ElizabethanDrama.org
presents
the Annotated Popular Edition of

DIDO, QUEEN of CARTHAGE
by Christopher Marlowe
and Thomas Nashe
1585-6

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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.
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.

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

Gany. I am much better for your worthless love, That will not shield me from her shrewish blows: To-day, whenas I filled into your cups, And held the cloth of plesance while you drank, She reached me such a rap for that I spilled, As made the blood run down about mine ears.

Jup. What! dares she strike the darling of my thoughts? By Saturn's soul, and this earth-threat'ning hair, That, shaken thrice, makes nature's buildings quake, I vow, if she but once frown on thee more, To hang her, meteor-like, 'twixt Heaven and earth, And bind her hand and foot with golden cords, As once I did for harming Hercules!

Gany. Might I but see that pretty sport afoot,
O how would I with Helen's brother laugh,
And bring the gods to wonder at the game.
Sweet Jupiter! if e'er I pleased thine eye,
Or seemed fair, walled-in with eagle's wings.

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

Jup. What is't, sweet wag; I should deny thy youth?
Whose face reflects such pleasure to mine eyes,
As I, exhaled with thy fire-darting beams,
Have oft driven back the horses of the Night,
Whenas they would have haled thee from my sight.

Sit on my knee, and call for thy content,
Control proud Fate, and cut the thread of Time;

Why, are not all the gods at thy command,
And Heaven and earth the bounds of thy delight?
Vulcan shall dance to make thee laughing sport,

And my nine daughters sing when thou art sad;
From Juno's bird I'll pluck her spotted pride,
To make thee fans wherewith to cool thy face:
And Venus' swans shall shed their silver down,
To sweeten out the slumber of thy bed:
Hermes no more shall shew the world his wings,

If that thy fancy in his feathers dwell,
But, as this one, I'll tear them all from him,
Do thou but say, "their colour pleaseth me."
Hold here, my little love, these linkèd gems
My Juno wore upon her marriage day,
Put thou about thy neck, my own sweet heart,
And trick thy arms and shoulders with my theft.

Gany. I would have a jewel for mine ear,
And a fine brooch to put into my hat,
And then I'll hug with you an hundred times.
Jup. And shall have, Ganymede, if thou wilt be my love.

Enter Venus.

Venus. Aye, this is it; you can sit toying there,
And playing with that female wanton boy,
While my Aeneas wanders on the seas.

And rests a prey to every billow's pride.
Juno, false Juno, in her chariot's pomp,

Drawn through the heavens by steeds of Boreas' brood,

Made Hebe to direct her airy wheels
Into the windy country of the clouds;

Where, finding Aeolus intrenched with storms,

And guarded with a thousand grisly ghosts,
She humbly did beseech him for our bane,

And charged him drown my son with all his train.
Then 'gan the winds break ope their brazen doors,

And all Aeolia to be up in arms;

Poor Troy must now be sacked upon the sea,

And Neptune's waves be envious men of war;

Epeus' horse, to Aetna's hill transformed,

Preparèd stands to wrack their wooden walls;

Entering Character: Venus, the goddess of beauty and love, is the mother of Aeneas, the hero of the Aeneid. Virgil portrayed her as actively solicitous for her son's welfare.

= 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.

= 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.

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

65-66: Juno's chariot (airy wheels) was guided by her daughter Hebe to the land (country) ruled by Aeolus, the lord of the winds.

Hebe functioned as a general servant to Juno.

= Aeolus 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.

= "our destruction"; Venus conflates Aeneas' ruin with her own.

= commanded. = all his retinue, ie. Aeneas' entire fleet.

71: the winds began to break free from their confinement; brazen = bronze.

= 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.

74-78: 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. Neptune is the god of the sea.

envious = hateful, malicious.

= Epeus was the builder of the Trojan horse, the instrument of Troy's destruction, which is by analogy identified with Mt. Etna, the volcano on Sicily's eastern shore, in front of which are located dangerous rocks and reefs.

76: the volcano (or the dangers off the shore before it) prepares to ambush (stand refers to an "ambush", a
And Aeölus, like Agamemnon, sounds
The surges, his fierce soldiers, to the spoil:

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

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

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

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

Jup. Content thee, Cytherea, in thy care.
Since thy Aeneas' wandering fate is firm,
Whose weary limbs shall shortly make repose
In those fair walls I promised him of yore:

But first in blood must his good fortune bud,
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.

81-82: the stars suddenly and unexpectedly find themselves shining (since Ulysses has cut off the day).
surprised = overcome or overpowered when unprepared.

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

forth = from.

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.

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.
= 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,

98  Or force her smile, that hitherto hath frowned:

Three winters shall he with the Rutiles war,

And, in the end, subdue them with his sword;
And full three summers likewise shall he waste,

In managing those fierce barbarian minds;
Which once performed, poor Troy, so long suppressed,

From forth her ashes shall advance her head,
And flourish once again, that erst was dead.

But bright Ascanius, beauty's better work,

Who with the sun divides one radiant shape,

Shall build his throne amidst those stary towers,
That earth-born Atlas, groaning, underprops:

No bounds, but Heaven, shall bound his empery,

Whose azured gates, enchased with his name,

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

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

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

Who will eternish Troy in their attempts.

Venus. How may I credit these thy flattering terms,

When yet both sea and sands beset their ships,

And Phoebus, as in Stygian pools, refrains
To taint his tresses in the Tyrrhene main?

97-99: Turnus is the king of the Rutuliens, and will become Aeneas' primary enemy once the Trojans land in Italy; the Trojans will be forced to fight a long war with the natives before they can settle peacefully in Italy. Aeneas will slay Turnus in the climax of the Aeneid.

98: ie. or before Juno will (finally) no longer make Aeneas the target of her displeasure.

= the Rutulians, a tribe of Italy.

= 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).

= the shining walls of Rome.

= Atlas was the Titan god responsible for carrying the heavens on his shoulders.

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

empery = 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).

111-3: Morning will hurry to arrive every day so that it can feast its eyes on all that is Rome.

114: stout Hector's race = 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: three hundred...remain = the immediate descendants of Aeneas and Ascanius will rule Rome as kings for three centuries.

116-7: Silvia, a vestal virgin (and as such a priestess of Vesta, the goddess of the hearth, but not a princess), was raped by Mars, the god of war, and produced the twins Romulus and Remus, 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.

= "how can I believe".

122-3: a highly allusive and densely image-filled way of saying, "and the sun refuses to shine on the Mediterranean Sea (Tyrrhene Main)?"

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

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

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

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).

125: "I will take steps to address this (take order) 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). = command. = divert.
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. = 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). Note the nice alliteration with tr- in this line.
= struggle or labours.
And call both Thetis and Cymodoce.

To succour him in this extremity.

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

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

Æn. You sons of care, companions of my course, Priam's misfortune follows us by sea,

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

How many dangers have we overpast?

Both barking Scylla, and the sounding rocks,

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

150: both Thetis and Cymodoce were Nereids, or sea nymphs; the former married the mortal Peleus, and became the mother of Achilles. = aid.

Entering Characters: Aeneas 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. Ascanius is Aeneas' young son; Achates is a Trojan who has landed with Aeneas. = enveloped, filled. = while, as.

