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presents

the Annotated Popular Edition of

DIDO, QUEEN of CARTHAGE

by Christopher Marlowe

and Thomas Nashe

1585-6

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DIDO QUEEN OF CARTHAGE

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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 who was caused by Venus to fall helplessly and hopelessly in love with Aeneas, the princely fugitive from Troy. From a dramatic standpoint, *Dido* is clearly inferior to Marlowe's subsequent works, and may be considered a staging-ground for the explosive *Tamburlaine* which followed it, but the elegant blank-verse is still enjoyable to a contemporary reader.

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.

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.

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.
3. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.
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.

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.

The fact that Marlowe and Nashe were at Cambridge together adds further complications, as it naturally leads 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.

The topic of authorship is explored at length on the website of the Marlowe Society, www.marlowe-society.org.

ALLITERATION and RHYMING COUPLETS in *DIDO*

Marlowe, in this his likely first play, filled *Dido* with numerous examples of alliteration and rhyming couplets. Of the former, we will point out some of the more interesting and notable examples. Of the latter, rather than call attention to each example, we present below a list of the locations of most of the rhyming couplets in the play - no doubt some have avoided the editor's detection:

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 only occasionally to signal the end of a scene, and less frequently the end of a character's part in a scene.

List of rhyming couplets in *Dido*:

Act I: i.30-31; i.89-90; i.104-5; i.161-2; ii.27-28; ii.52-53.

Act II: i.128-9; i.412-3.

Act III: i.21-23; iii.105-7 (a rhyming triplet)

Act IV: i.36-37; ii.15-16; ii.20-21; ii.43-44; v.43-44.

Act V: i.105-6; i.132-3; i.237-8.

ACT I.

SCENE I.

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,
That will not shield me from her shrewish blows:
6 To-day, whenas I filled into your cups,
And held the cloth of pleasance while you drank,
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-threat'ning 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,

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

Stage Direction: a curtain at the back of the stage opens to reveal (*discover*) this tableau. 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, and thus played by a young boy actor. **Mercury** is the messenger god, who primarily serves Jupiter.

= 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.

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

= when.

= a rich gauze.

= gave or struck. = "which caused me to spill"; we may mention here that the gods drank nectar, not wine.

= and caused.

= *Saturn* was Jupiter's father; 12-13: 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.

On Hercules' trip 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 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*.

= with *sport* here and *game* in line 21, Ganymede emphasizes the entertainment value of watching Juno get her comeuppance.

| | | |
|----|---|--|
| 20 | O how would I with <u>Helen's brother</u> laugh, | = <i>Helen</i> of Troy was conceived as the result of Jupiter's seduction of her mother Leda while he was in the form of a swan. Born at the same time were her brothers, the twins Castor and Pollux, who by the time of the Trojan War were part of the constellation Gemini. |
| | And bring the gods to wonder at the game. | |
| 22 | Sweet Jupiter! if e'er I pleased thine eye, Or <u>seemèd fair, walled-in with eagle's wings,</u> | = "appeared beautiful to you". = Ganymede was often portrayed in art at the moment when he was carried away by Jupiter in the guise of an enormous eagle. = favour. |
| 24 | Grace my immortal beauty with this <u>boon</u> , And I will spend my time in thy bright arms. | |
| 26 | Jup. What is't, sweet <u>wag</u> , I should deny thy youth? | = playful form of address for a mischievous boy. ² |
| 28 | Whose face reflects such pleasure to mine eyes, As I, exhaled with thy fire-darting beams, | = "as I, consumed with burning passion" (Ribner, p. 4). ¹³ |
| 30 | Have oft driven back the horses of the Night, Whenas they would have haled 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. Marlowe frequently uses the image of Night coming on in a rusty coach. |
| 32 | Sit on my knee, and <u>call for thy content</u> , Control proud Fate, and cut the thread of Time; | = "ask for anything that would make you happy". 33: allusion to 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. |
| 34 | Why, are not all the gods at thy command, And Heaven and earth <u>the bounds of thy delight</u> ? | = the sense is, "the outer limits of your playground". |
| 36 | Vulcan 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 both 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. |
| | To make thee fans wherewith to cool thy face: And <u>Venus' swans</u> shall shed their silver down, To sweeten out the slumbers of thy bed: | = swans were sacred to Venus. |
| 40 | Hermes no more shall shew the world his wings, | 42: <i>Hermes</i> is the Greek name for Mercury; as the messenger god, he was usually depicted wearing winged sandals and a winged cap. |
| 42 | If that thy fancy in his feathers dwell, But, <u>as this one</u> , I'll tear them all from him, | = Jupiter plucks a feather from the sleeping Mercury's cap or sandals. |
| 44 | Do thou but say, "their colour pleaseth me." Hold here, my little love, these <u>linkèd gems</u> My Juno wore upon her marriage day, | = chain of jewels. |
| 46 | 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 |
| 48 | | |
| 50 | Gany. I would <u>have</u> a jewèl for mine ear, | = ie. "like", or "also like". ⁹ |
| 52 | And a fine brooch to put into my hat, And then I'll hug with you an hundred times. | |

| | | |
|----|---|--|
| 54 | <i>Jup.</i> And shall have, Ganymede, if thou wilt be my love. | |
| 56 | | |
| 58 | <i>Enter Venus.</i> | Entering Character: Venus , the goddess of beauty and love, is the mother of Aeneas, the hero of the <i>Aeneid</i> . Virgil portrayed her as actively solicitous for her son's welfare. |
| 60 | <i>Venus.</i> Aye, this is it; you can sit toying there, And playing with that <u>female</u> wanton boy, While my Aeneas wanders on the seas, | = delicate, effeminate. 61: 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 traveled the seas for seven years, trying to get to Italy to fulfill his destiny to be founder of the Roman race, but is always sidetracked by the intervention of Juno, who hated the Trojans. |
| 62 | And rests a prey to every <u>billow's</u> pride. Juno, <u>false Juno</u> , in her chariot's pomp, | = ocean wave's. = 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 what fate decreed could not ultimately be prevented. |
| 64 | Drawn through the heavens by <u>steeds of Boreas' brood</u> , | = <i>Boreas</i> 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. |
| 66 | 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, | 65-66: Juno's chariot (<i>airy wheels</i>) was guided by her daughter <i>Hebe</i> to the land (<i>country</i>) ruled by Aeolus, the lord of the winds. <i>Hebe</i> functioned as a general servant to Juno. = <i>Aeolus</i> was the king of the Aeolian Islands, and had been given charge of the winds, which he kept chained in his dungeon, under orders to keep strict control of them. ³ |
| 68 | And guarded with a thousand grisly ghosts, She humbly did beseech him for <u>our bane</u> , | = "our destruction"; Venus conflates Aeneas' ruin with her own. |
| 70 | And <u>charged</u> him drown my son with <u>all his train</u> . Then 'gan the winds break ope their brazen doors, | = commanded. = all his retinue, ie. Aeneas' entire fleet. 71: the winds began to break free from their confinement; <i>brazen</i> = bronze. |
| 72 | And all <u>Aeolia</u> to be up in arms; <u>Poor Troy</u> must now be sacked upon the sea, | = the islands ruled by Aeolus. = Venus identifies the fleet of Trojans with the city of Troy itself, given that these wanderers are all that is left of that great people. |
| 74 | And <u>Neptune's</u> waves be <u>envious</u> men of war; | 74-78: within this extended military metaphor of Aeolus at war with Aeneas, the waves raised by Aeolus' winds are depicted as soldiers as they crash onto the Trojans' ships. <i>Neptune</i> is the god of the sea. <i>envious</i> = hateful, malicious. |
| | <u>Epeus' horse</u> , to Aetna's hill transformed, | = <i>Epeus</i> was the builder of the Trojan horse, the instrument of Troy's destruction, which is by analogy identified with <i>Mt. Etna</i> , the volcano on Sicily's eastern shore, in front of which are located dangerous rocks and reefs. |
| 76 | Prepared stands to wrack their wooden walls; | 76: the volcano (or the dangers off the shore before it) prepares to ambush (<i>stand</i> refers to an "ambush", a |

78 And Aeölus, like Agamemnon, sounds
The surges, his fierce soldiers, to the spoil:

80 See how the night, Ulysses-like, comes forth,
And intercepts the day as Dolon erst!

82 Ah, me! The stars surprised, like Rhesus' steeds,
Are drawn by darkness forth Astraeus' tents.

84 What shall I do to save thee, my sweet boy?
Whenas the waves do threat our crystal world,

And Proteus, raising hills of floods on high,

86 Intends, ere long, to sport him in the sky.
False Jupiter! reward'st thou virtue so?
88 What! Is not piety exempt from woe?

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

92 **Jup.** Content thee, Cythereä, in thy care,

Since thy Aeneas' wandering fate is firm,

94 Whose weary limbs shall shortly make repose
In those fair walls I promised him of yore:

96 But first in blood must his good fortune bud,

noun) to wreck the ships (*walls* is a *synecdoche* - a figure of speech in which a named part of something represents the whole - for the ship).

77-82: elements of the war against Aeneas are directly compared to those of the Trojan War: in 77-78, Aeolus, in charge of the winds, is identified with *Agamemnon*, the commander of the Greek forces.

surges = waves.

79-80: the night steals quickly upon the Trojan ships. The reference is to an episode in Book X of the *Iliad*, in which the Greeks Ulysses (the Roman name for Odysseus) and Diomedes captured a Trojan named *Dolon* who had entered the Greek ranks to spy on them. Once Dolon had revealed the Trojans' dispositions to his Greek captors, Diomedes sliced off his head.

as Dolon erst = as he (Ulysses) did intercept Dolon at a previous time.

81-82: the stars suddenly and unexpectedly find themselves shining (since Ulysses has cut off the day).

surprised = overcome or overpowered when unprepared.⁹

Rhesus' steeds = having learned from Dolon the location of the camp where the Thracians, Trojan allies led by their king *Rhesus*, were sleeping, and where they kept their fine horses, Ulysses and Diomedes snuck up on the Thracians, and as Ulysses untied and drove away the horses, Diomedes slaughtered a dozen of the sleeping enemy, including their king.

forth = from.

Astraeus = this Titan god was the father of all the stars.³

84: "when the waves are so high they threaten the homes of us, the gods"; the palaces of the gods were built above the clouds on Mt. Olympus.

= well-known sea god possessing the ability to change his form at will.

= transport Aeneas up to the sky, ie. kill him.

87-88: 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!

90: "since piety is no longer rewarded."

92: *Content thee* = "be satisfied", ie. "worry no longer".

Cytherea = alternate name for Venus.

care = anxiety.

93f: Jupiter comforts Venus; Aeneas' fate, which is to one day found the Roman race, is unalterable, no matter what obstacles the gods throw in his path.

= rest or sleep.¹

= ie. the protective walls the Trojans will eventually build for Rome.

96: note the rhyme within the line.

| | | |
|-----|--|--|
| | Before he be the lord of Turnus' town, | 97-99: <i>Turnus</i> is the king of the <i>Rutulians</i> , 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> . |
| 98 | Or force her smile, that hitherto hath frowned: | 98: ie. or before Juno will (finally) no longer make Aeneas the target of her displeasure. = the Rutulians, a tribe of Italy. |
| | Three winters shall he with the <u>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 her ashes shall advance her <u>head</u> , And flourish once again, that <u>erst</u> was dead. But bright Ascanius, beauty's better work, Who with the sun divides one radiant shape, | = controlling. = power, strength. = previously. 106-8: Aeneas' son Ascanius is fated to become the Romans' first great king. 107: ie. who is as attractive as Apollo, the sun-god (Ribner, p. 6). ¹³ = the shining walls of Rome. = <i>Atlas</i> was the Titan god responsible for carrying the heavens on his shoulders. |
| 108 | Shall build his throne amidst those <u>starry towers</u> , That earth-born <u>Atlas</u> , groaning, underprops: | |
| 110 | No bounds, but Heaven, shall bound his <u>emperry</u> , Whose <u>azured</u> gates, <u>enchased</u> with his name, | 110: Rome's boundaries will be limited only by Heaven itself. <i>emperry</i> = empire; a favourite word of Marlowe's. = blue as the sky. = inscribed; or suggesting Ascanius' name will be written in jewels set in the door (Ribner, p. 6). ¹³ |
| 112 | Shall make the morning haste her gray uprise, To feed her eyes with his engraven fame. | 111-3: <i>Morning</i> will hurry to arrive every day so that it can feast its eyes on all that is Rome. |
| 114 | Thus, in <u>stout Hector's race</u> , three hundred years The Roman sceptre royal shall remain, | 114: <i>stout Hector's race</i> = brave Hector's descendants; Hector, a cousin of Aeneas, was a Trojan prince, a son of Troy's King Priam, and the greatest fighter on the Trojan side. 114-5: <i>three hundred...remain</i> = the immediate descendants of Aeneas and Ascanius will rule Rome as kings for three centuries. |
| 116 | Till that a princess, priest-conceived by Mars, Shall yield to dignity a double birth, | 116-7: Silvia, a vestal virgin (and as such a <i>priestess</i> of Vesta, the goddess of the hearth, but not a <i>princess</i>), was raped by Mars, the god of war, and produced the twins Romulus and Remus, 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 = immortalize. |
| 118 | Who will <u>eternish</u> Troy in their attempts. | = "how can I believe". |
| 120 | Venus. <u>How may I credit</u> these thy flattering terms, When yet both sea and sands beset their ships, | |
| 122 | And <u>Phoebus</u> , as in <u>Stygian pools</u> , refrains To <u>taint his tresses</u> in the Tyrrhene main? | 122-3: a highly allusive and densely image-filled way of saying, "and the sun refuses to shine on the Mediterranean Sea (<i>Tyrrhene Main</i>)?" <i>Phoebus</i> refers to Apollo in his guise as the sun-god, frequently used to mean the sun itself. <i>as in Stygian pools</i> = <i>Stygian</i> refers specifically to Hades' River Styx, but <i>Stygian pools</i> 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 |

124

Jup. I will take order for that presently: –
Hermes, awake! and haste to Neptune's realm;
Whereas the wind-god, warring now with Fate,

128

Besiege the offspring of our kingly loins,

130

Charge him from me to turn his stormy powers,
And fetter them in Vulcan's sturdy brass,

132

That durst thus proudly wrong our kinsman's peace.

[Exit Hermes.]

134

Venus, farewell! thy son shall be our care; –
Come, Ganymede, we must about this gear.

138

[Exeunt Jupiter and Ganymede.]

140

Venus. Disquiet seas, lay down your swelling looks,

142

And court Aeneas with your calmy cheer,
Whose beauteous burden well might make you proud,
Had not the heavens, conceived with hell-born clouds,

144

Veiled his resplendent glory from your view;
For my sake, pity him, Oceānus,

146

That erst-while issued from thy wat'ry loins,

148

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,

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.

