little son, Led by <u>Achates</u> to the Trojan fleet:	= another minor error: it was Sergestus who led Ascanius to the ships, not Achates (see line 66 above).
120	If it be so, his father means to <u>fly</u> ; But here he is; now, Dido, <u>try thy wit</u> . –	= flee. = "test your cleverness;" Dido seems to be sensing that she will need all the ingenuity she can muster to keep Aeneas from leaving Carthage.
122	Aeneas, <u>wherefore</u> go thy men aboard? <u>Why are thy ships new rigged?</u> Or to what <u>end</u> ,	= why. 123: Why are...rigged = Marlowe employs an extreme case of <i>compression of time</i> : Iarbus just left to retrieve furnishings for the Trojan's ships, and now we are to understand, only 13 lines later, that the equipment has already been reinstalled. end = purpose.
124	Launched from the <u>haven</u> , lie they in the <u>road</u> ? Pardon me, though I ask; love makes me ask.	124: not only have the ships been refitted, but they have been launched from dry-dock (haven) into the sheltered harbour (road)!
126	Aeneas. O, pardon me, if I <u>resolve</u> thee why.	= inform.
128	Aeneas will not <u>feign</u> with his dear love;	= dissemble.
130	I must <u>from hence</u> : this day, swift Mercury, When I was <u>laying</u> a platform for these walls,	= "go from here." = tracing. ¹
132	Sent from his father Jove, appeared to me, And in <u>his</u> name rebuked me bitterly	= ie. Jove's.
134	For lingering here, neglecting Italy.	
136	Dido. But yet Aeneas will not leave his love.	
138	Aeneas. I am commanded, by immortal Jove To leave this town, and pass to Italy, And therefore <u>must of force</u> .	= "am compelled".
140	Dido. These words proceed not from Aeneas' heart.	
142	Aeneas. Not from my heart, for I can <u>hardly</u> go;	= "only with great difficulty"; many Elizabethan adverbs were used more literally than they are today: hardly describes an action that is hard to do, ie. <i>hard-ly</i> .
144	And yet I may not stay. Dido, farewell!	
146	Dido. Farewell! Is this <u>the 'mends</u> for Dido's love? Do Trojans <u>use to quit</u> their lovers <u>thus</u> ?	= ie. "your repayment". ¹ = usually requite. = in this manner.
148	Fare well may Dido, <u>so</u> Aeneas stay; I die if my Aeneas say farewell!	148-9: note that Dido engages in mild wordplay, using the single word farewell in its sense of "good-bye", and fare well with its more literal meaning of "do well" or "be well". so = if, provided that.
150	Aeneas. Then let me go, and never say farewell.	

152 **Dido.** Let me go! Farewell! I must from hence!

154 These words are poison to poor Dido's soul:
O, speak like my Aeneas, like my love.

156 Why look'st thou toward the sea? The time hath been
When Dido's beauty chained thine eyes to her.

158 Am I less fair than when thou saw'st me first?
O, then, Aeneas, 'tis for grief of thee.

160 Say thou wilt stay in Carthage with thy queen,
And Dido's beauty will return again.

162 Aeneas, say, how canst thou take thy leave?
Wilt thou kiss Dido? O, thy lips have sworn

164 To stay with Dido: can'st thou take her hand?
Thy hand and mine have plighted mutual faith.

166 Therefore, unkind Aeneas, must thou say,
"Then let me go, and never say farewell?"

168

Aeneas. O, Queen of Carthage, wert thou ugly black,

170 Aeneas could not choose but hold thee dear:
Yet must he not gainsay the gods' behest.

172

Dido. The gods? what gods be those that seek my death?
Wherein have I offended Jupiter,
That he should take Aeneas from mine arms?