164: Aeneas acquaints Heaven and earth of his apprehension (unrest); a typically complex inverted sentence. = poetic description of Aeneas' Trojan companions, who are at the moment defined by their worry or grief. = Priam was the king of Troy. His misfortune was the loss of his kingdom generally and the bad luck now following Aeneas and his Trojans specifically. = 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. = ended, passed through. = Scylla was a monster that lived in a cave overlooking the Strait of Messina between Sicily and the Italian mainland; she would pluck up and eat sailors from ships that passed too close to her shore. Homer describes her voice as sounding like the barking of a dog.

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

169: Cyclops' shelves = the reference is to a harbour along the eastern coast of Sicily near Mt. Etna; here the Trojans briefly landed, only to learn the neighbourhood was home to the race of man-eating one-eyed giants, and when the Cyclops Polyphemus - the one which had captured Ulysses and his men, only to have his eye burnt out by the wily
170 Have you o'ergone, and yet remain alive.
    Pluck up your hearts, since fate still rests our friend,
    And changing heavens may those good days return.
    Which Pergama did vaunt in all her pride.

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

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

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

    **Venus.** See what strange arts necessity finds out:
    How near, my sweet Aeneas, art thou driven!

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

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

    **Venus.** [Aside]
    Now is the time for me to play my part.
    Ho, young men! saw you, as you came,
    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. 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.)³

    = 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."

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".
Any of all my sisters wand’ring here,
Having a quiver girded to her side,
And clothèd in a spotted leopard’s skin?

Æn. I neither saw nor heard of any such.
But what may I, fair virgin, call your name,
Whose looks set forth no mortal form to view,
Nor speech bewrays aught human in thy birth?
Thou art a goddess that delud’st our eyes,
And shroud’st thy beauty in this borrowed shape;
But whether thou the sun’s bright sister be,
Or one of chaste Diana’s fellow nympha.

Live happy in the height of all content,
And lighten our extremes with this one boon.
As to instruct us under what good Heaven
We breathe as now, and what this world is called
On which, by tempest’s fury, we are cast?
Tell us, O, tell us, that are ignorant;
And this right hand shall make thy altars crack
With mountain heaps of milk-white sacrifice.

Venus. Such honour, stranger, do I not affect;
It is the use for Tyrian maids to wear
Their bow and quiver in this modest sort.

And suit themselves in purple for the nonce.

That they may trip more lightly o’er the lawns,
And overtake the tuskèd boar in chase.
But for the land whereof thou dost inquire,
It is the Punic kingdom, rich and strong,
Adjoining on Agenor’s stately town.
The kingly seat of southern Libya,
Whereas Sidonian Dido rules as queen.

But what are you that ask of me these things?
Whence may you come, or whither will you go?

Æn. Of Troy am I, Aeneas is my name;
=tied (around).

= maiden.

220f: even disguised as a mere mortal, Venus cannot fully hide her divine nature.
= betrays, reveals. = anything mortal, i.e. she is no mortal.

224-5: Diana, the goddess of the hunt, was the twin sister of Apollo, the sun god; as a virgin-goddess, Diana’s woodland followers - her nympha - were also expected to retain their maidenhoods, hence the adjective chaste.

= hardships. = favour.
= inform.

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.

= care for.
= custom. = the Carthaginians were recent immigrants from Phœnicia, an ancient kingdom on the coast of the Levant, whose principle city was Tyre. The story of why Dido was forced to leave her homeland is told below in the annotation at Act II.i.115.

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

238: suit = clothe or dress. purple = 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.

for the nonce = for the purpose.

= walk, cross. = glades or grass-covered meadows.1

= Roman word for Carthaginian.
= bordering. = Agenor was the legendary founder of Tyre, referring here to Carthage.

244: Carthage is described by Virgil as bordering Libya.

= where. = Dido is the queen of the Carthaginians; Sidonian is another word for Phœnician.
= who.

= from where. = to where. The English language has sadly long lost these delightful directional adverbs.
Who driv’n by war from forth my native world,
Put sails to sea to seek out Italy;
And my divine descent from sceptred Jove;
With twice twelve Phrygian ships I ploughed the deep,

And made that way my mother Venus led;
But of them all scarce seven do anchor safe,
And they so wracked and weltered by the waves,
As every tide tilts ’twixt their oaken sides;
And all of them, unburthened of their load,
Are ballasted with billows’ watery weight.

But hapless I, God wot! poor and unknown,
Do trace these Libyan deserts all despised,
Exiled forth Europe and wide Asia both,
And have not any coverture but Heaven.

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

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

ACT I, SCENE II.
[Within the walls of Carthage.]

Enter Iarbus, followed by Ilioneus, Cloanthus,

Entering Characters: Iarbus is the king of the Gaetulians,
and Sergestus.

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

Iarb. Why, what are you, or _wherefore_ do you _sue_?

Ilio. Wretches of Troy, _envièd_ of the winds, That crave such favour at your honour's feet, As poor distressed misery may plead: Save, save, O save our ships from cruel fire, That do _complain_ the wounds of thousand waves, And spare our lives, whom every _spite_ pursues. We come not, we, to wrong your Libyan gods, Or steal your household _lares_ from their shrines: Our hands are not prepared to lawless spoil, Nor _armed_ to offend in any kind; Such force is far from our unweaponed thoughts, Whose fading _well_, of victory _forsook_, Forbids all hope to harbour near our hearts.

Iarb. But tell me, Trojans, Trojans if you be, Unto what fruitful _quarters_ were ye bound, Before that _Boreas_ buckled with your sails?

Cloan. There is a place, _Hesperia_ termed by us, An ancient empire, famousèd for arms, And fertile in fair _Ceres'_ furrowed wealth, Which now we call _Italia_, _of his name_ That in such peace long time did rule the same. Thither made we; When suddenly, _gloomy Orion_ rose, And led our ships into the shallow sands; _Whereas_ the southern wind, with _brackish_ breath, Dispersed them all amongst the _wreckful_ rocks; From thence a few of us escaped to land; The rest, we fear, are _folded_ in the floods.

Iarb. Brave men at arms, abandon _fruitless_ fears, Since Carthage knows to _entertain_ distress.

Serg. Aye, but the barbarous _sort_ do _threat_ our ships, And will not let us lodge upon the sands;

In multitudes they swarm unto the shore, And from the _first earth_ _interdict_ our feet.

d 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.

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

= hailed by; _envied_ is tri-syllabic: _en-VI-ed_.

= ie. "we who lament about".
= vexation.²
= (images of) household gods;² _lares_ is disyllabic: _LA-_ers.
= well-being.² = denied.¹
= direction.²
= god of the north wind, hence the north wind. = did battle with.² The alliteration in this line is jarring.
= 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.

²⁹: "towards there we headed."
= Virgil calls the constellation of the hunter "stormy Orion", as it is attended by bad weather when it appears in late fall.¹⁹
= where. = salty.
= causing shipwrecks.
³⁴: Cloanthus assumes the ships of Aeneas' group were sunk.
= concealed, ie. lost.
= useless.
ie. "how to show hospitality to those in".
= 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.

³⁴³: 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
Row. Myself will see they shall not trouble ye:
Your men and you shall banquet in our court,
And every Trojan be as welcome here
As Jupiter to silly Baucis' house.