Cunningham has a somewhat different interpretation of 122-3: he suggests *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).¹⁵

125: "I will take steps to address this (*take order*)¹ at once." = hurry.

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

128: 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

130: "and tie up the winds in brass chains", which would have been manufactured by the smith god.

= dares.

= "go about this business."

138: the scene now 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.

140-151: Venus apostrophizes (that is, she speaks to entities which are either inanimate or not physically present) first to the sea (lines 140-4), then to Oceanus (145-7).

= made pregnant.¹

= concealed.

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

148: *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.

= struggle or labours.¹

| | | |
|--------------------------|--|--|
| 150 152 154 | <p>And call both <u>Thetis</u> and <u>Cymodoce</u>, To <u>succour</u> him in this extremity. <i>Enter Aeneas, Ascanius, Achates, and one or two more.</i></p> | <p>150: both <i>Thetis</i> and <i>Cymodoce</i> were Nereids, or sea nymphs; the former married the mortal Peleus, and became the mother of Achilles. = aid.</p> |
| 156 158 160 162 | <p>What do I see? my son now come on shore? Venus, how art thou <u>compassed</u> with content, <u>The while</u> thine eyes attract their sought-for joys: – Great Jupiter! still honoured may'st thou be, For this so friendly aid in time of need! – Here in this bush <u>disguisèd</u> will I stand, While my Aeneas <u>spends</u> himself in <u>plaints</u>, And Heaven and earth with his <u>unrest</u> acquaints.</p> | <p>Entering Characters: <i>Aeneas</i> has landed on North Africa's shore with a total of seven ships (out of the original twenty-four he left his last port of call with), though he does not know yet where he is. <i>Ascanius</i> is Aeneas' young son; <i>Achates</i> is a Trojan who has landed with Aeneas. = enveloped, filled. = while, as. = hidden.¹ = exhausts.¹ = laments. 162: Aeneas acquaints Heaven and earth of his apprehension (<i>unrest</i>); a typically complex inverted sentence.</p> |
| 164 | <p><i>Æn.</i> You <u>sons of care</u>, companions of my course, <u>Priam's misfortune</u> follows us by sea,</p> | <p>= poetic description of Aeneas' Trojan companions, who are at the moment defined by their worry or grief.¹ = <i>Priam</i> was the king of Troy. His <i>misfortune</i> was the loss of his kingdom generally and the bad luck now following Aeneas and his Trojans specifically.</p> |
| 166 | <p>And <u>Helen's rape</u> doth haunt us at the heels.</p> | <p>= Helen of Troy's abduction; 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 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, depending on the point the speaker wants to make, so as to appear to shift the responsibility for the entire tragic history which followed onto Paris and the Trojans.</p> |
| 168 | <p>How many dangers have we <u>overpast</u>? Both <u>barking Scylla</u>, and the sounding rocks,</p> | <p>= endured, passed through.¹ 168: <i>Scylla</i> was a monster that lived in a cave overlooking the Strait of Messina between Sicily and the Italian mainland; she would pluck up and eat sailors from ships that passed too close to her shore. Homer describes her voice as sounding like the <i>barking</i> of a dog.</p> |
| | <p>The <u>Cyclops' shelves</u>, and <u>grim Ceraunia's seat</u>,</p> | <p>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 <i>Odyssey</i>, Scylla consumed six of Ulysses' men as they passed her rocks). 169: <i>Cyclops' shelves</i> = 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</p> |

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

174 **Acha.** Brave Prince of Troy, thou only art our god,
176 That, by thy virtues, free'st us from annoy,
And mak'st our hopes survive to coming joys!
178 Do thou but smile, and cloudy Heaven will clear,
Whose night and day descendeth from thy brows;
180 Though we be now in extreme misery,
And rest the map of weather-beaten woe,
182 Yet shall the aged sun shed forth his hair,
To make us live unto our former heat,
184 And every beast the forest doth send forth,
Bequeath her young ones to our scanted food.

186 **Asc.** Father, I faint; good father, give me meat.

188 **Æn.** Alas! sweet boy, thou must be still a while,
190 Till we have fire to dress the meat we killed.
Gentle Achates, reach the tinder-box,
192 That we may make a fire to warm us with,
And roast our new-found victuals on this shore.

194 **Venus.** See what strange arts necessity finds out:

196 How near, my sweet Aeneas, art thou driven!

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

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

210 **Venus.** [*Aside*]

212 Now is the time for me to play my part. –

Ho, young men! saw you, as you came,

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.

= ie. "repay" or "return to us".

= another name for Troy. = boast of.

= "our only god is you".

= harm.²

= remain. = picture or image.

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

= limited; in 184-5, Achates expresses hope that now they have landed, they will be able to find something to eat!

= cook.¹

189-193: Aeneas in this speech seems to suggest the Trojans have already killed some game to eat, yet below in line 204 he announces he will go explore inland to see if there are any "beasts" around.

195: a variation on "necessity is the mother of invention."

arts = skills, cunning or strategies.¹

196: "to what difficulty, Aeneas, you have been forced!"¹

= branches blown down by the wind. = plural form of *enough*.

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

212: Venus compares herself to an actor on stage - there were no actresses in Elizabethan times!

= "did any of you see".

| | | |
|-----|---|--|
| 214 | Any of all my sisters wand'ring here, Having a quiver <u>girded</u> to her side, | = tied (around). |
| 216 | And clothèd in a spotted leopard's skin? | |
| 218 | <i>Æn.</i> I neither saw nor heard of any such. But what may I, fair <u>virgin</u> , call your name, | = maiden. |
| 220 | Whose looks set forth no mortal form to view, Nor speech <u>bewrays</u> <u>ought human</u> in thy birth? | 220f: even disguised as a mere mortal, Venus cannot fully hide her divine nature. = betrays, reveals. = anything mortal, ie. she is no mortal. |
| 222 | Thou art a goddess that delud'st our eyes, And shroud'st thy beauty in this borrowed shape; | |
| 224 | But whether thou the sun's bright sister be, Or one of chaste <u>Diana's</u> fellow <u>nymphs</u> , | 224-5: <i>Diana</i> , the goddess of the hunt, was the twin sister of Apollo, the sun god; as a virgin-goddess, Diana's woodland followers - her <i>nymphs</i> - were also expected to retain their maidenhoods, hence the adjective <i>chaste</i> . |
| 226 | Live happy in the height of all content, And lighten our <u>extremes</u> with this one <u>boon</u> , | = hardships. ¹ = favour. |
| 228 | As to <u>instruct</u> us under what good Heaven We breathe as now, and what this world is called | = inform. |
| 230 | On which, by tempest's fury, we are cast? Tell us, O, tell us, that are ignorant; | |
| 232 | And this right hand shall make thy altars crack With mountain heaps of milk-white sacrifice. | 232-3: 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 divinities to treat them with favour in return. |
| 234 | <i>Venus.</i> Such honour, stranger, do I not <u>affect</u> ; | = care for. |
| 236 | It is the <u>use</u> for <u>Tyrian maids</u> to wear Their bow and quiver in this modest <u>sort</u> , | = custom. = the Carthaginians were recent immigrants from Phoenicia, an ancient kingdom on the coast of the Levant, whose principle city was <i>Tyre</i> . 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 <i>Aeneid</i> , Venus describes her outfit as consisting in part of "a quiver and high-laced hunting- boots in crimson" (Fagles, p. 59). ⁶ |
| 238 | And <u>suit</u> themselves in <u>purple</u> <u>for the nonce</u> , | 238: <i>suit</i> = clothe or dress. <i>purple</i> = an appropriate colour for Tyrians to wear; in ancient times, Tyre was famous for the scarlet dye it was able to manufacture 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. <i>for the nonce</i> = for the purpose. = walk, cross. = glades or grass-covered meadows. ¹ |
| 240 | That they may <u>trip</u> more lightly o'er the <u>lawns</u> , And overtake the tuskèd boar in chase. But for the land whereof thou dost inquire, | |
| 242 | It is the <u>Punic</u> kingdom, rich and strong, <u>Adjoining</u> on <u>Agenor's</u> stately town, | = Roman word for Carthaginian. = bordering. = <i>Agenor</i> was the legendary founder of Tyre, referring here to Carthage. |
| 244 | The kingly seat of southern Libya, <u>Whereas</u> <u>Sidonian Dido</u> rules as queen. | 244: 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> . |
| 246 | But <u>what</u> are you that ask of me these things? <u>Whence</u> may you come, or <u>whither</u> will you go? | = who. = from where. = to where. The English language has sadly long lost these delightful directional adverbs. |
| 248 | <i>Æn.</i> Of Troy am I, Aeneas is my name; | |

250 Who driv'n by war from forth my native world,
Put sails to sea to seek out Italy;
252 And my divine descent from sceptred Jove:
With twice twelve Phrygian ships I ploughed the deep,

254 And made that way my mother Venus led;
But of them all scarce seven do anchor safe,
256 And they so wracked and weltered by the waves,
As every tide tilts 'twixt their oaken sides;

258 And all of them, unburthened of their load,
Are ballasted with billows' watery weight.

260 But hapless I, God wot! poor and unknown,
Do trace these Libyan deserts all despised,
262 Exiled forth Europe and wide Asia both,

And have not any coverture but Heaven.

264 **Venus.** Fortune hath favoured thee, whate'er thou be,
266 In sending thee unto this courteous coast:
In God's name, on! and haste thee to the court,
268 Where Dido will receive ye with her smiles;
And for thy ships, which thou supposest lost,
270 Not one of them hath perished in the storm,
But are arrivèd safe, not far from hence;
272 And so I leave thee to thy fortune's lot,
Wishing good luck unto thy wandering steps.

[Exit.]

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

286

[Exeunt.]

ACT I, SCENE II.

[Within the walls of Carthage.]

Enter Iarbus, followed by Ilioneus, Cloanthus,

= alternate name for Jupiter, the king of the gods.

= *Phrygia* describes the entire land mass of north-western Asia Minor, which included Troy.

We may note that in the *Aeneid* itself, Aeneas sailed from Asia Minor with 20, not 24, ships, though both Virgil and Marlowe agree that Aeneas landed safely with seven of them.

= headed in that direction.

= ravaged, crippled. = rolled.¹

257: ie. "which like the tide moves up and down (*tilts*)¹ between the sides of the ships."

258-9: a ship that is empty of ballast (extra weight in the hold, usually rocks or the such in ancient times) would be easily and dangerously tossed by rough seas. Aeneas seems to be suggesting that the high pounding waves were filling their ships with water.

= knows.

= cross.

= from; the storms and gods won't let Aeneas land in Europe, ie. Italy, and Asia was lost to him when Troy was destroyed.

= shelter.² = ie. the sky.

= whoever.

= hurry yourself.

= "all of you"; *ye* is the plural form of *you*.

270: in the *Aeneid* 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 a whirlpool, and six others being broken up on rocks or reefs.

279f: 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,

and *Sergestus*.

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.

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

= complain, explain.

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

= 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.

6 *Ilio.* Wretches of Troy, envièd of the winds,
That crave such favour at your honour's feet,
8 As poor distressed misery may plead:
Save, save, O save our ships from cruèl fire,
10 That do complain the wounds of thousand waves,
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.

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

= ie. "we who lament about".
= vexation.²

= (images of) household gods;⁷ *lares* is disyllabic: *LA-ers*.

= well-being.² = denied.¹

20 *Iarb.* But tell me, Trojans, Trojans if you be,
Unto what fruitful quarters were ye bound,
22 Before that Boreas buckled with your sails?

= direction.²

= god of the north wind, hence the north wind. = did battle with.² The alliteration in this line is jarring.

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

= Roman name for Italy.

= 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.

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,

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

And led our ships into the shallow sands;
32 Whereas the southern wind, with brackish breath,
Dispersed them all amongst the wreckful rocks;
34 From thence a few of us escaped to land;

= where. = salty.

= causing shipwrecks.

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

= concealed, ie. lost.

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.

= useless.

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

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

= crowd, 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.

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

43: ie. "they prevent (*interdict*) our feet from stepping onto the land." The phrase *first earth* was used by early writers to refer to the state of the world before the Great Flood, so its

46 **Iarb.** Myself will see they shall not trouble ye:
Your men and you shall banquet in our court,
And every Trojan be as welcome here
48 As Jupiter to silly Baucis' house.

50 Come in with me, I'll bring you to my queen,
Who shall confirm my words with further deeds.

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.*]

END OF ACT I.

poetic use by Sergestus is appropos; 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* (*The 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 = simple, plain-hearted.⁷

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

ACT II.

SCENE I.

[Uncertain location, but perhaps a temple of Juno.]

Enter Aeneas, Achates, and Ascanius.

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

2
3 *Acha.* Why stands my sweet Aeneas thus amazed?

4
5 *Æn.* O my Achates! Theban Niobe,
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 *Acha.* 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,
Is nothing here; and what is this but stone?

18 *Æn.* O, yet this stone doth make Aeneas weep;
20 And, would my prayers (as Pygmalion's did)

22 Could give it life, that under his conduct
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.

28 *Acha.* What means Aeneas?

30 *Æn.* 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!

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

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

5-7: 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

= sorrows.

= "and over there should be Mt. Ida", the famous mountain located 50 miles south-east of Troy on Asia Minor.

10: *Xanthus' stream* = the river Scamander, a river of Troy, whose god was *Xanthus*.³

Priamus = alternate name for Troy's King Priam.

= mood, queer state of mind.

= Priam's. = wife of Priam, and queen of Troy.

= ie. next to Priam.¹³ = accustomed. = except for.

= based on Aeneas' response below in lines 20-21, Dyce suggests the pair are looking at a statue.⁹

= Ovid tells the tale of the Cyprian citizen *Pygmalion*, who shunned women because of their shameful behavior. 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.

= who.

26: Aeneas, his grief overwhelming him, suggests they 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 life to bring him back.

= waves.

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

40

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

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

46

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

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

52 **Æn.** 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

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

62 **Acha.** Like Ilioneus speaks this noble man,
But Ilioneus goes not in such robes.

64

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

68

70 **Acha.** Aeneas, see Sergestus, or his ghost!

72 **Ilio.** He names Aeneas; let us kiss his feet.

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

76 **Serg.** Live long Aeneas and Ascanius!

78 **Æn.** Achates, speak, for I am overjoyed.

80 **Acha.** O, Ilioneus, art thou yet alive?

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

84 **Cloan.** Why turns Aeneas from his trusty friends?

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

90 **Ilio.** Lovely Aeneas, these are Carthage walls,
And here Queen Dido wears th' imperial crown;
Who, for Troy's sake, hath entertained us all,

= cease.

= cease. Note the intense alliteration in this line.

50: the scene now changes to 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.

= *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.

85: "have brought my companions into such a (fortuitous) state?"