176 O, no, the gods weigh not what lovers do;
It is Aeneas calls Aeneas hence,

178 And woeful Dido, by these blubbered cheeks,

By this right hand, and by our spousal rites,

180 Desires Aeneas to remain with her;
Si bene quid de te merui, fuit aut tibi quidquam
182 *Dulce meum, miserere domus labentis: et istam*
Oro, si quis adhuc precibus locus, exue mentem.
184

Aeneas. *Desine meque tuis incendere teque querelis;*
186 *Italiam non sponte sequor.*

188 **Dido.** Hast thou forgot how many neighbour kings
Were up in arms, for making thee my love?

190 How Carthage did rebel, Iarbas storm,

153: the quarto prints this line as the last line of the preceding speech, so that Dido's speech begins at line 154; but these lines clearly represent a flustered Dido repeating various phrases used by Aeneas in this conversation.

= the quarto prints *chaungd* (changed), emended by Dyce.

= "pledged ourselves to each other", by which Dido means an engagement to marry at a minimum.

= in Elizabethan times, darker complexions were considered unattractive.

= reject, deny. = decree.

= consider, value.

= tearful.

179: **By this right hand:** Elizabethan characters often swore on body parts.

by our spousal rites: note how Dido repeatedly refers to their alleged betrothal in the cave, but Aeneas does not acknowledge it; he himself never said anything to indicate a promise to marry Dido, only to remain with her - though his vows were ambiguous enough for Dido to interpret them as she wishes to.

181-3: these are lines 317-9 from Book IV of the *Aeneid*: here is a translation from Nathanael Cameron:

*If I ever deserved anything well of you, or if
anything at all of mine
Was sweet to you, take pity on the falling house, and
if there is any place still for prayers,
Take away this attitude, I beg you.*¹⁷

185-6: Aeneas' response comprises lines 360-1:

*And stop inflaming me, you and your complaints;
I pursue Italy not by my will.*¹⁷

192 And all the world calls me a second Helen,
 For being entangled by a stranger's looks?

194 So thou would'st prove as true as Paris did,
 Would, as fair Troy was, Carthage might be sacked,

196 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.

198 Now if thou goest, what can'st thou leave behind,
 But rather will augment than ease my woe?

200 *Aeneas.* In vain, my love, thou spend'st thy fainting breath.
 202 If words might move me, I were overcome.

204 *Dido.* And wilt thou not be moved with Dido's words?
 Thy mother was no goddess, perjured man!
 206 Nor Dardanus the author of thy stock;

But thou art sprung from Scythian Caucasus,

208 And tigers of Hyrkania gave thee suck.

210 Ah, foolish Dido! to forbear this long!
 Wast thou not wracked upon this Libyan shore,
 And cam'st to Dido like a fisher swain?

212 Repaired not I thy ships, made thee a king,
And all thy needy followers noblemen?

214 O serpent! that came creeping from the shore,
 And I for pity harboured in my bosom;

216 Wilt thou now slay me with thy venom'd sting,

= ie. "another Helen of Troy", meaning a whore.
 = foreigner's.

193-4: just as Helen's elopement with Paris led to the destruction of Troy, so Dido's infatuation, she says, will lead to the sacking of Carthage.

196-9: Dido's point is that since Aeneas has not left her with a child of their own, any other memento of his that he leaves behind would only add to (*augment*) her agony.

= expends.
 = would be.

205-6: "you liar, you are neither the sun of a goddess, nor a true Trojan!"

Dardanus was the ancestor (*author*) of Aeneas and the kings of Troy; he was said to have been born in Italy, thus giving the story of Aeneas' voyage to Italy a neat symmetry and sense of homecoming.

= the *Caucasus* Mountain Range lies between the Black and Caspian Seas, and was considered roughly to constitute the southern border of the vaguely-understood region of *Scythia*, home of the famous warrior-tribe of Scythians. Dido's point is that Aeneas, emotionally speaking, is hard as rock.

Marlowe's Tamburlaine was Scythian-born.

208: *tigers* from *Hyrkania*, the region comprising the land directly south and east of the Caspian Sea, were proverbial for their savageness.