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).  
silly = simple, plain-hearted.

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

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

[Exeunt.]
ACT II.

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

Enter Aeneas, Achates, and Ascanius.

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

Acha. Why stands my sweet Aeneas thus amazed?

Æn. O my Achates! Theban Niobe,
Who, for her sons' death, wept out life and breath,
And, dry with grief, was turned into a stone,

Had not such passions in her head as I.
Methinks, that town there should be Troy, von Ida's Hill,
There Xanthus' stream, because here's Priamus.

And when I know it is not, then I die.

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

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

Acha. What means Aeneas?

Æn. Achates, though mine eyes say this is stone,
Yet thinks my mind that this is Priamus;
And when my grievèd heart sighs and says no,
Then would it leap out to give Priam life. −
O, were I not at all, so thou might’st be! −
Achates, see, King Priam wags his hand;
He is alive; Troy is not overcome!
Acha. Thy mind, Aeneas, that would have it so,
Deludes thy eye-sight. Priamus is dead.

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

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

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

Enter Cloanthus, Sergestus, Ilioneus, and others.

Æn. Lords of this town, or whatsoever style

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

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

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

Serg. You are Achates, or I deceived.

Acha. Aeneas, see Sergestus, or his ghost!

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

Cloan. It is our captain, see Ascanius!

Serg. Live long Aeneas and Ascanius!

Æn. Achates, speak, for I am overjoyed.

Acha. O, Ilioneus, art thou yet alive?

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

Cloan. Why turns Aeneas from his trusty friends?

Æn. Sergestus, Ilioneus, and the rest,
Your sight amazed me: O, what destinies
Have brought my sweet companions in such plight?

O, tell me, for I long to be resolved.

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

= 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 Iliion, an alternative name for Troy.

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

= freed from ignorance, ie. informed.
And clad us in these wealthy robes we wear.
Oft hath she asked us under whom we served,
And when we told her, she would weep for grief,
Thinking the sea had swallowed up thy ships;
And now she sees thee, how will she rejoice!

Serg. See, where her servitors pass through the hall,
Bearing a banquet; Dido is not far.
Illo. Look where she comes: Aeneas, view her well.
Æn. Well may I view her, but she sees not me.

Enter Dido and her Train.

Dido. What stranger art thou, that dost eye me thus?
Æn. Sometime I was a Trojan, mighty queen:
But Troy is not; — what shall I say I am?
Illo. Renownèd Dido, 'tis our general,
Warlike Aeneas.

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

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

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

Æn. This is no seat for one that's comfortless:
May it please your grace to let Aeneas wait;
For though my birth be great, my fortune's mean,
Too mean to be companion to a queen.

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,
Here let him sit; — be merry, lovely child.

Æn. This place beseems me not; O, pardon me.

Dido. I'll have it so; Aeneas, be content.

Asc. Madam, you shall be my mother.
Dido. And so I will, sweet child: – be merry, man, Here’s to thy better fortune and good stars.

Æn. In all humility, I thank your grace.

Dido. Remember who thou art; speak like thyself; Humility belongs to common grooms.

Æn. And who so miserable as Aeneas is?

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

Æn. O Priamus, O Troy, Oh Hecuba!

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

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

Others report ’twas Sinon’s perjury;

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

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

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

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

Daily inured to broils and massacres, 
Lest you be moved too much with my sad tale. 
The Grecian soldiers, tired with ten years' war, 
Began to cry, "Let us unto our ships, 
Troy is invincible. Why stay we here?"

With whose outcries Atrides being appalled, 
Summoned the captains to his princely tent; 
Who, looking on the scars we Trojans gave, 
Seeing the number of their men decreased, 
And the remainder weak, and out of heart, 
Gave up their voices to dislodge the camp, 
And so in troops all marched to Tenedos;

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

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

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

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

And brought unto the court of Priamus;
To whom he used action so pitiful.
Looks so remorseful, vows so forcible.
As therewithal the old man, overcome,
Kissed him, embraced him, and unloosed his hands.
And then, - O Dido, pardon me!

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

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

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

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

Which thousand battering rams could never pierce,
And so came in this fatal instrument:
At whose accursèd feet, as overjoyed,
We banqueted, till, overcome with wine,
Some surfeited, and others soundly slept.
Which Sinon viewing, caused the Greekish spies
To haste to Tenedos, and tell the camp:
Then he unlocked the horse, and suddenly
From out his entrails, Neoptolemus,
Setting his spear upon the ground, leaped forth,
And after him a thousand Grecians more,
In whose stern faces shined the quenchless fire
That after burnt the pride of Asìà.
By this the camp was come unto the walls,

= behaved so pitifully.
= piteous.\(^a\) = uttered extreme oaths against the Greeks, or swore with great credibility regarding the truth of his tale.
= shackles.
= Aeneas, breaking down, can go on no longer.
= "don't stop here!"

= 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.

220-2: *Laocoon* was a Trojan priest who warned against the retrieval of the Trojan horse; after hurling a spear into the flank of the horse, two enormous serpents came out of the sea and strangled Laocoon's two sons, then the priest himself. Naturally the Trojans saw this as an omen to admit the large statue.

= unfortunate, bringing misfortune.
= would have.
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 *did* bring the horse into the city, then they would successfully invade and destroy Greece.

= death-bringing.
= overdid it.
= of its. = alternate name for Pyrrhus, son of Achilles.
= perhaps referring to the light of battle, as Cunningham suggests.\(^{15}\)
= ie. Troy.
= ie. the Greeks.
And through the breach did march into the streets,
Where, meeting with the rest, "Kill! Kill!" they cried.
Frighted with this confused noise, I rose,
And looking from a turret, might behold
Young infants swimming in their parents' blood!
Headless carcasses piled up in heaps!
Virgins, half-dead, dragged by their golden hair,
And with main force flung on a ring of pikes!
Old men with swords thrust through their aged sides,
Kneeling for mercy to a Greekish lad,
Who, with steel poleaxes, dashed out their brains.

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

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

_Dido._ O, Hector! who weeps not to hear thy name?

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

_Dido._ Ah, how could poor Aeneas 'scape their hands?

_Aēn._ My mother, Venus, jealous of my health,

Conveyed me from their crooked nets and bands;
So I escaped the furious Pyrrhus' wrath:
Who then ran to the palace of the king,
And at Jove's altar finding Priamus,
About whose withered neck hung Hecuba,
Folding his hand in her's, and jointly both
Beating their breasts, and falling on the ground,
He, with his faulchion's point raised up at once,
And with Megæa's eyes stared in their face,
Threat'ning a thousand deaths at every glance;
To whom the aged king thus trembling spoke: −
"Achilles' son, remember what I was,
Father of fifty sons, but they are slain;
Lord of my fortune, but my fortune's turned!
King of this city, but my Troy is fired!
And now am neither father, lord, nor king!
Yet who so wretched but desires to live?
O, let me live, great Neoptolemus!