= freed from ignorance, ie. informed.

| | | |
|-----|--|---|
| 92 | And clad us in these wealthy robes we wear. <u>Oft</u> hath she asked us under whom we served, And when we told her, she would weep for grief, | = often. |
| 94 | Thinking the sea had swallowed up <u>thy</u> ships; And now she sees thee, how will she rejoice! | = as leader of the Trojans, and member of a royal family, Aeneas would be well within his rights to expect his subordinates to address him with the more formal <i>you</i> , but his relationship with his people is a close and intimate one, and they freely address him as such with <i>thou</i> . |
| 96 | | |
| 98 | Serg. See, where her <u>servitors</u> pass through the hall, Bearing a banquet; Dido is not far. | = servants; the Trojans are understood to now be within the palace. |
| 100 | Ilio. Look where she comes: Aeneas, view her well. | |
| 102 | Æn. Well may I view her, but she sees not me. | |
| 104 | <i>Enter Dido and her <u>Train</u>.</i> | = retinue. |
| 106 | Dido. What stranger art thou, that dost eye me thus? | |
| 108 | Æn. <u>Sometime</u> I was a Trojan, mighty queen: But Troy is not; – what shall I say I am? | = formerly. 108-9: an interesting speech: how should Aeneas call himself, now that he is a man literally without a country? |
| 110 | Ilio. Renownèd Dido, 'tis our general, Warlike Aeneas. | |
| 114 | Dido. Warlike Aeneas! and in these <u>base</u> robes? Go, fetch the garment which <u>Sicheus</u> wore. – | = mean, lowly. = <i>Sychaeus</i> was 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 husband's instigation, Dido fled Tyre to found Carthage. |
| 116 | | |
| 118 | <i>Exit an Attendant who brings in the garment, which Aeneas puts on.</i> | |
| 120 | <u>Brave</u> prince, welcome to Carthage and to me, Both happy that Aeneas is our guest! | = excellent. |
| 122 | Sit in this chair, and banquet with a queen; Aeneas is Aeneas, were he clad | |
| 124 | In <u>weeds</u> as bad as ever <u>Irus</u> wore. | = clothing. = <i>Irus</i> was a beggar from the <i>Odyssey</i> . |
| 126 | Æn. This is no seat for one that's <u>comfortless</u> : May it please your grace to let Aeneas wait; | = inconsolable or spiritless. ¹ |
| 128 | For though my birth be great, my fortune's mean, Too mean to be companion to a queen. | |
| 130 | | |
| 132 | Dido. Thy fortune may be greater than thy birth: 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. | |
| 136 | Æn. This place <u>beseems me not</u> ; O, pardon me. | = "is not fitting for me." |
| 138 | Dido. I'll have it so; Aeneas, be content. | |
| 140 | Asc. Madam, you shall be my mother. | 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. |

142 *Dido.* And so I will, sweet child: – be merry, man,
Here's to thy better fortune and good stars.

144
146 *Æn.* In all humility, I thank your grace.

148 *Dido.* Remember who thou art; speaking like thyself;
Humility belongs to common grooms.

150 *Æn.* And who so miserable as Aeneas is?

152 *Dido.* Lies it in Dido's hands to make thee blest?
Then be assured thou art not miserable.

154 *Æn.* O Priamus, O Troy, Oh Hecuba!

156 *Dido.* May I entreat thee to discourse at large,
158 And truly too, how Troy was overcome?
For many tales go of that city's fall,

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

162 Others report 'twas Sinon's perjury;

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

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

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

174 *Æn.* Then speak, Aeneas, with Achilles' tongue!

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

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

159-160: Aeneas has actually been traveling for 7 years since 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, or 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*.

= sceptre.²

168-9: 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 is a powerful one.

175ff: Aeneas' tale of the fall of Troy comprises Book II of the *Aeneid*.

with Achilles' tongue = ie. without breaking down

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

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

180 The Grecian soldiers, tired with ten years' war,
Began to cry, "Let us unto our ships,
182 Troy is invincible. Why stay we here?"
With whose outcries Atrides being appalled,
184 Summoned the captains to his princely tent;
Who, looking on the scars we Trojans gave,
186 Seeing the number of their men decreased,
And the remainder weak, and out of heart,
188 Gave up their voices to dislodge the camp,
And so in troops all marched to Tenedos;

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

196 And prophesied Troy should be overcome:
And therewithal he called false Sinon forth,
198 A man compact of craft and perjury,
Whose 'ticing tongue was made of Hermes' pipe,
200 To force a hundred watchful eyes to sleep:

And him, Epeus having made the horse,
202 With sacrificing wreaths upon his head,

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

208 And brought unto the court of Priamus;

emotionally; Achilles was famous for his cold-blooded and pitiless nature.
= nobles.
= "but listen". = the *Myrmidons* were Greeks from Thessaly who were led by Achilles; if Aeneas speaks with *Achilles' tongue*, then naturally his listeners should hear him with *Myrmidons' ears*.
= accustomed to battles.

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

= voted.¹
189: *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.
= ie. as if to help Ulysses in his task.

195: wily Ulysses claims the gods don't want the Greeks to abandon the war and sail home, and have sent contrary winds as evidence of their desire.

= comprised. = ie. lies.
199: *'ticing* = enticing.
199-200: *Hermes'...sleep* = 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, then cutting off his head.
As a postscript to the story, Juno transplanted the eyes of Argus onto the tail of the peacock, her sacred bird.³

= 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.

207: *Phrygian* = describing denizens of north-west Asia Minor generally, or Trojans specifically.
haled = dragged or hauled.

| | | |
|-----|---|---|
| 210 | To whom he <u>used action so pitiful</u> , Looks so <u>remorseful</u> , <u>vows so forcible</u> , | = behaved so pitifully. = piteous. ⁹ = uttered extreme oaths against the Greeks, or swore with great credibility regarding the truth of his tale. |
| 212 | As therewithal the old man, overcome, Kissed him, embraced him, and unloosed his <u>bands</u> . And then, - <u>O Dido, pardon me!</u> | = shackles. = Aeneas, breaking down, can go on no longer. |
| 214 | <i>Dido.</i> Nay, <u>leave not here</u> ; resolve me of the rest. | = "don't stop here!" |
| 216 | <i>Æn.</i> Oh! the enchanting words of that base slave | |
| 218 | Made <u>him</u> to think Epeus' pine-tree horse A sacrifice t' appease Minerva's wrath; | = ie. Priam. 218-219: 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. |
| 220 | The rather, for that one <u>Laöcoön</u> , | 220-2: <i>Laocoon</i> 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. |
| 222 | Breaking a spear upon his hollow breast, Was with two wingèd serpents stung to death. | |
| 224 | Whereat, aghast, we were commanded straight, With reverence, to draw it into Troy, In which <u>unhappy</u> work was I employed: | = unfortunate, bringing misfortune. |
| 226 | These hands did help to hale it to the gates, Through which it could not enter, 'twas so huge. | |
| 228 | O, had it never entered, Troy <u>had</u> stood! But Priamus, impatient of delay, | = would have. |
| 230 | Enforced a wide breach in that rampired wall, | 231: 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 <i>did</i> bring the horse into the city, then they would successfully invade and destroy Greece. |
| 232 | Which thousand battering rams could never pierce, And so came in this <u>fatal</u> instrument: | = death-bringing. |
| 234 | At whose accursèd feet, as overjoyed, We banqueted, till, overcome with wine, Some <u>surfeited</u> , and others soundly slept. | = overdid it. |
| 236 | Which Sinon viewing, caused the Greekish spies To haste to Tenedos, and tell the camp: | |
| 238 | Then he unlocked the horse, and suddenly From out <u>his</u> entrails, <u>Neoptolemus</u> , | = of its. = alternate name for Pyrrhus, son of Achilles. |
| 240 | Setting his spear upon the ground, leaped forth, And after him a thousand Grecians more, | |
| 242 | In whose stern faces shined <u>the quenchless fire</u> | = perhaps referring to the light of battle, as Cunningham suggests. ¹⁵ |
| 244 | That after burnt <u>the pride of Asià</u> . By this <u>the camp</u> was come unto the walls, | = ie. Troy. = ie. the Greeks. |

246 And through the breach did march into the streets,
 Where, meeting with the rest, "Kill! Kill!" they cried.
 Frighted with this confused noise, I rose,
 248 And looking from a turret, might behold
 Young infants swimming in their parents' blood!
 250 Headless carcasses piled up in heaps!
 Virgins, half-dead, dragged by their golden hair,
 252 And with main force flung on a ring of pikes!
 Old men with swords thrust through their aged sides,
 254 Kneeling for mercy to a Greekish lad,
 Who, with steel poleaxes, dashed out their brains.
 256 Then buckled I mine armour, drew my sword,
 And thinking to go down, came Hector's ghost,
 258 With ashy visage, bluish sulphur eyes,
 His arms torn from his shoulders, and his breast
 260 Furrowed with wounds, and, that which made me weep,
 Thongs at his heels, by which Achilles' horse
 262 Drew him in triumph through the Greekish camp,

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

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

268 *Æn.* Yet flung I forth, and, desperate of my life,
 Ran in the thickest throngs, and, with this sword,
 270 Sent many of their savage ghosts to hell.
 At last came Pyrrhus, fell and full of ire,
 272 His harness dropping blood, and on his spear
 The mangled head of Priam's youngest son;
 274 And, after him, his band of Myrmidons,
 With balls of wild-fire in their murdering paws,
 276 Which made the funeral-flame that burnt fair Troy;
 All which hemmed me about, crying, "This is he!"

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

Æn. My mother, Venus, jealous of my health,

282 Conveyed me from their crooked nets and bands;
 So I escaped the furious Pyrrhus' wrath:
 284 Who then ran to the palace of the king,
 And at Jove's altar finding Priamus,
 286 About whose withered neck hung Hecuba,
 Folding his hand in her's, and jointly both
 288 Beating their breasts, and falling on the ground,
He, with his faulchion's point raised up at once,
 290 And with Megaera's eyes stared in their face,
 Threat'ning a thousand deaths at every glance;
 292 To whom the aged king thus trembling spoke: –
 "Achilles' son, remember what I was,

= a medieval weapon comprising an axe head at the end of
 a long pole.

= the sense is "when suddenly".

= fiery, sulphurous.

261-2: Hector was killed by Achilles in single combat (a
 one-on-one fight); 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.

= spirits, souls.

= cruel. = fury.

= armour.⁹

= in the *Iliad*, Homer identifies Priam's youngest son as
 Polydorus, who was slain by Achilles, not Pyrrhus.

281-2: 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.

= malignant or twisting.² = chains.

= ie. Pyrrhus. = a *faulchion* was a broad sword.¹

= *Megaera* was one of the three Furies, avenging
 goddesses who tormented those guilty of committing
 certain heinous crimes.

| | | |
|-----|---|---|
| 294 | Father of fifty sons, but they are slain; Lord of my fortune, but my fortune's turned! | |
| 296 | King of this city, but my Troy is <u>fi<u>re</u>d</u> ! | = burned. |
| | And now am neither father, lord, nor king! | |
| 298 | Yet who so wretched but desires to live? O, let me live, great Neoptolemus!" | 298-9: in the <i>Aeneid</i> , Priam did not grovel to Pyrrhus (Neoptolemus), but rather defied him, and even tossed an ineffective spear at him, before Achilles' son slew him. |
| 300 | Not moved at all, but smiling at his tears, This butcher, whilst <u>h</u> is hands were yet held up, | = ie. Priam's. |
| 302 | Treading upon his breast, struck off his hands. | |
| 304 | <i>Dido.</i> O end, Aeneas, I can hear no more. | |
| 306 | <i>Æn.</i> At which the frantic queen leaped on his face, And in his eyelids hanging by the nails, | |
| 308 | A little while prolonged her husband's life. At last the soldiers pulled her by the heels, | |
| 310 | And swung her howling in the empty air, Which sent an echo to the wounded king: | |
| 312 | Whereat, he lifted up his bed-rid limbs, And would have grappled with Achilles' son, | |
| 314 | Forgetting both his <u>w</u> ant of strength and hands; | = lack. |
| | Which <u>h</u> e, disdainingly, whisked his sword about, | = ie. Pyrrhus. |
| 316 | And <u>w</u> ith <u>the wind thereof</u> the king fell down; | = ie. "from just the rush of air caused by the swirling of the sword". |
| | Then from the navel to the throat at once | |
| 318 | He ripped old Priam, at whose latter gasp, Jove's marble statue <u>g</u> an to bend the brow, | = frowned. |
| 320 | As loathing Pyrrhus for this wicked act. Yet he, undaunted, took his father's flag, | |
| 322 | And dipped it in the old king's chill-cold blood, And then in triumph ran into the streets, | |
| 324 | Through which he could not pass <u>f</u> or slaughtered men; | = due to (the streets being filled with the bodies of). |
| | So, leaning on his sword, he stood stone still, | |
| 326 | Viewing the fire wherewith rich <u>I</u> lion burned. <u>B</u> y <u>this</u> , I got my father on my back, | = ie. Troy. 327: 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. <i>By this</i> = by this time. |
| 328 | This young boy in mine arms, and by the hand Led fair Creusa, my beloved wife; | |
| 330 | When thou, Achates, with thy sword mad'st way, And we were round environed with the Greeks, | |
| 332 | O <u>there I lost my wife!</u> and had not we | = According to Virgil, Aeneas lost sight of his wife as he was leading his family away from the slaughter in Troy. When he finally realized Creusa was missing, Aeneas returned to Troy to find her, but in vain: instead, the ghost of his now-dead wife admonished him to get on with his escape. |
| | Fought manfully, I <u>had not told</u> this tale. | = "would not be alive to tell". |
| 334 | Yet manhood would not serve; of force we fled; | 334: "yet even such manly fighting could not retrieve the situation, and we were compelled to flee." |
| | And as we went unto our ships, thou know'st | |
| 336 | We saw <u>Cassandra</u> sprawling in the streets, | 336: <i>Cassandra</i> , 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. |

Whom Ajax ravished in Diana's fane,

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

340 But suddenly the Grecians followed us,
And I, alas! was forced to let her lie.
342 Then got we to our ships, and, being aboard,
Polyxena cried out, "Aeneas! stay!
344 The Greeks pursue me! stay, and take me in!"
Moved with her voice, I leaped into the sea,
346 Thinking to bear her on my back aboard,
For all our ships were launched into the deep,
348 And, as I swam, she, standing on the shore,
Was by the cruel Myrmidons surprised,
350 And, after that, by Pyrrhus sacrificed.

352 **Dido.** I die with melting ruth; Aeneas, leave!

354 **Anna.** O what became of aged Hecuba?

356 **Iarb.** How got Aeneas to the fleet again?

358 **Dido.** But how 'scaped Helen, she that caused this war?

360 **Æn.** Achates, speak, sorrow hath tired me quite.

362 **Acha.** What happened to the queen we cannot show;
We hear they led her captive into Greece:

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

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

337: 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.

339: 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.