Lines 205-8 are adapted from lines 364-7 of Book IV of the *Aeneid*; a close look at the lines in question from Henry, the Earl of Surrey's 1557 translation of Book IV of *The Aeneid* suggests strongly that Marlowe had these pages open to him as he was writing this speech:

*Faithlesse, forsworn, ne Goddess was thy dam,
 Nor Dardanus beginner of thy race,
 But of hard rockes mount Caucase monstrous
 Bred thee, and teates of Tyger gaue thee suck.*

Now what is really interesting here is that there is no mention of *Scythia* in *Virgil's* original lines here; does Marlowe's addition of the adjective *Scythian* suggest he was already planning his next play, about the Scythian conqueror Tamburlaine?

gave thee suck = ie. "nursed thee."

= common fisherman; *swain* = a rustic.²

= ie. "and made".

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,
220 The rocks and sea-gulls will perform at large,
And thou shalt perish in the billows' ways,
222 To whom poor Dido doth bequeath revenge:
Aye, traitor! and the waves shall cast thee up,
224 Where thou and false Achates first set foot;

Which, if it chance, I'll give ye burial,

226 And weep upon your lifeless carcasses,
Though thou nor he will pity me a whit.
228 Why star'st thou in my face? If thou wilt stay,
Leap in mine arms; mine arms are open wide;
230 If not, turn from me, and I'll turn from thee:
For though thou hast the heart to say, "farewell!"
232 I have not power to stay thee. –

234 [Exit Aeneas.]

236 Is he gone?
Aye, but he'll come again; he cannot go:
238 He loves me too, too well to serve me so:
Yet he that in my sight would not relent,
240 Will, being absent, be obdurate still:

By this is he got to the water-side;
242 And see, the sailors take him by the hand;
But he shrinks back; and now, remembering me,
244 Returns amain: welcome, welcome, my love!
But where's Aeneas? Ah! he's gone, he's gone!

246 Enter Anna.

248 **Anna.** What means my sister, thus to rave and cry?

250 **Dido.** O Anna! my Aeneas is aboard,
252 And, leaving me, will sail to Italy.
Once didst thou go, and he came back again;
254 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,
260 And look upon him with a mermaid's eye:

Tell him, I never vowed at Aulis' gulf

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
ye = 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.

262 The desolation of his native Troy,
Nor sent a thousand ships unto the walls,

264 Nor ever violated faith to him;
Request him gently, Anna, to return:
266 I crave but this. – he stay a tide or two,
That I may learn to bear it patiently:
268 If he depart thus suddenly, I die.
Run, Anna, run! stay not to answer me.

270 **Anna.** I go, fair sister! Heaven grant good success!

272 [Exit Anna.]

274 Enter the Nurse.

276 **Nurse.** O Dido! your little son Ascanius
278 Is gone! He lay with me last night,
And in the morning he was stol'n from me:
280 I think some fairies have beguiled me.

282 **Dido.** O cursèd hag and false dissembling wretch!
That slay'st me with thy harsh and hellish tale,
284 Thou, for some petty gift, hast let him go,

And I am thus deluded of my boy: –
286 Away with her to prison presently!

288 Enter Attendants.

290 Traitoress too kenned! and cursèd sorceress!

292 **Nurse.** I know not what you mean by treason, I,
I am as true as any one of yours.

294 **Dido.** Away with her! Suffer her not to speak! –
296

Aulis' = it was at **Aulis**, a port town in eastern Greece, that the Greek ships gathered before sailing on to Troy.

263: the reader may sense in this line a shadow of the famous line Marlowe was to write for *Doctor Faustus* a few years after writing *Dido*, "*Was this the face that launched a thousand ships?*"

Often times a dramatist's most memorable lines were not created out of a vacuum, but rather were the result of the writer putting together a particular combination of familiar collocations that just happen to strike the right cord with the public.

For example, Marlowe was quite fond of the formula "*Was this the...*" and its variations; see, e.g., Act IV.iv.180: "*Is this the wood that grew on Carthage plains?*" It was only a short step to combine *is/was this the...that* and *a thousand ships*, and hence into accidental immortality.