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

**Did.** O end, Aeneas, I can hear no more.

**Æn.** At which the frantic queen leaped on his face,
And in his eyelids hanging by the nails,
A little while prolonged her husband's life.
At last the soldiers pulled her by the heels,
And swung her howling in the empty air,
Which sent an echo to the wounded king:
Whereat, he lifted up his bed-rid limbs,
And would have grappled with Achilles' son,
Forgetting both his want of strength and hands;
Which he, disdaining, whisked his sword about,
And with the wind thereof the king fell down;
Then from the navel to the throat at once
He ripped old Priam, at whose latter gasp,
Jove's marble statue 'gan to bend the brow,
As loathing Pyrrhus for this wicked act.
Yet he, undaunted, took his father's flag,
And dipped it in the old king's chill-blood,
And then in triumph ran into the streets,
Through which he could not pass for slaughtered men;
Viewing the fire wherewith rich Ilion burned.
By this, I got my father on my back,
This young boy in mine arms, and by the hand
Led fair Creusa, my beloved wife;
When thou, Achates, with thy sword mad'st way,
And we were round environed with the Greeks,
O there I lost my wife! and had not we

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

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

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

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

Anna. O what became of aged Hecuba?

Iarb. How got Aeneas to the fleet again?

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

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

Acha. What happened to the queen we cannot show;
We hear they led her captive into Greece:
As for Aeneas, he swam quickly back,
And Helena betrayed Deiphobus.
Her lover, after Alexander died,
And so was reconciled to Menelaus.

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

Enter Venus and Cupid, at another door.
Venus takes Ascanius by the sleeve.

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

Asc. Are you Queen Dido's son?

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

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

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

Now is he fast asleep, and in this grove, Amongst green brakes I'll lay Ascanius, And strew him with sweet-smelling violets, Blushing roses, purple hyacinth: These milk-white doves shall be his centronels, Who, if that any seek to do him hurt, Will quickly fly to Cytherea's fist. Now, Cupid, turn thee to Ascanius' shape, And go to Dido, who, instead of him, Will set thee on her lap, and play with thee; Then touch her white breast with this arrow head, That she may dote upon Aeneas' love, And by that means repair his broken ships, Victual his soldiers, give him wealthy gifts, And he, at last depart to Italy, Or else in Carthage make his kingly throne.

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

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

374: all exit.

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

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

= sparkling with bits of metal.
= 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).

= bushes; obviously the scene has changed: Venus has brought Ascanius to a small patch of woods (grove) to sleep; her reason for doing so is explained below.

= doves were Venus' sacred birds. = sentinels.

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

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.

= feed.

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.

= acceptable substitute for grandson.
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. Now, Cupid, cause the Carthaginian queen
To be enamoured of thy brother's looks.

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

Enter Iarbas, Anna, and Dido.

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

Dido. Iarbas, know, that thou, of all my wooers,
and yet have I had many mightier kings,
Hast had the greatest favours I could give.
I fear me, Dido hath been counted light.

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

Iarb. But Dido is the favour I request.

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

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

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

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

[Cupid sings.]

No more, my child, now talk another while,
And tell me where learned'st thou this pretty song.
Cupid. My cousin Helen taught it me in Troy.

Dido. How lovely is Ascanius when he smiles!

Cupid. Will Dido let me hang about her neck?

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

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

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

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

Dido. Go thou away, Ascanius shall stay.

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

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

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

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

Iarb. Iarbas, die, seeing she abandons thee.

Dido. Am I not king of rich Gaetulia?

Iarb. 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.

Iarb. Am I not king of rich Gaetulia?

Dido. Iarbas, pardon me, and stay awhile.

Cupid. Mother, look here.

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

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

Dido. Iarbas!

Iarb. Doth Dido call me back?

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

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

[D'Exit Iarbas.]

Anna. Wherefore doth Dido bid Iarbas go?

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

**Anna.** Poor soul, I know too well the **power** of love.
O, that Iarbas could but fancy me!

**Dido.** Is not Aeneas fair and beautiful?

**Anna.** Yes, and Iarbas **foul** and **favourless**.

**Dido.** Is he not eloquent in all his speech?

**Anna.** Yes, and Iarbas rude and rustical.

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

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

**Dido.** But tell them, none shall gaze on him but I,
Lest their **gross** eye-beams taint my lover's cheeks.

**Anna, good sister Anna, go for him,**
Lest with these sweet thoughts I melt clean away.

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

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

[Exit Anna.]

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

**Dido.** No; for thy sake, I'll love thy father well. —
O **dull-conceited** Dido! that till now
Didst never think Aeneas beautiful!
But now, **for quittance of** this oversight,
I'll make me bracelets of his golden hair;
His **glistening** eyes shall be my looking glass,
His lips an altar, where I'll offer up
As many kisses as the sea hath sands.
Instead of music I will hear him speak, —
His looks shall be my only library, —
And thou, Aeneas, Dido's treasury,
In whose fair bosom I will lock more wealth
Than twenty thousand Indias can afford.
O, here he comes: **Love, love**, give Dido leave
To be more modest than her thoughts admit,
Lest I be made a wonder to the world.

= enshrined. = Dyce has **love** here instead.
= “if you only knew”.
= abandon.²

= Dyce has **sour** here instead.

106: Anna's obvious exaggeration suggests she is sarcastic; but she may also be encouraging Dido to reject Iarbas, the man that she, Anna, fancies.

With **foul** and **favourless**, which both mean unattractive, Marlowe uses a figure of speech known as a **pleonasm**, or redundancy, of which several occur in this play.

= vulgar, common.

= reject.

= of dim understanding, ie. stupid.

= to make up for.

= sparkling.

= ie. in sacrifice, concluding the brief metaphor of Aeneas' lips as an **altar**.

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!
Enter Aeneas, Achates, Sergestus, Ilioneus and Cloanthus.

Achates, how doth Carthage please your lord?

Acha. That will Aeneas show your majesty.

Dido. Aeneas, art thou there?

Æn. I understand your highness sent for me.

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

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 rent in sunder with the wind, My oars broken, and my tackling lost, Yes, all my navy split with rocks and shelves; Nor stern nor anchor have our maimèd fleet; Our masts the furious winds struck overboard: Which piteous wants if Dido will supply,

We will account her author of our lives.

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 riveled gold, Wound on the barks of odoriferous 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 pyramides of silver plate;

The sails of folded lawn, where shall be wrought
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 seemly clad,

As sea-born nymphs shall swarm about thy ships
And wanton mermaids court thee with sweet songs, Flinging in favours of more sovereign worth

Than Thetis hangs about Apollo's neck,
So that Aeneas may but stay with me.

Æn. Wherefore would Dido have Aeneas stay?

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

Acha. I saw this man at Troy, ere Troy was sacked.

Æn. I this in Greece, when Paris stole fair Helen.

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

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

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

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

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

Dido. All these, and others which I never saw,
Have been most urgent suitors for my love;
Some came in person, others sent their legates,
Yet none obtained me: I am free from all;
And yet, God knows, entangled unto one.
This was an orator, and thought, by words
To compass me, but yet he was deceived:
And this a Spartan courtier, vain and wild;
But his fantastic humours pleased not me:
This was Alción, a musician,
But, played he ne'er so sweet, I let him go:
This was the wealthy king of Thessaly;
But I had gold enough, and cast him off;
This Meleäger's son, a warlike prince;
But weapons 'gree not with my tender years:
The rest are such as all the world well knows;
Yet now I swear, by Heaven and him I love,
I was as far from love as they from hate.