= another Trojan princess and daughter of Priam.

350: 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

= pity. = "stop already!"

= Priam's queen.

= tell.

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

365-7: 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.

| | | |
|-----|--|--|
| 374 | [<i>Exeunt omnes.</i>] | 374: all exit. |
| 376 | <i>Enter Venus and Cupid, at another door.</i> <i>Venus takes Ascanius by the sleeve.</i> | 377: Ascanius is held back from leaving the stage by Venus. |
| 378 | Venus. Fair child, stay thou with Dido's <u>waiting maid</u> ; | = female servant. |
| 380 | I'll give thee sugar-almonds, sweet <u>conserves</u> , | = candied fruits. ² |
| | A silver <u>girdle</u> , and a golden purse, | = belt. |
| 382 | And <u>this young prince</u> shall be thy playfellow. | = ie. Cupid; Cupid, the cherubic god of love, was Venus' son, and usually depicted as a very young boy. |
| 384 | Asc. Are you Queen Dido's son? | |
| 386 | Cupid. Aye, and my mother gave me this fine bow. | |
| 388 | Asc. Shall I have such a quiver and a bow? | |
| 390 | Venus. Such bow, such quiver, and such golden shafts, Will Dido give to sweet Ascanius. | |
| 392 | For Dido's sake I take thee in my arms, And stick these <u>spangled</u> feathers in thy hat: | = sparkling with bits of metal. |
| 394 | Eat <u>comfits</u> in mine arms, and I will sing. – | = another word for candied fruits; at this point, the boy actor portraying the goddess would likely sing any song he happens to know to Ascanius, lulling him to sleep in "her" arms (Dyce, p. 259). ⁹ |
| | Now is he fast asleep, and in this <u>grove</u> , | |
| 396 | Amongst green <u>brakes</u> I'll lay Ascanius, | = bushes; obviously the scene has changed: Venus has brought Ascanius to a small patch of woods (<i>grove</i>) to sleep; her reason for doing so is explained below. |
| | And strew him with sweet-smelling violets, Blushing roses, purple hyacinth: | |
| 398 | These milk-white <u>doves</u> shall be his <u>centronels</u> , | = <i>doves</i> were Venus' sacred birds. = sentinels. ⁹ |
| 400 | Who, if that any seek to do him hurt, Will quickly fly to <u>Cythereä's fist</u> . | = <i>Cytherea</i> is an alternate name for Venus; the image here is of a trained falcon returning to its trainer's extended arm. |
| 402 | Now, Cupid, turn thee to Ascanius' shape, And go to Dido, who, instead of him, | |
| 404 | Will set thee on her lap, and play with thee; Then touch her white breast with this arrow head, | 405: 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. |
| 406 | That she may dote upon Aeneas' love, And by that means repair his broken ships, | |
| 408 | <u>Victual</u> his soldiers, give him wealthy gifts, And he, at last depart to Italy, | = feed. |
| 410 | Or else in Carthage make his kingly throne. | 402-410: Venus will have Cupid 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. |
| 412 | Cupid. I will, fair mother, and so play my part As every touch shall wound Queen Dido's heart. | |
| 414 | Venus. Sleep, my sweet <u>nephew</u> , in these cooling shades, | = acceptable substitute for <i>grandson</i> . |
| 416 | Free from the murmur of these running streams, The cry of beasts, the rattling of the winds, | |
| 418 | Or whisking of these leaves; all shall be still, And nothing interrupt thy quiet sleep, | |

420 | Till I return and take thee hence again.

| [*Exeunt.*]

| END OF ACT II.

ACT III.

SCENE I.

[A hall in Dido's palace.]

Enter Cupid as Ascanius.

= Cupid has taken on the appearance of Aeneas' son.

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

1-6: Cupid addresses himself.

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

= hide.¹

= realize.

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.

= ie. with his enchanting arrow.

8 *Enter Iarbas, Anna, and Dido.*

Entering Characters: *Iarbus*, whom we have previously met, 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, causing 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.

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.
18 I fear me, Dido hath been counted light

18: *I fear me* = I fear; this an example of the grammatical form known as the "ethical dative"; the redundant *me* behaves as an intensifier, indicating extra interest on the part of the speaker.

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.

[Cupid sings.]

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

| | | |
|----|---|---|
| 40 | Cupid. <u>My cousin Helen</u> taught it me in Troy. | = Cupid, we remember, is speaking as Ascanius, whose great-grandfather is Jupiter. Cupid refers here to <i>Helen of Troy</i> , another offspring of Jupiter, who had raped Helen's mother Leda, as mentioned earlier, while in the shape of a swan. |
| 42 | | |
| 44 | Dido. How lovely is Ascanius when he smiles! | |
| 46 | Cupid. Will Dido let me hang about her neck? | |
| 48 | Dido. Aye, <u>wag</u> , and give thee leave to kiss her too. | = mischievous boy. |
| 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. <u>Ungentle</u> queen! is this thy love to me? | = unkind or cruel. ² |
| 60 | Dido. O stay, Iarbas, and I'll go with thee. | 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. |
| 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, That I should say thou art no love of mine? Something thou hast deserved. Away, I say; Depart from Carthage – come not in my sight. | |
| 70 | | |
| 72 | Iarb. Am I not king of rich Gaetulia? | |
| 74 | Dido. Iarbas, pardon me, and stay awhile. | |
| 76 | Cupid. Mother, look here. | |
| 78 | Dido. What tell'st thou me of rich Gaetulia? Am not I queen of Libya? then depart. | |
| 80 | | |
| 82 | Iarb. I go to feed the <u>humour</u> of <u>my love</u> , <u>Yet not from</u> Carthage for a thousand worlds. | = capriciousness, weird mood. = ie. Dido. = "but I would not leave". |
| 84 | Dido. Iarbas! | |
| 86 | Iarb. Doth Dido call me back? | |
| 88 | Dido. No; but I <u>charge</u> thee never look on me. | = 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, | |

| | | |
|-----|---|--|
| 98 | And in my thoughts is <u>shrined</u> another <u>Jove</u> . O Anna! <u>Did'st thou know</u> how sweet love were, Full soon would'st thou <u>abjure</u> this single life. | = enshrined. = Dyce has <i>love</i> here instead. = "if you only knew". = abandon. ² |
| 100 | Anna. Poor soul, I know too well the <u>power</u> of love. | = Dyce has <i>sour</i> here instead. |
| 102 | O, that Iarbas could but fancy me! | |
| 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, of which several occur in this play. |
| 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 melt clean away. | |
| 124 | Anna. Then, sister, you'll <u>abjure</u> Iarbas' love? | = reject. |
| 126 | Dido. Yet must I hear that loathsome name again? | |
| 128 | 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! But now, <u>for quittance of</u> this oversight, I'll make me bracelets of his golden hair; His <u>glistening</u> eyes shall be my looking glass, His lips an altar, where I'll <u>offer up</u> As many kisses as the sea hath sands. Instead of music I will hear him speak, – His looks shall be my only library, – And thou, Aeneas, Dido's treasury, In whose fair bosom I will lock more wealth Than twenty thousand Indias can afford. O, here he comes: <u>Love, love</u> , give Dido leave | = of dim understanding, ie. stupid. = to make up for. = sparkling. = ie. in sacrifice, concluding the brief metaphor of Aeneas' lips as an <i>altar</i> . |
| 146 | To be more modest than her thoughts admit, Lest I be made a wonder to the world. | 146: the wealth of India's gold mines was proverbial. = Dido is addressing personified Love, which is embodied by Cupid, without realizing he is sitting right there on her lap! |
| 148 | | |

| | | |
|-----|---|---|
| 150 | <p><i>Enter Aeneas, Achates, Sergestus, Ilioneus and Cloanthus.</i></p> | |
| 152 | | |
| 154 | Achates, how doth Carthage please your lord? | |
| 156 | Acha. That will Aeneas show your majesty. | |
| 158 | Dido. Aeneas, art thou there? | |
| 160 | Æn. I understand your highness sent for me. | |
| 162 | Dido. No; but now thou art here, tell me, <u>in sooth</u> , <u>In what</u> might Dido highly pleasure thee. | <p>= truthfully. = ie. how.</p> |
| 164 | | |
| 166 | Æn. So much have I received at Dido's hands, As, without blushing, I can ask no more: Yet, queen of Afric, are my ships unrigged, My sails all <u>rent in sunder</u> with the wind, My <u>oars</u> broken, and my tackling lost, Yes, all my navy split with rocks and <u>shelves</u> ; | <p>= torn apart. = oars is disyllabic: <i>O-ers</i>. = sandbanks, which were inherently dangerous to sailing vessels. = neither.</p> |
| 168 | <u>Nor</u> stern nor anchor have our maimèd fleet; Our masts the furious winds struck overboard: Which piteous <u>wants</u> if Dido will supply, | |
| 170 | We will <u>account</u> her <u>author of our lives</u> . | <p>173: "and if Dido can supply us with these necessities (<i>wants</i>)". = reckon, consider. = God was sometimes referred to as the <i>author of all life</i>.</p> |
| 172 | | |
| 174 | | |
| 176 | Dido. Aeneas, I'll repair thy Trojan ships, Conditionally that thou wilt stay with me, And let Achates sail to Italy: I'll give thee tackling made of <u>riveled gold</u> , Wound on the barks of <u>odoriferous</u> trees, Oars of massy ivory, full of holes, Through which the water shall delight to play: Thy anchors shall be hewed from crystal rocks, Which, if thou lose, shall shine above the waves; The masts, whereon thy swelling sails shall hang, Hollow <u>pyramides</u> of silver plate; | <p>= twisted gold thread.¹ = sweet-smelling.¹</p> |
| 178 | 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 ballast, empty Dido's treasury: Take what ye will, but leave Aeneas here. Achates, thou shalt be so <u>seemly</u> clad, | <p>= obelisks or spires; <i>pyramides</i> has four syllables here: <i>py-RA-mi-des</i>. = a fine linen. = on which. = embroidered.</p> |
| 180 | As sea-born nymphs shall swarm about thy ships And <u>wanton</u> mermaids court thee with sweet songs, Flinging in favours of more sovereign worth Than <u>Thetis</u> hangs about Apollo's neck, So that Aeneas may but stay with me. | <p>= fittingly; the original word here, <i>meanly</i>, makes no sense, so later editors have suggested replacements such as <i>seemly</i> or <i>newly</i>. = playful or pleasure-seeking.¹ = "tossing tokens of affection onto the ship of greater value". = a sea-nymph or sea-goddess, <i>Thetis</i> married the mortal Peleus, and became the mother of Achilles. Her connection to Apollo is unclear.</p> |
| 182 | | |
| 184 | | |
| 186 | | |
| 188 | | |
| 190 | | |
| 192 | | |
| 194 | | |
| 196 | | |
| 198 | Æn. <u>Wherefore</u> would Dido have Aeneas stay? | = why. |
| 200 | Dido. To war against my bordering enemies. | |

Aeneas, think not Dido is in love;
 202 For if that any man could conquer me,
 I had been wedded ere Aeneas came:
 204 See where the pictures of my suitors hang;
 And are not these as fair as fair may be?
 206
Acha. I saw this man at Troy, ere Troy was sacked.
 208
Æn. I this in Greece, when Paris stole fair Helen.
 210
Ilio. This man and I were at Olympus' games.
 212
Serg. I know this face; he is a Persian born:
 214 I traveled with him to Aetolia.
 216
Cloan. And I in Athens, with this gentleman,
 218 Unless I be deceived, disputed once.

Dido. But speak, Aeneas; know you none of these?
 220
Æn. No, madam; but it seems that these are kings.
 222
Dido. All these, and others which I never saw,
 224 Have been most urgent suitors for my love;
 Some came in person, others sent their legates,
 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
Æn. 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. – 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, –

= before.

209: as noted earlier, Helen's voluntary elopement with Paris was sometimes described as a kidnapping.

= the original *Olympic games* were held on the plains of Olympia, on the west side of the Peloponnese, from the eighth century B.C. to the fourth century A.D.¹⁰

= a region of ancient Greece directly north of the Gulf of Corinth.

= perhaps a philosophical debate, rather than just a simple argument, since the *dispute* occurred in *Athens*, the world's center of philosophy.

= representatives.

= 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 Calydonian 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

247-8: the words between the dashes may be an aside.

252 As for Achates, and his followers.
[Exeunt.]

ACT III, SCENE II.

[A grove.]

Enter Juno to Ascanius, asleep.

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 raze th' eternal register of time.

8 Troy shall no more call him her second hope,
Nor Venus triumph in his tender youth;
10 For here, in spite of Heaven, I'll murder him,
And feed infection with his let-out life:

12 Say, Paris, now shall Venus have the ball?

14 Say, vengeance, now shall her Ascanius die? –
O, no, God wot, I cannot watch my time,

Nor quit good turns with double fee down told.

16 Tut! I am simple, without mind to hurt,
And have no gall at all to grieve my foe;
18 But lustful Jove, and his adulterous child,
Shall find it written on confusion's front,
20 That only Juno rules in Rhamnus' town.

22 Enter Venus.

= Ascanius, we remember, was set by Venus in some dense brush to sleep, while Cupid masqueraded in his place.

2: the treacherous (*false*) Fates have declared that Ascanius will be Rome's first great king.

= Cunningham, with some logic, prefers *Troy* here, but *Fame* better suits the alliteration of the line.

= outlast or wear away.²

= direction, ie. path.²

= erase or alter.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).

11: literally nourish or nurture corruption by feeding it Ascanius' soon-to-be released life or soul; but, per Ribner, meaning that she will cause the air to be corrupted by Ascanius' dead corpse (p. 23).¹³

= a reference to the most famous beauty contest in history: The Trojan prince Paris was assigned the unenviable task of judging which of three goddesses - Juno, Minerva or Venus - was the most beautiful; the prize was a golden apple (*ball*). To bribe Paris, Juno offered him rule over Asia and great riches if he chose her; Minerva offered him glory and success in war; and Venus offered him the hand of Helen, the world's most beautiful woman. Paris chose Venus, who, in arranging for Helen to run off with Paris, precipitated the Trojan War.³

Juno is of course expressing her continued resentment of the Trojans.

= knows. = "take advantage of my moment of opportunity": Juno has second thoughts about killing Ascanius.

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

down told = past tense of the phrase *tell down*, which means to "make a payment."¹

= ie. Venus, the daughter of Jupiter with the goddess Dione. = forehead; *confusion* is personified.