= was disloyal.

= "that he remain".

280: it was of course Hermes, not some fairies, who removed the child they thought was Ascanius from Carthage.

beguiled = tricked or deceived.

= Dido accuses the nurse of taking a cheap bribe in return for letting Ascanius out of her sight.

= deprived or defrauded.¹

= immediately.

= "well-known"; the quarto prints a mysterious **keend** here. Most editors print **keen**, meaning "cruel" or "insolent", but we agree with Dyce's decision to go with **kenned**: one of Marlowe's favourite sources for choice of language was Arthur Golding's 1567 translation of Ovid's *Metamorphoses*, in which this rare word **kenned** can be found.

= loyal.

= permit.

[Exit Nurse with Attendants.]

298 My sister comes; I like not her sad looks.

300
302 *Re-enter Anna.*

302 **Anna.** Before I came, Aeneas was aboard,
304 And, spying me, hoist up the sails amain;
But I cried out, "Aeneas! false Aeneas! stay!"
306 Then gan he wag his hand, which, yet held up,
Made me suppose, he would have heard me speak;
308 Then gan they drive into the ocean;
Which, when I viewed, I cried, "Aeneas, stay!"
310 Dido, fair Dido, wills Aeneas stay!"
Yet he, whose heart's of adamant or flint,
312 My tears nor plaints could mollify a whit.
Then carelessly I rent my hair for grief;
314 Which seen to all, though he beheld me not,
They gan to move him to redress my ruth,
316 And stay awhile to hear what I could say;

= hoisted. = quickly.

= "he began to wave".

= saw.

= "commands Aeneas to stay!"

= legendary and oft-referred-to mineral of great hardness.

= laments.

= distractedly or unconcernedly.² = tore.

315-6: the Trojan sailors appealed to Aeneas to make
amends for Anna's distress or grief, ie. listen to her.
gan = began.

318 But he, clapped under hatches, sailed away.

= withdrawn below deck.

320 **Dido.** O Anna! Anna! I will follow him.

322 **Anna.** How can you go, when he hath all your fleet?

324 **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;

323-5: allusion to the myth of Daedalus, the famous
Athenian craftsman, and his son **Icarus**, who were kept
in prison by King Minos of Crete. Daedalus fashioned wings
for himself and his son out of feathers held together with
wax, and the pair used the wings to fly away and escape
Crete. Icarus, unfortunately, did not heed his father's advice
not to fly too high, and the sun melted the young man's
wings, causing him to plunge to his death in the sea.
frame me = "make myself".

326 Or else, I'll make a prayer unto the waves,

= ie. to.

That I may swim to him, like Triton's niece:

= likely a reference to Scylla, the daughter of King Nisus of
Megara, who fell in love with Minos, the king of Crete,
when he conquered Megara on his way to capture Athens;
Minos sailed away in disgust after Scylla caused the death of
her own father by pulling out the purple hair which grew on
his head, but the princess jumped into the water and swam
after him.

Marlowe, as did many ancient writers, confused this
Scylla with the other Scylla, the monster of the Strait of
Messina, described in the note at Act I.ii.14, who, along with
the sea god **Triton**, was a descendant of Neptune, and hence
related to him.³

328 O Anna! fetch Arion's harp,
That I may tice a dolphin to the shore,
330 And ride upon his back unto my love!

328-330: a Greek bard and skilled musician, **Arion** once
traveled to Sicily, where he won a musical contest and was
given many great prizes. On his way home to Corinth, the
sailors of the boat on which he was traveling planned to

332 Look, sister, look! Lovely Aeneas' ships;
 333 See! see! the billows heave him up to Heaven,
 And now down fall the keels into the deep:
 334 O sister, sister! take away the rocks;
 They'll break his ships. O Proteus! Neptune! Jove!
 336 Save, save Aeneas, Dido's liefest love!
 Now is he come on shore, safe without hurt;
 338 But see! Achates wills him put to sea,
 And all the sailors merry make for joy;
 340 But he, remembering me, shrinks back again:
 See where he comes; welcome! welcome, my love!