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

Dido. Then never say that thou art miserable:
Because, it may be, thou shalt be my love:
Yet boast not of it, for I love thee not,
And yet I hate thee not. − Oh, if I speak
I shall betray myself: − Aeneas, come;
We two will go a hunting in the woods;
But not so much for thee, − thou art but one, −

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.
As for Achates, and his followers.

[Exeunt.]

ACT III, SCENE II.
[A grove.]

Enter Juno to Ascanius, asleep.

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

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

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

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

Enter Venus.
Venus. What should this mean? My doves are back returned,
Who warn me of such danger prest at hand,
To harm my sweet Ascanius' lovely life. —
Juno, my mortal foe, what make you here?
Avaunt, old witch! and trouble not my wits.

Juno. Fie, Venus! that such causeless words of wrath
Should e'er defile so fair a mouth as thine.
Are not we both sprung of celestial race,
And banquet, as two sisters, with the gods?
Why is it, then, displeasure should disjoin,
Whom kindred and acquaintance co-unites?

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

Juno. Is this, then, all the thanks that I shall have
For saving him from snakes' and serpents' stings,
That would have killed him, sleeping, as he lay?
What, though I was offended with thy son,
And wrought him mickle woe on sea and land,
When, for the hate of Trojan Ganymede,

That was advanced by my Hebe's shame,

And Paris' judgment of the heavenly ball,
I mustered all the winds unto his wrack,
And urged each element to his annoy.

Yet now I do repent me of his ruth,
And wish that I had never wronged him so.
Bootless, I saw, it was to war with fate,
That hath so many unresisted friends:
Wherefore I changed my counsel with the time,
And planted love where envy erst had sprung.

Venus. Sister of Jove! if that thy love be such
As these thy protestations do paint forth,
We two, as friends, one fortune will divide:
Cupid shall lay his arrows in thy lap,
And to a sceptre change his golden shafts;  
Fancy and modesty shall live as mates;  
And thy fair peacocks by my pigeons perch:

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

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

And, Venus, let there be a match confirmed  
Betwixt these two whose loves are so alike;  
And both our deities, conjoined in one,  
Shall chain felicity unto their throne.

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

Juno. Fair queen of love, I will divorce these doubts,  
And find the way to weary such fond thoughts.  
This day they both a-hunting forth will ride  
Into the woods adjoining to these walls;  
When, in the midst of all their gamesome sports,  
I'll make the clouds dissolve their wat'ry works,  
And drench Silvanus' dwellings with their showers;  
Then, in one cave, the queen and he shall meet,  
And interchangeably discourse their thoughts,  
Whose short conclusion will seal up their hearts  
Unto the purpose which we now propound.

Venus. Sister, I see you savour of my wiles:  
Be it as you will have it for this once.  
Mean time, Ascanius shall be my charge:  
Whom I will bear to Ida in mine arms,
And couch him in Adonis' purple down.

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.

**ACT III, SCENE III.**

_[The woods._]

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

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

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

_Iarb._ Ungentle! can she wrong Iarbas so?
I'll die before a stranger have that grace,
"We two will talk alone": − what words be these?

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

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

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

_Dido._ How now, Gaetulian! are ye grown so brave,
To challenge us with your comparisons?

Peasant! go seek companions like thyself,
And meddle not with any that I love: —
Aeneas, be not moved at what he says;
For, otherwise, he will be out of joint.

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

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

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

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

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

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

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

Anna. How like his father speaketh he in all.

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

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

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

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

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

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

[Exeunt all except Iarbus.]

Iarb. Ay, this it is which wounds me to the death,
To see a Phrygian, far set to the sea,
Preferred before a man of majesty.
O love! O hate! O cruel women's hearts,
That imitate the moon in every change!
And, like the planets, ever love to range:

What shall I do, thus wrong'd with disdain,
Revenge me on Aeneas, or on her?
On her? Fond man, that were to war 'gainst Heaven.
And with one shaft provoke ten thousand darts:

This Trojan's end will be thy envy's aim,
Whose blood will reconcile thee to content,
And make love drunken with thy sweet desire;
But Dido, that now holdeth him so dear,
Will die with very tidings of his death:
But time will discontinue her content,
And mould her mind unto new fancies' shapes.

O, God of Heaven! turn the hand of Fate
Unto that happy day of my delight;
And then, - what then? - Iarbas shall but love;
So doth he now, though not with equal gain,
That resteth in the rival of thy pain,
Who ne'er will cease to soar till he be slain.

[Exit.]

ACT III, SCENE IV.

A storm.−

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

Dido. Aeneas!
Æn. Dido!

Dido. Tell me, dear love! how found you out this cave?

Æn. By chance, sweet queen! as Mars and Venus met.

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

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

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

Æn. It is not aught Aeneas may achieve?

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

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

Dido. Not angered me, except in angering thee.

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

Dido. The man that I do eye where'er I am;
Whose amorous face, like Paeän’s, sparkles fire,
Whenas he butts his beams on Flora's bed.
Prometheus hath put on Cupid's shape,
And I must perish in his burning arms:
Aeneas, O Aeneas! quench these flames.

Æn. What ails my queen? Is she fall'n sick of late?

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

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

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

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

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

[Exeunt to the cave.]

END OF ACT III.

Æn. If that your majesty can look so low  
As my despisèd worths, that shun all praise,  
With this my hand I give to you my heart,  
And vow, by all the gods of hospitality,  
By Heaven and earth, and my fair brother's bow,  
By Paphos, Capys, and the purple sea,  
From whence my radiant mother did descend,  
And by this sword, that saved me from the Greeks,  
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Stout love, in mine arms make thy Italy,  
Whose crown and kingdom rests at thy command:  
The King of Carthage, not Anchises' son;  
Hold; take these jewèls at thy lover's hand,  
These golden bracelets, and this wedding ring,  
Wherewith my husband wooed me, yet a maid,  
And be thou king of Libya by my gift.

[Exeunt to the cave.]

END OF ACT III.


ACT IV.

SCENE I.
[Before the cave.]

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

Acha. Did ever men see such a sudden storm?
Or day so clear, so suddenly o’ercast?

Iarb. I think some fell enchantress dwelleth here,
That can call them forth whenas she please,
And dive into black tempests’ treasury,
Whenas she means to mask the world with clouds.

Anna. In all my life I never knew the like;
It hailed, it snowed, it lightened, all at once.

Acha. I think it was the devil’s rev’ling night.
There was such hurly-burly in the heavens:
Doubtless, Apollo’s axle-tree is cracked,
Or aged Atlas’ shoulder out of joint,
The motion was so over-violent.

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

Asc. Nay, where’s my warlike father, can you tell?

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

Iarb. Come forth the cave? Can Heaven endure this sight?
Iarbas, curse that unrevenging Jove,
Whose flinty darts slept in Typhoeüs’ den,

While these adulterers surfeited with sin:
Nature, why mad’st me not some poisonous beast,
That, with the sharpness of my edged sting,
I might have staked them both unto the earth.
Whilst they were sporting in this darksome cave?

Enter Aeneas and Dido.

Æn. The air is clear, and southern winds are whist;
Come, Dido, let us hasten to the town,
Since gloomy Aeólus doth cease to frown.