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

| | | |
|----|---|---|
| 24 | Venus. What should this mean? My doves are back returned, | |
| | Who warn me of such danger <u>prest</u> at hand, | = ready, near. |
| 26 | To harm my sweet Ascanius' lovely life. – | |
| | Juno, my mortal foe, what make you here? | |
| 28 | <u>Avaunt</u> , old witch! and trouble not my wits. | = begone. |
| 30 | Juno. <u>Fie</u> , Venus! that such causeless words of wrath | = for shame. |
| | Should e'er defile so fair a mouth as thine. | |
| 32 | Are not we both <u>sprung of celestial race</u> , | = ie. goddesses. |
| | And banquet, as two sisters, with the gods? | |
| 34 | Why is it, then, displeasure should <u>disjoin</u> , | = ie. "separate us". |
| | Whom kindred and <u>acquaintance</u> co-unites? | 35: "we who should be united by ties of kinship and friendship (<i>acquaintance</i>)?" |
| 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 their <u>blood-shotten balls</u> , | = 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, though I was offended with <u>thy son</u> , | = 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: first, she is jealous of Jupiter's undue affection for the beautiful Trojan prince Ganymede, who now serves as the god's cup-bearer; second, she is still resentful over Paris' choosing Venus as the winner of the beauty contest, described above in the note at line 12. |
| | | |
| | That was <u>advanced</u> by my Hebe's shame, | = <i>Hebe</i> was a daughter of Juno's with Jupiter, and 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. <i>advanced</i> = promoted. |
| 50 | | |
| | And Paris' judgment of the heavenly ball, | |
| | I mustered all the winds unto his <u>wrack</u> , | = destruction. |
| 52 | And urged each <u>element</u> to his <u>annoy</u> . | 52: <i>element</i> = general term for each of the four substances from which all material things were said to be comprised: earth, water, air and fire. <i>annoy</i> = vexation; a long lost use of <i>annoy</i> as a noun. = sorrows. ¹³ |
| | | |
| | Yet now I do repent me of his <u>ruth</u> , | |
| 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 changed my counsel with the time, | |
| 58 | And planted love where <u>envy</u> erst had sprung. | = hate before. |
| 60 | Venus. Sister of Jove! if that thy love be such | |
| | As these thy <u>protestations</u> do paint forth, | = professions, assertions. |
| 62 | We two, as friends, one fortune will divide: | |
| | Cupid shall lay his arrows in thy lap, | 63: Venus offers Cupid's services to Juno, specifically in the realm of love. |

| | | |
|-----|--|--|
| 64 | And to a sceptre change his golden shafts; <u>Fancy</u> and modesty shall live as mates; | = love. |
| 66 | And thy fair peacocks by my <u>pigeons</u> perch: | = 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. |
| | Love my Aeneas, and <u>desire</u> is thine; | = ie. Cupid. ¹³ |
| 68 | The day, the night, my swans, my sweets, are thine. | |
| 70 | Juno. More than melodious are these words to me, That <u>overcloy</u> my soul with their content: | = satiate, fill. |
| 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, | = "listen to my proposal of a permanent alliance". |
| 76 | Hark to a motion of eternal league, Which I will make <u>in quittance</u> of thy love. | = in repayment for. |
| 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 <u>ought</u> but him: | = anything. |
| 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? | 84: "whom (ie. Dido and Aeneas) by chance action the sea has brought together?" |
| | And, Venus, let there be a <u>match</u> confirmed | = marriage. |
| 86 | Betwixt these two whose loves are so alike; And <u>both our deities</u> , conjoined in one, | = "both of us goddesses". |
| 88 | Shall chain <u>felicity</u> unto their throne. | = happiness. |
| 90 | Venus. Well could I like this reconciliation's means; But, much I fear, my son will ne'er consent, | |
| 92 | Whose armèd soul, already on the sea, Darts forth her light [unto] <u>Lavinia's</u> shore. | 92-93: ie. Aeneas already has his eye on Italy; <i>Lavinia</i> , whom Aeneas is destined to marry, is a princess of Latium, the region between Campania and the River Tiber. Dyce wonders if Marlowe meant to write <i>Lavinium's shores</i> , Lavinium being the capital city to be founded by Aeneas. |
| 94 | | |
| | Juno. Fair queen of love, I will <u>divorce these doubts</u> , | = "erase your suspicions". |
| 96 | And find the way to weary such <u>fond</u> thoughts. This day they both a-hunting forth will ride | 96: "and find a way to exhaust you of such foolish (<i>fond</i>) ideas." |
| 98 | Into the woods adjoining to these walls; When, in the midst of all their gamesome sports, | |
| 100 | I'll make the clouds dissolve their wat'ry works, And drench <u>Silvanus' dwellings</u> with their showers; | = the forests and fields; <i>Silvanus</i> was the Roman god of herdsmen, fields and forests. ³ |
| 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. | 104-5: ie. the result will be an exchange of vows of love and marriage. |
| 106 | Venus. Sister, I see <u>you savour of my wiles</u> : | = "you enjoy or like (<i>savour</i>) my tricks (<i>wiles</i>)." The OED, however, suggests "are suspicious of" for <i>savour of</i> . ¹ |
| 108 | Be it as you will have it for this once. Mean time, Ascanius shall be my <u>charge</u> ; | = responsibility. |
| 110 | Whom I will bear to <u>Ida</u> in mine arms, | = <i>Mt. Ida</i> in Asia Minor, the location of Aeneas' birth. |

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,
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.** 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 **Æn.** 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, Gaetolian! are ye grown so brave,
To challenge us with your comparisons?
26 Peasant! go seek companions like thyself,

111: "and lay him down on a hill (*down*) covered with a bed of purple flowers (likely meaning anemones specifically)." 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 (oh, the irony!); 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.

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

4: while not clearly written, *Dido* means she has put on the outfit (*shroud*) of a hunter as a substitute for her royal robe; *Diana* was the goddess of the hunt.

5: "we are companions now, both anticipating this pastime."
= ie. a great store.

= 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?"

= ie. "to boldly but undesirably approach your presence."

= "come so near?" With *thy betters*, Iarbus overtly insults Aeneas; his use of *thine* (rather than the respectful *your*) further demonstrates his open disdain.

28 And meddle not with any that I love: –
 Aeneas, be not moved at what he says;
 For, otherwise, he will be out of joint.

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

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

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

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

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

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

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

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

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

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

68 **Acha.** As I remember, here you shot the deer
 That saved your famished soldiers' lives from death,

= angered.
 29: "for Iarbus is, from time to time (*otherwise*), distempered or incorrigible."¹ The ancient phrase *out of joint* was first recorded in the early 15th century.¹

= ie. wrong others.
 32-35: 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 pledged to risk my life by challenging Aeneas to single combat."
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 how the nobility of his own day went hunting.
apace = at once.
lair = where deer hang out during the day.⁷

= ie. in a magnificent show.

= eager.

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

= fearlessly confront, defy.^{1,2}

56-57: Aeneas daydreams of his son getting revenge on the Greeks (*Grecian* is an adjective for Greek).

58-59: "then I would be ready to join my father in his grave."
 Anchises died in Sicily, the Trojans last port of call before they landed in Carthage.

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

= no longer hurt or affected by.

= brave.

| | | |
|-----|---|--|
| 70 | When first you set your foot upon the shore; And here we met fair Venus, <u>virgin-like</u> , | = in the shape of a maiden. |
| 72 | Bearing her bow and quiver at her back. | |
| 74 | <i>Æn.</i> O how these irksome labours now delight And overjoy my thoughts with their escape! | 74-75: it is now possible for the Trojans, having survived those troubled days, to laugh as they look back at them. |
| 76 | Who would not undergo all kind of toil To be well stored with such a winter's tale? | |
| 78 | | |
| 80 | <i>Dido.</i> Aeneas, leave these <u>dumps</u> and <u>let's away</u> , Some to the mountains, some unto the <u>soil</u> , | = depressing thoughts. = "let's get going". = swamps or other watery areas where game hide. |
| 82 | You to the valleys, - <u>thou</u> [<i>to Iarbus</i>] unto the house. | = Dido punctuates her contemptful instruction to Iarbus by addressing him with the insulting <i>thou</i> . |
| 84 | [<i>Exeunt all except Iarbus.</i>] | |
| 86 | <i>Iarb.</i> Ay, this it is which wounds me to the death, To see a Phrygian, <u>far set to</u> the sea, | = Dyce has <i>far-fet o'er</i> , meaning "fetched over" (p. 264); Ribner prefers <i>forfeit to</i> , meaning "who has been at the mercy of" (p. 27). ¹³ |
| 88 | Preferred before a man of majesty. O love! O hate! O cruèl women's hearts, That imitate the moon in every change! | 87: "promoted or advanced over me." |
| 90 | And, like the planets, ever love to <u>range</u> : | 89: the <i>moon</i> was frequently used as a metaphor for the changeability or capriciousness of women. 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. |
| 92 | What shall I do, thus wrongèd with disdain, <u>Revenge me</u> on Aeneas, or on her? On her? <u>Fond</u> man, <u>that were to war 'gainst Heaven</u> , | = to get revenge. = foolish. = "to do that would be to start a war against the gods". |
| 94 | And with one shaft provoke ten thousand <u>darts</u> : | 94: "your shooting just a single arrow would provoke a response of a multitude of arrows (<i>darts</i>) fired back at you." = "the goal of your malice". = "bring satisfaction back to you". |
| 96 | This Trojan's end will be <u>thy envy's aim</u> , Whose blood will <u>reconcile thee to content</u> , | |
| 98 | And make love drunken with thy sweet desire; But Dido, that now holdeth him so dear, Will die with <u>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>). |
| 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 not with equal gain, | |
| 106 | That resteth in the rival of thy pain, Who ne'er will cease to soar till he be slain. | |
| 108 | [<i>Exit.</i>] | 105-7: note the rhyming triplet. |
| | <u>ACT III, SCENE IV.</u> | |
| | <i>A storm. – Enter Aeneas and Dido in the cave, at several times.</i> | = ie. separately; the royal couple stand just inside the mouth of the cave. |
| 1 | <i>Dido.</i> Aeneas! | |

| | | |
|----|--|---|
| 2 | <i>Æn.</i> Dido! | |
| 4 | <i>Dido.</i> Tell me, dear love! how found you out this cave? | |
| 6 | <i>Æn.</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 - 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; | = whereas. |
| 10 | And yet I am not free; oh, would I were! | |
| 12 | <i>Æn.</i> Why, what is it that Dido may desire, | |
| 14 | And not obtain, be it in human power? | |
| 16 | <i>Dido.</i> The thing that I will die before I ask, | 15-16: the inversion of line 15 into line 16 is very much in the euphuistic style of Elizabethan dramatist John Lyly. |
| 18 | And yet desire to have before I die. | |
| 20 | <i>Æn.</i> It is not <u>ught</u> Aeneas may achieve? | = anything. |
| 22 | <i>Dido.</i> Aeneas, no; although his eyes do pierce. | |
| 24 | <i>Æn.</i> What, hath Iarbas angered her in <u>ught</u> ? | = anything. |
| 26 | And will she be avengèd on his life? | |
| 28 | <i>Dido.</i> Not angered me, except in angering thee. | |
| 30 | <i>Æn.</i> Who then, of all so cruèl, may he be, | = ie. "who would with his faults have a hold on your thoughts?" |
| 32 | That should detain thy eye in his defects? | |
| 34 | <i>Dido.</i> The man that I do eye 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. |
| 36 | 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. |
| 38 | <u>Whenas</u> he <u>butts</u> his beams on <u>Flora's bed</u> . | = when. = casts or aims. ¹ = the earth generally; <i>Flora</i> was the goddess of gardens and flowers, hence <i>bed</i> . |
| 40 | <u>Prometheus</u> hath put on Cupid's shape, | = <i>Prometheus</i> was the sympathetic god who stole fire to give to humanity. |
| 42 | And I must perish in his burning arms: | |
| 44 | Aeneas, O Aeneas! quench these flames. | |
| 46 | <i>Æn.</i> What ails my queen? Is she fall'n sick of late? | |
| 48 | <i>Dido.</i> Not sick, my love, but sick; I must conceal | = avails. |
| 50 | The torment that it <u>boots</u> me not reveal; | |
| 52 | And yet I'll speak, and yet I'll hold my peace: | = "let personified Shame do" |
| 54 | <u>Do shame</u> her worst, I will disclose my grief: | |
| 56 | Aeneas, thou art he! what did I say? | |
| 58 | Something it was that now I have forgot. | |
| 60 | <i>Æn.</i> What means fair Dido by this <u>doubtful</u> speech? | = unclear, ambiguous. ¹ |
| 62 | <i>Dido.</i> Nay, nothing; but Aeneas loves me not. | |
| 64 | <i>Æn.</i> Aeneas' thoughts dare not ascend so high | |
| 66 | As Dido's heart, which monarchs might not scale. | |
| 68 | <i>Dido.</i> 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 affect,
 56 I follow one that loveth fame 'fore me,
 And rather had seem fair to Sirens' eyes,
 58 Than to the Carthage queen, that dies for him.

60 *Æn.* 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,
 While 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 These golden bracelets, and this wedding ring,
 Wherewith my husband wooed me, yet a maid,
 84 And be thou king of Libya by my gift.

86 [Exeunt to the cave.]

END OF ACT III.

= match or equal, as on a balance.
 = love.
 = "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",
 ie. "would rather sail away than stay with me".
dies = swoons, though *die* was also used in this
 period to refer to experiencing sexual climax.

= ie. Cupid.
 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.

68: 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.

= flee. = love's.
 = valiant.
 = remain, ie. are.

= ie. deeper into.
Marriage of Dido and Aeneas: Virgil, interestingly,
 never tells his reader specifically what happened in the cave
 between Aeneas and Dido, or what vows exactly they
 exchanged; all we are told is that lightning flashed and
 nymphs sang to signal that Juno, the goddess of marriage,
 had wed the royal pair.
 The vows in Marlowe's play, on the other hand, are
 explicitly recited; but one may notice 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.

ACT IV.

SCENE I.

[Before the cave.]

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

1 **Acha.** Did ever men see such a sudden storm?

2 Or day so clear, so suddenly o'ercast?

= read as "that was so".

4 **Iarb.** I think some fell enchantress dwelleth here,

= mighty.²

That can call them forth whenas she please,

= whenever.

6 And dive into black tempests' treasury,

Whenas she means to mask the world with clouds.

= whenever.

8

Anna. In all my life I never knew the like;

It hailed, it snowed, it lightened, all at once.

= flashed lightning.

12 **Acha.** I think it was the devil's rev'ling night,

= night to revel.

There was such hurly-burly in the heavens:

= commotion.

14 Doubtless, Apollo's axle-tree is cracked,

= the axis around which the sun revolved.

Or agè Atlas' shoulder out of joint,

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

16 The motion was so over-violent.

= another word for "commotion".

18 **Iarb.** In all this coil, where have ye left the queen?

= turmoil. = plural form of *you*.

20 **Asc.** Nay, where's my warlike father, can you tell?

22 **Anna.** Behold, where both of them come forth the cave.

= "look".

24 **Iarb.** Come forth the cave? Can Heaven endure this sight?

Iarbas, curse that unrevenging Jove,

26 Whose flinty darts slept in Typhoeüs' den,

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

Typhoeus' 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.