342 **Anna.** Ah, sister, leave these idle fantasies:
 344 Sweet sister! Cease; remember who you are.

346 **Dido.** Dido I am, unless I be deceived;
 And must I rave thus for a runagate?
 348 Must I make ships for him to sail away?
 Nothing can bear me to him but a ship,
 350 And he hath all my fleet. What shall I do,
 But die in fury of this oversight?
 352 Aye, I must be the murderer of myself;
 No, but I am not; yet I will be straight.
 354 Anna, be glad; now have I found a mean
 To rid me from these thoughts of lunacy:
 356 Not far from hence
 There is a woman famousèd for arts,
 358 Daughter unto the nymphs Hesperides,

Who willed me sacrifice his ricing reliques:

360 Go, Anna, bid my servants bring me fire.

362 [Exit Anna.]

364 Enter Iarbus.

366 **Iarb.** How long will Dido mourn a stranger's flight,
 That hath dishonoured her and Carthage both?
 368 How long shall I with grief consume my days,
 And reap no guerdon for my truest love?

370 Enter Attendants with wood and torches.
 372

374 **Dido.** Iarbas, talk not of Aeneas; let him go;
 Lay to thy hands, and help me make a fire,

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.

= Dyce emends *him* to '*em*', referring to the ships.

= dearest.⁹

343-4: Anna's speech confirms that Dido's vision took place only in her mind's eye.

= runaway.

= right away.

= a means, an instrument.

= ie. her knowledge of the occult, ie. she is a witch.

= the *Hesperides* were *nymphs* charged with protecting the orchard in which grew the famous golden apples which Hercules was assigned to collect for his 11th labour.

359: "who directed me (if I want to forget about Aeneas) to destroy the attractive or seductive (*ricing*) possessions that Aeneas left behind (*reliques*)."

= foreigner's.

= reward. = ie. the loyal love Iarbus has for Dido.

= "put your hands to work".

376 That shall consume all that this stranger left;
For I intend a private sacrifice,
To cure my mind, that melts for unkind love.

378 **Iarb.** But afterwards, will Dido grant me love?

380 **Dido.** Aye, aye, Iarbas, after this is done,
382 None in the world shall have my love but thou;

384 [They make a fire.]

386 So, leave me now; let none approach this place.

388 [Exit Iarbus and Attendants.]

390 Now, Dido, with these reliques burn thyself,
And make Aeneas famous through the world
392 For perjury and slaughter of a queen.
Here lie[s] the sword that in the darksome cave
394 He drew, and swore by, to be true to me: –
Thou shalt burn first; thy crime is worse than his. –
396 Here lie[s] the garment which I clothed him in
When first he came on shore; – perish thou too! –
398 These letters, lines, and perjured papers, all
Shall burn to cinders in this precious flame.
400 And now, ye gods, that guide the starry frame,
And order all things at your high dispose,
402 Grant, though the traitors land in Italy,
They may be still tormented with unrest;
404 And from mine ashes, let a conqueror rise,
That may revenge this treason to a queen,
406 By plowing up his countries with the sword.
Betwixt this land and that be never league,

408 *Littora litoribus contraria, fluctibus undas
Imprecor, arma armis; pugnent ipsique nepotes:*

410 Live, false Aeneas! truest Dido dies!
412 *Sic, sic juvat ire sub umbras.*

414 [Throws herself into the flames.]

416 *Enter Anna.*

418 **Anna.** O, help, Iarbas! Dido, in these flames,
Hath burnt herself! Ah me! unhappy me!