Dido. Achates and Ascanius, well met.

Æn. Fair Anna! how escaped you from the shower?
Anna. As others did, — by running to the wood.

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

Iarb. Not with Aeneas in the ugly cave.

Dido. I see, Aeneas sticketh in your mind; But I will soon put by that stumbling block, And quell those hopes that thus employ your cares.

[Exeunt.]

ACT IV, SCENE II.
[An apartment in the dwelling of Iarbus.]

Enter Iarbas, to sacrifice.

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

Servants bring in the sacrifice, then exeunt.

Eternal Jove! great master of the clouds! Father of gladness, and all frolic thoughts! That with thy gloomy hand corrects the heaven,

When airy creatures war amongst themselves; Hear, hear, O hear! Iarbas' plaining prayers, Whose hideous echoes make the welkin howl, And all the woods “Eliza” to resound:

The woman that thou willed us entertain,

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

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

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

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

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

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

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

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

Iarb. Mine eye is fixed where fancy cannot start:
O leave me! leave me to my silent thoughts,
That register the numbers of my ruth,
And I will either move the thoughtless flint.

Or drop out both mine eyes in drizzling tears,
Before my sorrow's tide have any stint.

Anna. I will not leave Iarbas, whom I love,
In this delight of dying pensiveness;
Away with Dido; Anna be thy song;
Anna, that doth admire thee more than Heaven.

Iarb. I may, nor will, list to such loathsome change,
That intercepts the course of my desire: —
Servants, come, fetch these empty vessels here;
For I will fly from these alluring eyes,
That do pursue my peace where'er it goes.

[Exit.]

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

[Exit.]

ACT IV, SCENE III.
[An apartment in Dido's palace.]

Enter Aeneas.

Æn. Carthage, my friendly host, adieu,
Since destiny doth call me from thy shore:
Hermes this night, descending in a dream,
Hath summoned me to fruitful Italy;
Jove willeth it so; my mother willeth it so:
Let my Phaenissa grant, and then I go.
Whose golden fortune, clogged with courtly ease,
Cannot ascend to fame's immortal house,
Or banquet in bright honour's burnished hall,
Till he hath furrowed Neptune's glassy fields,
And cut a passage through his topless hills.
Achates, come forth! Sergestus, Ilioneus,
Cloanthus, haste away! Aeneas calls.

Enter Achates, Cloanthus, Sergestus, and Ilioneus.

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

Æn. The dreams, brave mates, that did beset my bed,
When sleep but newly had embraced the night,
Commands me leave these unrenownèd realms,
And none but base Aeneas will abide.

Aboard! aboard! since Fates do bid aboard,
And slice the sea with sable-coloured ships.
On whom the nimble winds may all day wait,
And follow them, as footmen, through the deep;
Yet Dido casts her eyes, like anchors, out,
To stay my fleet from loosing forth the bay:
"Come back, come back," I hear her cry a-far,
"And let me link thy body to my lips,
That, tied together by the striving tongues,
We may, as one, sail into Italy."

Acha. Banish that enticing dame from forth your mouth,
And follow your fore-seeing stars in all:
This is no life for men-at-arms to live,
Where dalliance doth consume a soldier's strength,
And wanton motions of alluring eyes
Effeminate our minds, inured to war.

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

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

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

Exeunt all except Aeneas.

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

Exit.

ACT IV, SCENE IV.
[Another apartment in Dido’s palace.]
Enter Dido and Anna.

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

Exit Anna.

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

Enter Anna, with Aeneas, Achates,
Anna. 'Twas time to run, Aeneas had been gone;  
The sails were hoisting up, and he aboard.

Dido. Is this thy love to me?

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

Dido. How haps Achates bid me not farewell?

Acha. Because I feared your grace would keep me here.

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

Acha. Then let Aeneas go aboard with us.

Dido. Get you aboard, Aeneas means to stay.

Æn. The sea is rough, the winds blow to the shore.

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

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

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

[Giving him her crown and sceptre.]

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

Æn. This kiss shall be fair Dido's punishment.

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

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

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

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

= "how does it happen that".

= a very English term of address for the queen.

= suspicion.

= order.

= apprehensive.

= control. = sceptre of the Carthaginian (Punic) ruler.

= befits.

= helmet; the aside lets the audience know Aeneas' actual thoughts.

69: note the rhyme contained within this line.

= "to carry out his orders", or "retrieve whatever it is he asks for".

77: Heaven grows pale with envy.
And when we whisper, then the stars fall down,
To be partakers of our honey talk.

Æn. O, Dido, patroness of all our lives,
When I leave thee, death be my punishment;
Swell, raging seas! frown, wayward destinies!
Blow winds! Threaten, ye rocks and sandy shelves!
This is the harbour that Aeneas seeks.
Let's see what tempests can annoy me now.

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

Anna. What if the citizens repine thereat?

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

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

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

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

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

Exeunt all except Dido and Carthaginian Lords.

Dido. Speaks not Aeneas like a conqueror?
O, blessed tempests that did drive him in,
O, happy sand that made him run aground!

= come down, descend from the sky.

= Fate, which works against Aeneas' desires.
= sandbanks, which, with rocks, are always dangerous for ships.
= bring harm to.

= test, put to trial, or demonstrate.
= small Spanish horse.
= desire or direct.
= spearmen or archers of Mauritania, the ancient land now comprising Morocco and western Algeria.
= complain.
= orders.

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.

= ie. "because of the exaltedness of his parents or ancestors", but perhaps with a nod particularly to Aeneas' mother, a goddess.

= tower.

= innocent but now dead Trojans.
= army.
= burn haughty Sparta (the home of King Menelaus and Helen).
Henceforth you shall be our Carthage gods. −

Aye, but it may be he will leave my love,
And seek a foreign land, called Italy;
O, that I had a charm to keep the winds
Within the closure of a golden ball,
Or that the Tyrrhene sea were in mine arms,
That he might suffer shipwreck on my breast
As oft as he attempts to hoist up sail:
I must prevent him, wishing will not serve; −
Go, bid my nurse take young Ascanius,
And bear him in the country to her house;
Aeneas will not go without his son;
Yet, lest he should, for I am full of fear,
Bring me his oars, his tackling, and his sails.

Exit First Lord.

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

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

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

Dido. Are these the sails that, in despite of me,
Packed with the winds to bear Aeneas hence?
I'll hang ye in the chamber where I lie;
Drive if you can my house to Italy:
I'll set the casement open, that the winds
May enter in, and once again conspire
Against the life of me, poor Carthage queen;
But though ye go, he stays in Carthage still,

132: Dyce notes the problematic mixture of singular and plural words in this line, and suggests 'mong for our; presumably Dido means Aeneas shall now be one of the gods of Carthage.

= 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.

= Mediterranean.

= as often, i.e. every time.

= anticipate.

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

= schemed, acted in accord.²

= Dido addresses the sails. = "my bedroom."

= direct or convey.¹ = room;¹ Dido is humorous.

= windows. = so that.
And let rich Carthage fleet upon the seas,
So I may have Aeneas in mine arms. −

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

So I may have Aeneas in mine arms. −

And would be toiling in the wat'ry billows,
To rob their mistress of her Trojan guest?
O cursèd tree, hadst thou but wit or sense,

This is the wood that grew in Carthage plains,
And would be toiling in the wat'ry billows,
To rob their mistress of her Trojan guest?
O cursèd tree, hadst thou but wit or sense,

Dido now considers the oars.