28 While these adulterers surfeited with sin:

28 Nature, why mad'st me not some poisonous beast,

That, with the sharpness of my edgèd sting,

= ie. sharp-edged.¹

30 I might have staked them both unto the earth,

= impaled on a stake, or fastened.¹ = ground.

Whilst they were sporting in this darksome cave?

= ie. carrying on, fooling around.

32

Enter Aeneas and Dido.

34

Æn. The air is clear, and southern winds are whist;

= still.²

36 Come, Dido, let us hasten to the town,

Since gloomy Aeölus doth cease to frown.

= ruler of the winds.

38

Dido. Achates and Ascanius, well met.

40

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

42 **Anna.** As others did, – by running to the wood.
 44
 46 **Dido.** But where were you, Iarbas, all this while?
 48
 48 **Iarb.** Not with Aeneas in the ugly cave.
 48
 50 **Dido.** I see, Aeneas sticketh in your mind;
 50 But I will soon put by that stumbling block,
 52 And quell those hopes that thus employ your cares.
 52
 [Exeunt.]

= thrust aside or remove.¹ = meaning something repugnant.¹

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,
 4 Whose empty altars have enlarged our ills.
 6
 6 *Servants bring in the sacrifice, then exeunt.*

= 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.

8 Eternal Jove! great master of the clouds!
 8 Father of gladness, and all frolic thoughts!
 8 That with thy gloomy hand corrects the heaven,
 10
 10 When airy creatures war amongst themselves;
 10 Hear, hear, O hear! Iarbas' plaining prayers,
 12 Whose hideous echoes make the welkin howl,
 12 And all the woods "Eliza" to resound:

= joyful.

9-10: Jove brings back order (*corrects*) when creatures of the air fight amongst themselves; *airy creatures* was used by later writers to refer to birds,¹ but as *airy* could also mean "insubstantial", perhaps Iarbus is referring to Jove as enforcing peace among bickering gods.

14 The woman that thou willed us entertain,
 16
 16 Where, straying in our borders up and down,
 16 She craved a hide of ground to build a town,

= prayers of complaint.

= sky.

= alternate name for Dido; Ribner points out that this line may also serve as flattery of Queen Elizabeth (p. 31).¹³

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

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

18 With whom we did divide both laws and land,
 18 And all the fruits that plenty else sends forth,
 18 Scorning our loves and royal marriage rites,
 20 Yields up her beauty to a stranger's bed;
 20 Who, having wrought her shame, is straight-way fled:
 22 Now, if thou be'st a pitying god of power,
 22 On whom ruth and compassion ever waits,
 24 Redress these wrongs, and warn him to his ships,
 24 That now afflicts me with his flattering eyes.
 26

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

= foreigner's.

= fashioned or caused to be brought about.

= pity. = ie. attends.

= summon, call.²

= deceiving.²

Enter Anna.

| | | |
|----|---|---|
| 28 | Anna. How now, Iarbas; at your prayers so hard? | |
| 30 | Iarb. Aye, Anna: is there <u>ught you would</u> with me? | = "anything you want". |
| 32 | Anna. Nay, no such weighty business of import, | |
| 34 | But may be <u>slacked</u> until another time; | = put off. ² |
| | Yet, if you would <u>partake</u> with me the cause | = share. ¹ |
| 36 | Of this devotion that detaineth you, | |
| | I would be thankful for such courtesy. | |
| 38 | Iarb. Anna, against this Trojan do I pray, | |
| 40 | 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 | Anna. Alas, <u>poor king!</u> that labours so in vain, | = Iarbus, we remember, is king of the Gaetulians. |
| 44 | For her that so <u>delighteth in</u> thy pain. | = takes pleasure in. |
| | <u>Be ruled by me,</u> and seek some other love, | = common formula for "take my advice". |
| 46 | Whose yielding heart may yield thee more relief. | |
| 48 | Iarb. 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 |
| | O leave me! leave me to my silent thoughts, | |
| 50 | 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>). |
| | And I will either <u>move the thoughtless flint</u> , | = "stir the emotions of that woman whose thoughts, unmindful of me as they are, are as hard, ie. unmovable, as rock (<i>flint</i>)". |
| 52 | 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. Lines 51 and 53 likely deliberately rhyme. |
| 54 | Anna. I will not leave Iarbas, whom I love, | |
| 56 | In this delight of dying pensiveness; | |
| | Away with Dido; Anna be thy song; | |
| 58 | Anna, that doth admire thee more than Heaven. | |
| 60 | Iarb. I may, nor will, <u>list</u> to such loathsome <u>change</u> , | 60: "I cannot, and will not, listen (<i>list</i>) further to this proposal for such a substitution (<i>change</i>) (of yourself for Dido in my affections)". ¹ |
| | That <u>intercepts</u> the course of my desire: – | = cuts off. |
| 62 | Servants, come, fetch these empty vessels here; | |
| | For I will <u>fly</u> from these alluring eyes, | = flee. |
| 64 | That do pursue my peace where'er it goes. | |
| 66 | [Exit.] | Iarbus' Prayers: in the <i>Aeneid</i> , Jove hears Iarbus' lamentations, and immediately sends Mercury down to Aeneas to set his mind back on track to moving on to Italy. |
| 68 | Anna. Iarbas, stay! Loving Iarbas, stay, | |
| | For I have honey to present thee with. | |
| 70 | Hard-hearted! wilt not deign to hear me speak? | |
| | I'll follow thee with outcries ne'ertheless, | |
| 72 | And strew thy walks with my dishevelled hair. | |
| 74 | [Exit.] | |

ACT IV, SCENE III.

[An apartment in Dido's palace.]

Enter Aeneas.

1 *Æn.* 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 *Acha.* What wills our lord, or wherefore did he call?
20 *Æn.* The dreams, brave mates, that did beset my bed,
When sleep but newly had embraced the night,
22 Commands me leave these unrenownd realms,
Whereas nobility abhors to stay,
24 And none but base Aeneas will abide.

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

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

Yet Dido casts her eyes, like anchors, out,
30 To stay my fleet from loosing forth 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 into Italy."
36 *Acha.* Banish that 'ticing dame from forth your mouth,
And follow your fore-seeing stars in all:
38 This is no life for men-at-arms to live,
Where dalliance doth consume a soldier's strength,
40 And wanton motions of alluring eyes
Effeminate our minds, inured to war.

3-4: as in our play, in Book IV of the *Aeneid*, Mercury visits Aeneas twice: but in Virgil's tale the god first appeared before Aeneas when he was awake, absorbed in the construction of Carthaginian homes; it was in Mercury's second visit that he came to Aeneas in a dream.

= "my Phoenician", meaning Dido.

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

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

= why.

= uncelebrated, not famous or honoured.

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.

= Homer describes the ships of the Greeks as black (*sable*) in colour.

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.

= stop. = weighing anchor.¹ = out of.

= enticing. = coming out of.

= prescient, another allusion to the position of the stars at one's birth foretelling one's fate.

39: note the double alliteration in this line.

= lewd desires.

38-41: a common lament in Elizabethan drama, of soldiers

| | | |
|----|--|---|
| 42 | | losing their edge and discipline in peacetime, due to the seductive nature of civil life. |
| 44 | Ilio. Why, let us build a city of our own, And not stand lingering here for amorous looks. | |
| 46 | Will Dido raise old Priam <u>forth</u> his grave, And build the town again the Greeks did burn? | = from. |
| 48 | No, no; she cares not how we <u>sink or swim</u> , <u>So</u> she may have Aeneas in her arms. | = this still common phrase appeared in written form as early as 1410. ¹ = so long as. |
| 50 | Cloan. To Italy, sweet friends! to Italy! We will not stay a minute longer here. | |
| 52 | | |
| 54 | Æn. Trojans, aboard, and I will follow you: | |
| 56 | <i>Exeunt all except Aeneas.</i> | |
| 58 | I <u>fain</u> would go, yet beauty calls me back: To leave her so, and not once say farewell, | = gladly. |
| 60 | <u>Were</u> to transgress against all laws of love: But, if I use such ceremonious thanks | = would be. |
| 62 | As parting friends accustom on the shore, Her silver arms will <u>coll</u> me round about, | = embrace (about the neck, specifically). ⁹ |
| 64 | And tears of pearl cry, "Stay, Aeneas, stay;" Each word she says will then contain a crown, | |
| 66 | And every speech be ended with a kiss: I <u>may</u> not <u>dure</u> this <u>female drudgery</u> ; | = can. = endure. = ie. being held in slavery by a woman. |
| 68 | To sea, Aeneas! Find out Italy! | |
| | <i>Exit.</i> | |
| | <u>ACT IV, SCENE IV.</u> [Another apartment in Dido's palace.] | |
| | <i>Enter Dido and Anna.</i> | |
| 1 | Dido. O, Anna, run unto the <u>waterside</u> ; | = sea-side, ie. the shore on 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 given Achates store of gold, And Ilioneus <u>gum</u> and <u>Libyan spice</u> ; | = ie. resins such as frankincense 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 Circes sent Sichaes when he lived: | 14: an unclear allusion, unremarked upon by earlier editors; <i>Circe</i> was an enchantress who most famously turned Odysseus' men into swine in Book X of the <i>Odyssey</i> . |
| 16 | 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,</i> | |

Ilioneus, and Sergestus.

| | | |
|----|---|--|
| 20 | | |
| 22 | Anna. 'Twas time to run, Aeneas had been gone; The sails were hoisting up, and he aboard. | |
| 24 | Dido. Is this thy love to me? | |
| 26 | Æn. O, princely Dido, give me leave to speak; I went to take my farewell of Achates. | |
| 28 | Dido. <u>How haps</u> Achates bid me not farewell? | = "how does it happen that". |
| 30 | Acha. Because I feared <u>your grace</u> would keep me here. | = a very English term of address for the queen. |
| 32 | Dido. To rid thee of that <u>doubt</u> , aboard again. | = suspicion. |
| 34 | I <u>charge</u> thee put to sea, and stay not here. | = order. |
| 36 | Acha. Then let Aeneas go aboard with us. | |
| 38 | Dido. Get you aboard, Aeneas means to stay. | |
| 40 | Æn. The sea is rough, the winds blow to the shore. | |
| 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 | Æn. Hath not the Carthage queen mine only son? Thinks Dido I will go and leave him here? | |
| 48 | | |
| 50 | Dido. Aeneas, pardon me, for I forgot That young Ascanius lay with me this night; Love made me <u>jealous</u> ; but, to make amends, | = apprehensive. |
| 52 | Wear the imperial crown of Libya, | |
| 54 | <i>[Giving him her crown and sceptre.]</i> | |
| 56 | <u>Sway</u> thou the <u>Punic sceptre</u> in my stead, And punish me, Aeneas, for this crime. | = control. = sceptre of the Carthaginian (<i>Punic</i>) ruler. |
| 58 | | |
| 60 | Æn. This kiss shall be fair Dido's punishment. | |
| 62 | Dido. O, how a crown <u>becomes</u> Aeneas' head! Stay here, Aeneas, and command as king. | = befits. |
| 64 | Æn. 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. | = helmet; the aside lets the audience know Aeneas' actual thoughts. |
| 68 | | |
| 70 | Dido. O, keep them still, and let me gaze my fill: Now looks Aeneas like immortal Jove; O, where is Ganymede, to hold his cup, And Mercury, <u>to fly for what he calls</u> ? | 69: note the rhyme contained within this line. |
| 72 | Ten thousand Cupids hover in the air, And fan it in Aeneas' lovely face: O, that the clouds were here wherein thou fleest, That thou and I unseen might sport ourselves; | = "to carry out his orders", or "retrieve whatever it is he asks for". |
| 74 | Heaven, envious of our joys, is waxen pale; | |
| 76 | | 77: Heaven grows pale with envy. |

| | | |
|-----|--|--|
| 78 | And when we whisper, then the stars <u>fall down</u> , To be partakers of our honey talk. | = come down, descend from the sky. |
| 80 | | |
| 82 | <i>Æn.</i> O, Dido, patroness of all our lives, When I leave thee, death be my punishment; Swell, raging seas! frown, <u>wayward destinies!</u> | = Fate, which works against Aeneas' desires. |
| 84 | Blow winds! Threaten, ye rocks and <u>sandy shelves!</u> | = sandbanks, which, with rocks, are always dangerous for ships. |
| | This is the harbour that Aeneas seeks. Let's see what tempests can <u>annoy</u> me now. | = bring harm to. ¹ |
| 88 | <i>Dido.</i> 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 <u>make experience of</u> my love, | = test, put to trial, or demonstrate. ¹ |
| 92 | Fair sister Anna, lead my lover forth, And, seated on my <u>jennet</u> , let him ride | = small Spanish horse. |
| 94 | As Dido's husband through the Punic streets; And <u>will</u> my guard, with <u>Mauritanian darts</u> , | = desire or direct. ^{9,20} = spearmen or archers of Mauritania, the ancient land now comprising Morocco and western Algeria. |
| 96 | To wait upon him as their sovereign lord. | |
| 98 | <i>Anna.</i> What if the citizens <u>repine</u> thereat? | = complain. |
| 100 | <i>Dido.</i> Those that dislike what Dido <u>gives in charge</u> , | = orders. |
| 102 | Command my guard to slay for their offense. Shall vulgar peasants storm at what I do? The ground is mine that gives them sustenance, | 103-5: in these two 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. |
| 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 | | |
| 110 | <i>Acha.</i> Aeneas, <u>for his parentage</u> , deserves As large a kingdom as is Libya. | = ie. "because of the exaltedness of his parents or ancestors", but perhaps with a nod particularly to Aeneas' mother, a goddess. |
| 112 | <i>Æn.</i> Aye, and unless the destinies be false, I shall be planted in as rich a land. | |
| 114 | | |
| 116 | <i>Dido.</i> Speak of no other land; this land is thine, Dido is thine, henceforth I'll call thee lord: - Do as I bid thee, sister; lead the way, And from a <u>turret</u> I'll behold my love. | = tower. |
| 118 | | |
| 120 | <i>Æn.</i> Then here in me shall flourish Priam's race, And thou and I, Achates, for revenge, For Troy, for Priam, for his fifty sons, Our kinsmen's lives, and thousand <u>guiltless souls</u> , | = innocent but now dead Trojans. |
| 122 | Will lead an <u>host</u> against the hateful Greeks, And <u>fire proud Lacedaemon</u> o'er their heads. | = army. = burn haughty Sparta (the home of King Menelaus and Helen). |
| 124 | | |
| 126 | | |
| 128 | <i>Exeunt all except Dido and Carthaginian Lords.</i> | |
| 130 | <i>Dido.</i> 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. – | 132: Dyce notes the problematic mixture of singular and plural words in this line, and suggests <i>'mong for our</i> ; presumably Dido means Aeneas shall now be one of the gods of Carthage. |
| 134 | Aye, but it may be he will leave my love, And seek a foreign land, called Italy; O, <u>that</u> I had a charm to keep the winds | = if only; Dido wishes in 135-6 that she had control of the winds, so as to ensure they never blow fairly for the Trojan ships. |
| 136 | Within the closure of a golden ball, Or that the <u>Tyrrhene</u> sea were in mine arms, | = Mediterranean. |
| 138 | That he might suffer shipwreck on my breast <u>As oft</u> as he attempts to hoist up sail: | = as often, ie. every time. |
| 140 | I must <u>prevent</u> him, wishing will not serve; – Go, bid my nurse take young Ascanius, | = anticipate. |
| 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 | <i>Exit First Lord.</i> | |
| 150 | What if I sink his ships? O, he will frown: Better he frown, than I should die for grief. I cannot see him frown, it may not be: | |
| 152 | Armies of foes <u>resolved</u> to win this town, Or impious traitors vowed to have my life, | = determined. |
| 154 | <u>Affright me not</u> ; only Aeneas' frown Is that which terrifies poor Dido's heart; | = "do not frighten me." |
| 156 | <u>Not</u> bloody spears appearing in the air <u>Presage</u> the downfall of my <u>empery</u> , Nor blazing comets <u>threaten</u> Dido's death; | = read as "nor would": Dido lists a couple of other items which do not frighten her. = foretelling. = sovereignty or rule. = threatening; comets were believed to be harbingers of calamity. |
| 160 | It is Aeneas' frown that ends my days: If he forsake me not, I never die; | |
| 162 | For in his looks I see eternity, And he'll make me immortal with a kiss. | |
| 164 | <i>Re-enter First Lord, with Attendants carrying <u>tackling</u> etc.</i> | 164-5: note the extreme use of the dramatic technique known as <i>compression of time</i> : in the brief period it took Dido to speak only 14 lines (149-162), her servants managed to completely dismantle the rigging (<i>tackling</i>) 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. |
| 166 | | |
| 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, <u>Packed</u> with the winds to bear Aeneas hence? | = schemed, acted in accord. ² |
| 172 | I'll hang <u>ye</u> in <u>the chamber where I lie</u> ; <u>Drive</u> if you can my <u>house</u> to Italy: | = Dido addresses the sails. = "my bedroom." = direct or convey. ¹ = room; ¹ Dido is humorous. |
| 174 | I'll set the <u>casement</u> open, <u>that</u> the winds May enter in, and once again conspire | = windows. = so that. |
| 176 | Against the life of me, poor Carthage queen; But though ye go, he stays in Carthage still, | |