420 *Enter Iarbus, running.*

422 **Iarb.** Cursèd 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

424	Dido, I come to thee. Ah, me, Aeneas!	its food; a term from falconry.
426	[Kills himself.]	
428	Anna. What can my tears or cries <u>prevail</u> me now?	= avail.
	Dido is dead, Iarbas slain; Iarbas, my dear love!	
430	O sweet Iarbas! Anna's sole delight;	
	What fatal destiny <u>envies</u> me thus,	= hates.
432	To see my sweet Iarbas slay himself?	
	But Anna now shall honour thee in death,	
434	And mix her blood with thine; this shall I do,	
	That gods and men may pity this my death,	
436	And rue our ends, senseless of life or breath:	
	Now, sweet Iarbas! <u>stay!</u> I come to thee.	= "wait for me!"
438	[Kills herself.]	439: in the <i>Aeneid</i> , neither Anna nor Iarbus kill themselves.
440	<i>FINIS</i>	Postscript: in his <i>Fasti</i> , the Roman poet Ovid provides a sequel to the <i>Aeneid</i> , 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 so 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)ticling 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"
 "surfeited with sin"
 "sweet-smelling violet(s)" (1587)
 "swelling look(s)"
 "topless hill(s)"
 "Tyrrhene 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)
butt (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

FOOTNOTES

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.
4. *Theoi.com* Website. *Astraia*. Retrieved 11/19/2017: www.theoi.com/Titan/Astraia.html.
5. Smith, William. *Dictionary of Greek and Roman Geography*. Boston: Little, Brown and Co., 1854.
6. Fagles, Robert, trans. Virgil. *The Aeneid*. New York: Viking Penguin, 2006.
7. Bailey, Nathan. *An Universal Etymological English Dictionary*. London: Printed for T. Osborne etc., 1763.
8. Humphries, Rolfe, trans. Ovid. *Metamorphoses*. Bloomington: Indiana University Press, 1983.
9. Dyce, Alexander. *The Works of Christopher Marlowe*. London: George Routledge and Sons, 1876.
10. *The Encyclopedia Britannica*. 11th edition. New York: 1911.
11. Murray, Alexander. *Who's Who in Ancient Mythology*. New York: Crescent Books, 1988.
12. Halliwell, James O. *A Dictionary of Archaic and Provincial Words*. London: John Russell Smith, 1878.
13. Ribner, Irving. *The Complete Plays of Christopher Marlowe*. New York: The Odyssey Press, 1963.
14. *A Sailor's Life For Me* Website. *Sailor's Superstitions*. Retrieved 11/27/2017: www.asailorslifeforme.org/educator/activities/List-of-Sailors-Superstitions-Burial-at-Sea.pdf.
15. Cunningham, Lt. Col. Francis. *The Works of Christopher Marlowe*. London: Chatto and Windus, 1879.
16. Skeat, Walter W. *A Glossary of Tudor and Stuart Words*. Oxford: Clarendon Press, 1914.
17. Cameron, Nathanael, trans. *The Aeneid* on Wikispaces. *Aeneid 4.1-449*. Retrieved 11/28/2017: the-aeneid.wikispaces.com/Book+4.1-449. Link to license: creativecommons.org/licenses/by-sa/3.0/.
18. *Poetry in Translation* website. Kline, A.S., trans. *The Aeneid*. Retrieved 11/29/2107: www.poetryintranslation.com/PITBR/Latin/VirgilAeneidIV.php#anchor_Toc342031.
19. *Bible Study Tools* website. *Job 9:9*, from *John Gill's Commentary*. Retrieved 11/21/2107: www.biblestudytools.com/commentaries/gills-exposition-of-the-bible/job-9-9.html.
20. Davies, T. Lewis O. *A Supplementary English Glossary*. London: George Bell and Sons, 1881.
21. *Ancient History Encyclopedia* website. *Carthaginian Trade*. Retrieved 4/01/2020: www.ancient.eu/article/911/carthaginian-trade/.
22. *Greek Mythology* website. *Leda*. Retrieved 4/02/2020: www.greekmythology.com/Myths/Mortals/Leda/leda.html.
23. Gould, Benjamin A. *The Works of Virgil*. London: Printed for Geo. B. Whittaker, *et al.*, 1826.