The water, which our poets term a nymph,
Why did it suffer thee to touch her breast,
And shrunk not back, knowing my love was there?
The water is an element, no nymph.

Why should I blame Aeneas for his flight?
O Dido, blame not him, but break his oars;
These were the instruments that launched him forth;
There's not so much as this base tackling too,
But dares to heap up sorrow to my heart.

Why burst you not, and they fell in the seas?
For this will Dido tie ye full of knots,
And shear ye all asunder with her hands;
Now serve to chastise shipboys for their faults,
Ye shall no more offend the Carthage queen.

Now, let him hang my favours on his masts,
And see if those will serve instead of sails;
For tackling, let him take the chains of gold,
Which I bestowed upon his followers;
Instead of oars, let him use his hands,
And swim to Italy, I'll keep these sure: −
Come, bear them in.

For this will Dido tie ye full of knots,
And shear ye all asunder with her hands;
Now serve to chastise shipboys for their faults,
Ye shall no more offend the Carthage queen.

Now, let him hang my favours on his masts,
And see if those will serve instead of sails;
For tackling, let him take the chains of gold,
Which I bestowed upon his followers;
Instead of oars, let him use his hands,
And swim to Italy, I'll keep these sure: −
Come, bear them in.

ACT IV, SCENE V.
[The country.]

Enter the nurse, with Cupid as Ascanius.

Nurse. My lord Ascanius, ye must go with me.
Cupid. Whither must I go? I'll stay with my mother.

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

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

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

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

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

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

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

Cupid. A husband, and no teeth!

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

Cupid. Come, nurse.

Nurse. Well, if he come a wooing, he shall speed:
O, how unwise was I to say him nay!

[Exeunt.]

END OF ACT IV.
ACT V.

SCENE I.
[An apartment in Dido's palace.]

Enter Aeneas, with a paper in his hand,

Drawing the platform of the city:

with him Achates, Cloanthus, and Ilioneus.

Æn. Triumph, my mates! our travels are at end:

Here will Aeneas build a statelier Troy,

Than that which grim Atrides overthrew.

Carthage shall vaunt her petty walls no more,

For I will grace them with a fairer frame,

And clad her in a crystal livery,

Wherein the day may evermore delight.

From golden India, Ganges will I fetch,

Whose wealthy streams may wait upon her towers,

And triple-wise entrench her round about;

The sun from Egypt shall rich odours bring,

Wherewith his burning beams,

That load their thighs with Hybla's honey-spoils.

Shall here unburden their exhaled sweets,

And plant our pleasant suburbs with their fumes.

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

Æn. Not past four thousand paces at the most.

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

Æn. That have I not determined with myself.

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

Serg. Rather Ascania, by your little son.

Æn. Nay, I will have it called Anchisaeon,

Of my old father's name.

Enter Hermes with Ascanius.

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

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

Welcome to Carthage new-erected town.

Herm. Why, cousin, stand you building cities here,

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

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

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

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

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

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

8: another reference to the wealthy gold mines of India.

10: = three times.

14: = discharge. = ie. "breathed out as vapours" (Ribner, p. 39).

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

16: = width.

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

24: = for, ie. taking.

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

32: = Hermes, like Aeneas' mother Venus, was an offspring of
And beautifying the empire of this queen,
While Italy is clean out of thy mind?
Too, too forgetful of thine own affairs,
Why wilt thou so betray thy son's good hap?
The king of gods sent me from highest Heaven
To sound this angry message in thine ears:
Vain man, what monarchy expect'st thou here?
Or with what thought sleep'st thou in Libya shore?
If that all glory hath forsaken thee,
And thou despise the praise of such attempts,
Yet think upon Ascanius' prophecy,
And young Julius more than thousand years,
Whom I have brought from Ida, where he slept,
And bore young Cupid unto Cyprus' isle.

Æn. This was my mother that beguiled the queen,
And made me take my brother for my son;
No marvel, Dido, though thou be in love,
That daily dandlest Cupid in thy arms: −
Welcome, sweet child! where hast thou been this long?

Asc. Eating sweet comfits with Queen Dido's maid,
Who ever since hath lulled me in her arms.

Æn. Sergestus, bear him hence unto our ships,
Lest Dido, spying, keep him for a pledge.

Exit Sergestus with Ascanius.

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

Æn. How should I put into the raging deep,
Who have no sails nor tackling for my ships?
What, would the gods have me, Deucalion-like,
Float up and down where'er the billows drive?
Though she repaired my fleet and gave me ships,
Yet hath she ta'en away my oars and masts,
And left me neither sail nor stern aboard.

Enter to them Iarbas.

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

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

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

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

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

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

[Exit Iarbas and Aeneas' train.]

Now will I haste unto Lavinian shore,
And raise a new foundation to old Troy.
Witness the gods, and witness Heaven and earth,
How loath I am to leave these Libyan bounds,
But that eternal Jupiter commands.

Enter Dido.

Dido. I fear I saw Aeneas' little son,
Led by Achates to the Trojan fleet:
If it be so, his father means to fly;
But here he is; now, Dido, try thy wit.

Aeneas, wherefore go thy men aboard?

Why are thy ships new rigged? Or to what end,
Launched from the haven, lie they in the road?

Pardon me, though I ask; love makes me ask.

Æn. O, pardon me, if I resolve thee why.
Aeneas will not feign with his dear love;

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

= "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?

= "how do you mean".

= "when I lack".

= equipment.

99-102: Iarbus naturally will be most helpful in doing what he can to assist Aeneas to leave Africa.

= go with.

= remain.

= Italy.

= immortal. = ie. "commands me to go."

= 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".

= why.

= Marlowe employs an extreme case of compression of time: Iarbus just left to retrieve furnishings for the Trojan's ships, and now we are to understand, only 13 lines later, that the equipment has already been reinstalled.
end = purpose.

123-4: Or to what end...road = not only have the ships been refitted, but they have been launched from dry-dock (haven) into the sheltered harbour (road)!

= inform.

= dissemble.
I must from hence: this day, swift Mercury,
When I was laying a platform for these walls,
Sent from his father Jove, appeared to me,
And in his name rebuked me bitterly
For lingering here, neglecting Italy.

_Dido._  But yet Aeneas will not leave his love.

Æn.  I am commanded, by immortal Jove
To leave this town, and pass to Italy,
And therefore must of force.

_Dido._  These words proceed not from Aeneas' heart.

Æn.  Not from my heart, for I can hardly go;
And yet I may not stay. Dido, farewell!

_Dido._  Farewell! Is this the _mends_ for Dido's love?
Do Trojans use to quit their lovers thus?
Fare well may Dido, so Aeneas stay;
I die if my Aeneas say farewell!

Æn.  Then let me go, and never say farewell.