178 And let rich Carthage fleet upon the seas,
 So I may have Aeneas in mine arms. –
 180 Is this the wood that grew in Carthage plains,
 And would be toiling in the wat'ry billows,
 182 To rob their mistress of her Trojan guest?
 O cursèd tree, hadst thou but wit or sense,

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 term a nymph,

Why did it suffer thee to touch her breast,

190 And shrunk not back, knowing my love was there?
 The water is an element, no nymph.
 192 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?

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

202 Ye shall no more offend the Carthage queen.
 Now, let him hang my favours on his masts,
 204 And see if those will serve instead of sails;
 For tackling, let him take the chains of gold,
 206 Which I bestowed upon his followers;
 Instead of oars, let him use his hands,
 208 And swim to Italy, I'll keep these sure: –
 Come, bear them in.
 210

Exeunt.

ACT IV, SCENE V.

[*The country.*]

Enter the nurse, with Cupid as Ascanius.

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

2

= float.

180: having completed talking to the sails, Dido now considers the oars.

= waves.

= the OED suggests tree here means "ship",¹ but Dido seems, in the following lines (185-194), to be talking to and about the oars: the oars, not the ship, would have *leaped from out the sailors' hands*.

Interestingly, in the early 16th century, Scotsman Gawin Douglas translated the *Aeneid* into Scots, and he used *tre* to describe the Trojan horse in Book II.

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

term = call.

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

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

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

= broke. = "so that they (ie. the sails)".

= ie. "cut or tear all of you ropes apart".

201: presumably a reference to flogging, which would be performed with ropes with frayed ends.

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

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

= ie. secretly and securely away from Aeneas.

| | | |
|----|---|--|
| 4 | Cupid. <u>Whither</u> must I go? I'll stay with <u>my mother</u> . | = to where. = ie. Dido. |
| 6 | Nurse. No, thou shalt go with me unto my house. I have an orchard that hath <u>store</u> of plums, Brown almonds, <u>services</u> , ripe figs, and dates, | = lots, plenty. = the round or pear-shaped fruit of the service-tree. ¹ = species of blackberry. ¹ |
| 8 | <u>Dewberries</u> , apples, yellow oranges; A garden where are bee-hives full of honey, | |
| 10 | <u>Musk-roses</u> , and a thousand sorts of flowers; And in the midst doth run a silver stream, | = a cultivated species of rose with musk-scented flowers. ¹ |
| 12 | Where thou shalt see the red-gilled fishes leap, White swans, and many lovely water-fowls; | |
| 14 | Now speak, Ascanius, will ye go or no? | |
| 16 | Cupid. Come, come, I'll go; how far <u>hence</u> is your house? | = from here. |
| 18 | Nurse. But hereby, child. We shall get thither straight. | |
| 20 | Cupid. Nurse, I am weary; will you carry me? | |
| 22 | Nurse. Aye, so you'll dwell with me, and call me mother. | |
| 24 | Cupid. So you'll love me, I care not if I do. | |
| 26 | Nurse. That I might live to see this boy a man! How prettily he laughs. – Go, [go], ye <u>wag</u> ! | = mischievous boy. |
| 28 | You'll be a <u>twigger</u> when you come to age. Say Dido what she will, I am not old; | = wench, lady's man. ¹⁶ |
| 30 | I'll be no more a widow. I am young, I'll have a husband, or else a lover. | |
| 32 | | |
| 34 | Cupid. A husband, and no teeth! | 33: this is the only genuinely comic line in the entire play. |
| 36 | Nurse. O, what mean I to have such foolish thoughts! Foolish is love, a toy. O sacred love! If there be any Heaven in earth, 'tis love, Especially in women of your years. Blush, blush for shame, why shouldst thou think of love? A grave, and not a lover, fits thy age; A grave! why? I may live a hundred years, <u>Fourscore</u> is but a girl's age. Love is sweet: My veins are withered, and my <u>sinews</u> dry; Why do I think of love, now I should die? | = ie. eighty years of age. = muscles. ² |
| 44 | | |
| 46 | Cupid. Come, nurse. | |
| 48 | Nurse. Well, if he come a wooing, he shall <u>speed</u> : O, how unwise was I to say him nay! | = succeed. 49: the Nurse seems to be ruing her rejection of a suitor from earlier in her life. |
| 50 | | |
| | [<i>Exeunt.</i>] | |
| | END OF ACT IV. | |

ACT V.

SCENE I.

[An apartment in Dido's palace.]

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

1 *Æn.* 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-spoils,
14 Shall here unburden their exhalèd sweets,
And plant our pleasant suburbs with their fumes.
16 *Acha.* What length or breadth shall this brave town contain?
18 *Æn.* Not past four thousand paces at the most.
20 *Ilio.* But what shall it be called? Troy, as before?
22 *Æn.* That have I not determined with myself.
24 *Cloan.* Let it be termed *Aenea*, by your name.
26 *Serg.* Rather *Ascania*, by your little son.
28 *Æn.* Nay, I will have it called *Anchisaeon*,
30 Of my old father's name.
32 *Enter Hermes with Ascanius.*
34 *Herm.* Aeneas, stay! Jove's herald bids thee stay.
36 *Æn.* Whom do I see? Jove's wingèd messenger?
Welcome to Carthage new-erected town.
38 *Herm.* Why, cousin, stand you building cities here,

= 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.

= another reference to the wealthy gold mines of India.

= "attend Carthage's".

= three times.

= the Sicilian city *Hybla* was frequently cited for its famous honey.

= discharge.¹ = ie. "breathed out as vapours" (Ribner, p. 39).¹³

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

= width.

= a *pace* was the distance of one step, about 2½ feet in length; Aeneas thus plans a city just under two miles square.

= for, ie. taking.

= Hermes (Mercury), as Jove's personal messenger, means himself.

= Hermes, like Aeneas' mother Venus, was an offspring of

| | | |
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| 40 | And beautifying the empire of this queen, While Italy is clean out of thy mind? | Jove's; <i>cousin</i> was used as a term of address for any of one's kin. |
| 42 | Too, too forgetful of thine own affairs, Why wilt thou so betray thy son's good <u>hap</u> ? | = fortune, ie. destiny. |
| 44 | The king of gods sent me from highest Heaven To sound this angry message in thine ears: | |
| 46 | Vain man, what monarchy expect'st thou here? Or with what thought sleep'st thou in Libya shore? | |
| 48 | If that all <u>glory</u> hath forsaken thee, And thou despise the praise of such attempts, | = ambition, desire for renown. ¹ |
| 50 | Yet think upon Ascanius' prophecy, And young <u>Iulus</u> ' more than thousand years, | = alternate name for Ascanius; Virgil used the name to remind his readers that Ascanius and Aeneas are the ancestors of the <i>Julii</i> family of Rome, which included Julius Caesar and his grand-nephew the emperor Augustus, whom Virgil served. |
| 52 | Whom I have <u>brought</u> from Ida, where he slept, And bore young Cupid unto Cyprus' isle. | = ie. "brought back to you". 52-53: Hermes indirectly reveals that Cupid had taken on Ascanius' identity; Aeneas understands immediately. |
| 54 | <i>Æn.</i> This was my mother that <u>beguiled</u> the queen, | = deceived. |
| 56 | And made me <u>take my brother</u> for my son; | = mistake. = ie. Cupid; Venus was mother to both Cupid and Aeneas. |
| | No <u>marvel</u> , Dido, though thou be in love, That daily dandlest Cupid in thy arms: – | = wonder; with Cupid targeting Dido with his power, the queen had no chance to escape the calamitous events that are even now still playing out. |
| 58 | Welcome, sweet child! where hast thou been this long? | |
| 60 | <i>Asc.</i> Eating sweet <u>comfits</u> with Queen Dido's maid, | = 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. |
| 62 | Who ever since hath lulled me in her arms. | |
| 64 | <i>Æn.</i> Sergestus, bear him hence unto our ships, Lest Dido, spying, keep him for a <u>pledge</u> . | = pawn, ie. hostage. |
| 66 | | |
| 68 | <i>Exit Sergestus with Ascanius.</i> | |
| | <i>Herm.</i> Spend'st thou thy time about this little boy, | 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. |
| 70 | And giv'st not ear unto the charge I bring? I tell thee, thou must straight to Italy, | |
| 72 | Or else <u>abide</u> the wrath of frowning Jove. | = endure. |
| 74 | | |
| | [<i>Exit.</i>] | |
| 76 | <i>Æn.</i> How should I <u>put into</u> the raging deep, Who have no sails nor tackling for my ships? | = ie. "launch my ships into". |
| 78 | What, would the gods have me, <u>Deucalion-like</u> , | = allusion 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 (Aeneas assumes the vessel was essentially without any mechanism to steer or control it, like Noah's ark) to save himself and his wife. This Deucalion did, and the ship floated for a number of days in the ensuing flood. ³ |
| | Float up and down where'er the billows drive? | |
| 80 | Though <u>she</u> repaired my fleet and gave me ships, | = ie. Dido. |

| | | |
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| 82 | Yet hath she ta'en away my oars and masts, And left me neither sail nor <u>stern</u> aboard. | = a ship's steering mechanism, ie. rudder. |
| 84 | <i>Enter to them Iarbas.</i> | |
| 86 | Iarb. How now, Aeneas sad! What mean these dumps? | |
| 88 | Æn. Iarbas, I am clean <u>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. | = "going out of my mind." This still-contemporary phrase was first recorded in the 15th century. ¹ = responsibility. = skill or craft. 88-91: Aeneas is desperate: how is he going to sail when Dido has taken all his ships' equipment and furnishings? |
| 92 | Iarb. <u>As how</u> , I pray? May I entreat you, tell? | = "how do you mean". |
| 94 | Æn. 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. |
| 98 | 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. |
| 100 | Æn. 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. |
| 102 | <i>[Exit Iarbas and Aeneas' train.]</i> | |
| 104 | Now will I haste unto <u>Lavinian shore</u> , And raise a new foundation to old Troy. Witness the gods, and witness Heaven and earth, How loath I am to leave these Libyan bounds, But that <u>eternal</u> Jupiter <u>commands</u> . | = Italy. = immortal. = ie. "commands me to go." |
| 106 | <i>Enter Dido.</i> | |
| 108 | Dido. I fear I saw Aeneas' little son, Led by <u>Achates</u> to the Trojan fleet: If it be so, his father means to <u>fly</u> ; But here he is; now, Dido, <u>try thy wit</u> . – | = another minor error: it was Sergestus who led Ascanius to the ships, not Achates (see line 66 above). = flee. = "test your ingenuity", or "test your power of persuasive speech". |
| 110 | Aeneas, <u>wherefore</u> go thy men aboard? <u>Why are thy ships new rigged?</u> Or to what <u>end</u> , | = why. = 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. <i>end</i> = purpose. |
| 112 | Launched from the <u>haven</u> , lie they in the <u>road</u> ? | 123-4: <i>Or to what end...road</i> = not only have the ships been refitted, but they have been launched from dry-dock (<i>haven</i>) into the sheltered harbour (<i>road</i>)! |
| 114 | Pardon me, though I ask; love makes me ask. | |
| 116 | Æn. O, pardon me, if I <u>resolve</u> thee why. Aeneas will not <u>feign</u> with his dear love; | = inform. = dissemble. |
| 118 | | |

| | | |
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| 130 | I must <u>from hence</u> : this day, swift Mercury, When I was <u>laying</u> a platform for these walls, Sent from his father Jove, appeared to me, | = "go from here." = tracing. ¹ |
| 132 | And in his name rebuked me bitterly For lingering here, neglecting Italy. | |
| 134 | | |
| 136 | <i>Dido.</i> But yet Aeneas will not leave his love. | |
| 138 | <i>Æn.</i> I am commanded, by immortal Jove To leave this town, and pass to Italy, And therefore <u>must of force</u> . | = "am compelled". |
| 140 | | |
| 142 | <i>Dido.</i> These words proceed not from Aeneas' heart. | |
| 144 | <i>Æn.</i> Not from my heart, for I can <u>hardly</u> go; And yet I may not stay. Dido, farewell! | = "only with great difficulty"; many Elizabethan adverbs were used more literally than they are today: <i>hardly</i> describes an action that is hard to do, ie. <i>hard-ly</i> . |
| 146 | <i>Dido.</i> 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! | = if; note that Dido engages in mild wordplay, using the single word <i>farewell</i> in its sense of "good-bye", and <i>fare well</i> with its more literal meaning of "do well" or "be well". |
| 150 | | |
| 152 | <i>Æn.</i> Then let me go, and never say farewell. | |
| 154 | <i>Dido.</i> Let me go! Farewell! I must from hence! These words are poison to poor Dido's soul: O, speak like my Aeneas, like my love. | |
| 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 <u>plighted mutual faith</u> . | = "pledged ourselves to each other", by which Dido means an engagement to marry at a minimum. |
| 166 | Therefore, unkind Aeneas, must thou say, "Then let me go, and never say farewell?" | |
| 168 | | |
| 170 | <i>Æn.</i> O, Queen of Carthage, wert thou <u>ugly black</u> , | = in Elizabethan times, darker complexions were considered unattractive. |
| 172 | Aeneas could not choose but hold thee dear: Yet must he not <u>gainsay</u> the gods' <u>behest</u> . | = reject, deny. = decree. |
| 174 | <i>Dido.</i> 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 <u>blubbered</u> cheeks, <u>By this right hand</u> , and <u>by our spousal rites</u> , | = tearful. 179: <i>By this right hand</i> : Elizabethan characters often swore on body parts. |

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
186 *Æn. Desine meque tuis incendere teque querelis;*
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,
And all the world called me a second Helen,
192 For being entangled by a stranger's looks?
So thou would'st prove as true as Paris did,
194 Would, as fair Troy was, Carthage might be sacked,

And I be called a second Helena.
196 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
202 *Æn.* In vain, my love, thou spend'st thy fainting breath.
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 Hyrcania gave thee suck.

Ah, foolish Dido! to forbear this long!

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

= ie. 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 momento of his that he leaves behind would only add to (*augment*) her agony.

= expends.

= would be.

206: *Dardanus* was the ancestor and forebear (*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 *Hyrcania*, the region comprising the land directly south and east of the Caspian Sea, were proverbial for their savageness.

The harsh metaphors of 206-8 are lifted from lines 365-7 of Book IV of the *Aeneid*. It is pleasing to imagine Marlowe writing these lines with a copy of the *Aeneid* directly in front of him.

| | | |
|-----|---|---|
| 210 | Wast thou not wrecked upon this Libyan shore, And cam'st to Dido like a <u>fisher swain</u> ? | = common fisherman; <i>swain</i> = a rustic. ² |
| 212 | Repaired not I thy ships, made thee a king, <u>And</u> all thy needy followers noblemen? | = read as "and made". |
| 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, And hiss at Dido for preserving thee? | 214-7: note the extended metaphor comparing Aeneas to a snake, with <i>creeping</i> , <i>venom'd sting</i> , and <i>hiss</i> . |
| 218 | Go, go, and spare not; seek out Italy: I hope that that which love forbids me do, | 219: ie. destroy Aeneas' fleet. |
| 220 | The rocks and <u>sea-gulls</u> will perform at large, And thou shalt perish in the billows' ways, | = it is unclear how sea-gulls might assist in wrecking the Trojans' ships. |
| 222 | To whom poor Dido doth bequeath revenge: Aye, traitor! and the waves shall <u>cast</u> thee up, | = toss. |
| 224 | Where thou and false Achates first set foot; Which, if it chance, I'll give <u>ye</u> burial, | 224: ie. back onto the shore of Carthage. = plural form of <i>you</i> , meaning both Aeneas and Achates. |
| 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 <u>stay thee</u> . – | = "keep thee here." |
| 234 | [<i>Exit Aeneas.</i>] | |
| 236 | Is he gone? | |
| 238 | Aye, but he'll come again; he cannot go: He loves me too, too well to <u>serve</u> me so: | = treat. |
| 240 | Yet he that in my sight would not relent, Will, being absent, be <u>obdurate still</u> : | = stubborn, intractable. = always. |
| 242 | By this is he got to the water-side; And see, the sailors take him by the hand; | 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. |
| 244 | But he shrinks back; and now, remembering me, Returns <u>amain</u> : welcome, welcome, my love! | = with all speed. |
| 246 | But where's Aeneas? Ah! he's gone, he's gone! | |
| 248 | <i>Enter Anna.</i> | |
| 250 | Anna. What means my sister, thus to rave and cry? | |
| 252 | Dido. O Anna! my Aeneas is aboard, And, leaving me, will sail to Italy. | |
| 254 | Once didst thou go, and he came back again; Now bring him back, and thou shalt be a queen, And I will live a private life with him. | |
| 256 | Anna. Wicked Aeneas! | |
| 258 | Dido. Call him not wicked, sister; speak him fair, | |
| 260 | And look upon him with a <u>mermaid's eye</u> : | = an alluring or enchanting eye, as of a Siren (<i>mermaid</i>). The Sirens were half-women half-fish, who, with their singing, were able to charm passing sailors to their own destruction. |

| | | |
|-----|---|---|
| | Tell him, I never vowed at <u>Aulis'</u> gulf | 261-3: Dido contrasts her treatment of Aeneas to that of the Greeks, the destroyers of Troy; it was at <i>Aulis</i> , a port town in eastern Greece, that the Greek ships gathered before sailing on to Troy. |
| 262 | The desolation of his native Troy, Nor sent a thousand ships unto the walls, | 263: this line is perhaps a precursor to Marlowe's more famous description of Helen of Troy as the woman with "the face which launched a thousand ships", which appeared in Marlowe's later play <i>Doctor Faustus</i> in 1589. |
| 264 | Nor ever <u>violated faith</u> to him; | = was disloyal. |
| | Request him gently, Anna, to return: | = "that he remain". |
| 266 | I crave but this. – <u>he stay</u> 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 | | |
| | <i>Enter the Nurse.</i> | |
| 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 <u>beguiled</u> me. | = tricked or deceived. |
| 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, | = Dido accuses the nurse of taking a bribe in return for letting Ascanius out of her sight. |
| | And I am thus <u>deluded</u> of my boy: | = deprived or defrauded. ¹ |
| 286 | Away with her to <u>presently</u> ! | = immediately. |
| | Traitorress <u>too keen!</u> and cursèd sorceress! | = "who is too cruel or insolent", but for <i>keen</i> Dyce keeps the original <i>keend</i> , and suggests Marlowe meant <i>kenned</i> , meaning "known" or "obvious". ^{1,2,9,20} |
| 288 | | |
| | Nurse. I know not what you mean by treason, I, | |
| 290 | I am as <u>true</u> as any one of yours. | = loyal. |
| 292 | | |
| | [Exit the Nurse.] | |
| 294 | Dido. Away with her! <u>Suffer</u> her not to speak! | = permit. |
| 296 | My sister comes; I like not her sad looks. | |
| 298 | | |
| | <i>Re-enter Anna.</i> | |
| 300 | Anna. Before I came, Aeneas was aboard, | |
| | And, spying me, <u>hoist</u> up the sails <u>amain</u> ; | = hoisted. = quickly. |
| 302 | But I cried out, "Aeneas! false Aeneas! stay!" | |
| | Then ' <u>gan he wag</u> his hand, which, yet held up, | = "he began to wave". |
| 304 | Made me suppose, he would have heard me speak; | |
| | Then ' <u>gan they drive</u> into the ocean; | |
| 306 | Which, when I <u>viewed</u> , I cried, "Aeneas, stay!" | = saw. |
| | Dido, fair Dido, <u>wills Aeneas stay!</u> " | = "commands Aeneas to stay!" |
| | Yet he, whose heart's of <u>adamant</u> or flint, | = legendary and oft-referred to mineral of great hardness. |

308 My tears nor plaints could mollify a whit.
 Then carelessly I rent my hair for grief;
 310 Which seen to all, though he beheld me not,
 They 'gan to move him to redress my ruth,
 312 And stay awhile to hear what I could say;
 But he, clapped under hatches, sailed away.
 314
 316 *Dido.* O Anna! Anna! I will follow him.
 318 *Anna.* How can you go, when he hath all your fleet?
 320 *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;

322 Or else, I'll make a prayer unto the waves,
 That I may swim to him, like Triton's niece:

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

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

= laments.
 = distractedly or unconcernedly.² = tore.

311: the Trojan sailors appealed to Aeneas to make amends for Anna's distress or grief, ie. listen to her.

= withdrawn below deck.

319-321: allusion to the myth of Daedalus, the famous Athenian craftsman, and his son *Icarus*, who were held 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".

= to.
 = 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 in 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.i.168, who, along with the sea god *Triton*, was a descendant of Neptune, and hence related to him.³

324-6: 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 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 lyre¹) 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

= dearest.⁹

| | | |
|-----|---|--|
| 336 | But he, remembering me, shrinks back again: See where he comes; welcome! welcome, my love! | |
| 338 | | |
| 340 | Anna. Ah, sister, leave these idle fantasies: Sweet sister! Cease; remember who you are. | 339-340: Anna's speech confirms that Dido's vision took place only in her mind's eye. |
| 342 | Dido. Dido I am, unless I be deceived; And must I rave thus for a <u>runagate</u> ? | = runaway. |
| 344 | Must I make ships for him to sail away? Nothing can bear me to him but a ship, | |
| 346 | And he hath all my fleet. What shall I do, But die in fury of this oversight? | |
| 348 | Aye, I must be the murderer of myself; No, but I am not; yet I will be <u>straight</u> . | = right away. |
| 350 | Anna, be glad; now have I found a <u>mean</u> To rid me from these thoughts of lunacy: | = a means, an instrument. |
| 352 | Not far from hence There is a woman famousèd for <u>arts</u> , | = ie. her knowledge of the occult, ie. she is a witch. |
| 354 | Daughter unto the <u>nymphs Hesperides</u> , Who willed me sacrifice his <u>'ticing reliques</u> : | = the <i>Hesperides</i> were <i>nymphs</i> charged with protecting the orchard in which grew the famous golden apples which Hercules was assigned to collect for his 11th labour. 355: "who directed me (if I want to forget about Aeneas) to destroy the attractive or seductive ('ticing) possessions that Aeneas left behind (<i>reliques</i>)." |
| 356 | Go, Anna, bid my servants bring me fire. | |
| 358 | [Exit Anna.] | |
| 360 | <i>Enter Iarbus.</i> | |
| 362 | Iarb. How long will Dido mourn a <u>stranger's</u> flight, That hath dishonoured her and Carthage both? | = foreigner's. |
| 364 | How long shall I with grief consume my days, And reap no <u>guerdon for my truest love</u> ? | = reward. = ie. the love Iarbus has for Dido. |
| 366 | <i>Enter Attendants with wood and torches.</i> | |
| 368 | | |
| 370 | Dido. Iarbas, talk not of Aeneas; let him go; <u>Lay to thy hands</u> , and help me make a fire, That shall consume all that this stranger left; | = "put your hands to work". |
| 372 | For I intend a private sacrifice, To cure my mind, that melts for unkind love. | |
| 374 | | |
| 376 | Iarb. But afterwards, will Dido grant me love? | |
| 378 | Dido. Aye, aye, Iarbas, after this is done, None in the world shall have my love but thou; | |
| 380 | [They make a fire.] | |
| 382 | So, leave me now; let none approach this place. | |
| 384 | [Exit Iarbus and Attendants.] | |
| 386 | Now, Dido, with these reliques burn thyself, And make Aeneas famous through the world | |
| 388 | For perjury and slaughter of a queen. Here lies the sword that in the darksome cave | |
| 390 | He drew, and swore by, to be true to me: | 389-390: see Act III.iv.67-68 for Aeneas' vowing on his sword. |

Thou shalt burn first; thy crime is worse than his.
392 Here lies the garment which I clothed him in
When first he came on shore; perish thou too!
394 These letters, lines, and perjured papers, all
Shall burn to cinders in this precious flame.
396 And now, ye gods, that guide the starry frame,
And order all things at your high dispose,
398 Grant, though the traitors land in Italy,
They may be still tormented with unrest;
400 And from mine ashes, let a conqueror rise,

That may revenge this treason to a queen,
402 By plowing up his countries with the sword.
Betwixt this land and that be never league,
404 *Littora litoribus contraria, fluctibus undas*
Imprecor, arma armis; pugnent ipsique nepotes:

406 Live, false Aeneas! truest Dido dies!
Sic, sic juvat ire sub umbras.

408
[Throws herself into the flames.]

410
Enter Anna.

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

416
Enter Iarbus, running.

418 **Iarb.** Cursèd Iarbas, die to expiate
The grief that tires upon thine inward soul:
420 Dido, I come to thee. Ah, me, Aeneas!

422
[Kills himself.]

424 **Anna.** What can my tears or cries prevail me now?
Dido is dead, Iarbas slain; Iarbas, my dear love!
426 O sweet Iarbas! Anna's sole delight;
What fatal destiny envies me thus,
428 To see my sweet Iarbas slay himself?
But Anna now shall honour thee in death,
430 And mix her blood with thine; this shall I do,
That gods and men may pity this my death,
432 And rue our ends, senseless of life or breath:
Now, sweet Iarbas! stay! I come to thee.

434
[Kills herself.]

FINIS

= ie. the universe is imagined as a structure.
= control.¹

400-3: 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.

= Aeneas' land, ie. Rome and its possessions.
= "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

407: from line 660: "*I rejoice to make my way among the shades.*" The translation is Fagles' (p. 150).⁶

= extinguish.²
= tears at, as a bird of prey does with its food; a term from falconry.

= avail.

= hates.

= "wait for me!"

435: in the *Aeneid*, neither Anna nor Iarbus kill themselves.

Postscript: in his *Fasti*, the Roman poet Ovid provides a sequel to the *Aeneid*, in which the North Africans, led by Iarbus, capture Dido's palace.

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 from *Dido, Queen of Carthage* that are indicated by the OED as being either the first or only use of a given word, or, as noted, the first use with a given meaning:

airy creatures
admiring
balance (meaning to compensate for or make up for)
butt (meaning to aim a missile)
cerise
content (as a noun, referring to something that acts as a source of satisfaction)
correct (meaning to bring order to)
co-unite (though possibly used first by Robert Greene)
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)
earth-threatening
edged (as an adjective)
expiate
favourless (meaning unattractive)
female (meaning effeminate, applied to a man)
fire-darting
fore (meaning in preference to)
glory (meaning ambition)
hunt-spear
lay (meaning to trace)
let- (as an adjective, in combination with another word, such as *let-out*)
meteor-like
move (meaning to dance)
to drive (a person) **near**
princess-priest
red-gilled
make repose
revelling night
rigging (referring to the furnishings themselves of a ship, as opposed to the action of rigging)
rivelled (meaning twisted, as a thread)
savour (to be suspicious of - though uncertain)
scanted
sea-born
soil (to mean plains - though uncertain)
stumbling block (describing something repugnant)
sugar-almond
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)
triple-wise
unrevenging

FOOTNOTES

Footnotes in the text correspond as follows:

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