_Dido._  Let me go! Farewell! I must from hence!
These words are poison to poor Dido's soul:
O, speak like my Aeneas, like my love.
Why look'st thou toward the sea? The time hath been
When Dido's beauty chained thine eyes to her.
Am I less fair than when thou saw'st me first?
O, then, Aeneas, 'tis for grief of thee.
Say thou wilt stay in Carthage with thy queen,
And Dido's beauty will return again.
Aeneas, say, how canst thou take thy leave?
Wilt thou kiss Dido? O, thy lips have sworn
To stay with Dido: can'st thou take her hand?
Thy hand and mine have _plighted mutual faith._
Therefore, unkind Aeneas, must thou say,
"Then let me go, and never say farewell?"'

Æn.  O, Queen of Carthage, wert thou _ugly black._

Aeneas could not choose but hold thee dear:
Yet must he not _gainsay_ the gods' _behest._

_Dido._  The gods? what gods be those that seek my death?
Wherein have I offended Jupiter,
That he should take Aeneas from mine arms?
O, no, the gods weigh not what lovers do;
It is Aeneas calls Aeneas hence,
And woeful Dido, by these _blubbered_ cheeks,
By this right hand, and by our spousal rites.

= "go from here."
= tracing.!

= "am compelled".

= "only with great difficulty"; many Elizabethan adverbs
were used more literally than they are today: _hardly_
describes an action that is hard to do, ie. _hard-ly._
= ie. "your repayment".!
= usually requite. = in this manner.
= if; note that Dido engages in mild wordplay, using the
single word _farewell_ in its sense of "good-bye", and
_fare well_ with its more literal meaning of "do well" or
"be well".

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

= in Elizabethan times, darker complexions were considered
unattractive.

= reject, deny. = decree.

= tearful.

179: _By this right hand:_ Elizabethan characters often swore
on body parts.
Desires Aeneas to remain with her:

\[ Si \ bene \ quid \ de \ te \ merui, \ fuit \ aut \ tibi \ quidquam \]

**Dulce meum, miserere domus labentis: et istam**

\[ Oro, \ si \ quis \ adhuc \ precibus \ locus, \ exue \ mentem. \]

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

\[ 180 \text{ Desires Aeneas to remain with her;} \]

\[ \textit{Si bene quid de te merui, fuit aut tibi quidquam} \]

\[ \textit{Dulce meum, miserere domus labentis: et istam} \]

\[ \textit{Oro, si quis adhuc precibus locus, exue mentem.} \]

**Æn.** *Desine meque tuis incendere teque querelis;*

\[ \textit{Italiam non sponte sequor.} \]

**Dido.** Hast thou forgot how many neighbour kings

\[ \textit{Were up in arms, for making thee my love?} \]

\[ \text{How Carthage did rebel, Iarbas storm,} \]

\[ \text{And all the world called me a second Helen,} \]

\[ \text{For being entangled by a stranger's looks?} \]

\[ \text{So thou would'st prove as true as Paris did,} \]

\[ \text{Would, as fair Troy was, Carthage might be sacked,} \]

\[ \text{And I be called a second Helena.} \]

\[ \text{Had I a son by thee, the grief were less,} \]

\[ \text{That I might see Aeneas in his face.} \]

\[ \text{Now if thou goest, what can't thou leave behind,} \]

\[ \text{But rather will augment than ease my woe?} \]

**Æn.** *In vain, my love, thou spend'st thy fainting breath.*

\[ \text{If words might move me, I were overcome.} \]

**Dido.** And wilt thou not be moved with Dido's words?

\[ \text{Thy mother was no goddess, perjured man!} \]

\[ \text{Nor Dardanus the author of thy stock;} \]

\[ \text{But thou art sprung from Scythian Caucasus,} \]

\[ \text{And tigers of Hyrcania gave thee suck.} \]

Ah, foolish Dido! to forbear this long!

**181-3:** these are lines 317-9 from Book IV of the *Aeneid:*

\[ \text{here is a translation from Nathanael Cameron:} \]

\[ \text{if I ever deserved anything well of you, or if} \]

\[ \text{anything at all of mine} \]

\[ \text{was sweet to you, take pity on the falling house, and} \]

\[ \text{if there is any place still for prayers,} \]

\[ \text{take away this attitude, I beg you.}^{17} \]

\[ \text{185-6: Aeneas' response comprises lines 360-1:} \]

\[ \text{And stop inflaming me, you and your complaints;} \]

\[ \text{I pursue Italy not by my will.}^{17} \]

\[ = \text{ie. Helen of Troy, meaning a whore.} \]

\[ = \text{foreigner's.} \]

\[ 193-4: \text{just as Helen's elopement with Paris led to} \]

\[ \text{the destruction of Troy, so Dido's infatuation, she says, will} \]

\[ \text{lead to the sacking of Carthage.} \]

\[ 196-9: \text{Dido's point is that since Aeneas has not left her} \]

\[ \text{with a child of their own, any other momento of his that} \]

\[ \text{he leaves behind would only add to (augment) her} \]

\[ \text{agony.} \]

\[ = \text{expends.} \]

\[ = \text{would be.} \]

\[ 206: \text{Dardanus was the ancestor and forebear (author) of} \]

\[ \text{Aeneas and the kings of Troy; he was said to have been} \]

\[ \text{born in Italy, thus giving the story of Aeneas' voyage to} \]

\[ \text{Italy a neat symmetry and sense of homecoming.} \]

\[ = \text{the Caucasus Mountain Range lies between the Black} \]

\[ \text{and Caspian Seas, and was considered roughly to} \]

\[ \text{constitute the southern border of the vaguely-understood} \]

\[ \text{region of Scythia, home of the famous warrior-tribe of} \]

\[ \text{Scythians. Dido's point is that Aeneas, emotionally} \]

\[ \text{speaking, is hard as rock.} \]

\[ \text{Marlowe's Tamburlaine was Scythian-born.} \]

\[ 208: \text{tigers from Hyrcania, the region comprising the land} \]

\[ \text{directly south and east of the Caspian Sea, were} \]

\[ \text{proverbial for their savageness.} \]

\[ \text{The harsh metaphors of 206-8 are lifted from lines} \]

\[ 365-7 \text{of Book IV of the *Aeneid.* It is pleasing to imagine} \]

\[ \text{Marlowe writing these lines with a copy of the *Aeneid*} \]

\[ \text{directly in front of him.} \]
Wast thou not wrecked upon this Libyan shore,
And cam'st to Dido like a fisher swain?
Repaired not I thy ships, made thee a king,
And all thy needy followers noblemen?
O serpent! that came creeping from the shore,
And I for pity harboured in my bosom;
Wilt thou now slay me with thy venomed sting,
And hiss at Dido for preserving thee?
Go, go, and spare not; seek out Italy:
I hope that that which love forbids me do,
The rocks and sea-gulls will perform at large,
And thou shalt perish in the billows' ways,
To whom poor Dido doth bequeath revenge:
Aye, traitor! and the waves shall cast thee up,
Where thou and false Achates first set foot;
Which, if it chance, I'll give ye burial,
And weep upon your lifeless carcasses,
Though thou nor he will pity me a whit.
Why star'st thou in my face? If thou wilt stay,
Leap in mine arms; mine arms are open wide;
If not, turn from me, and I'll turn from thee:
For thou hast the heart to say, “farewell!”
I have not power to stay thee.

[Exit Aeneas.]

Is he gone?
Aye, but he'll come again; he cannot go:
He loves me too, too well to serve me so:
Yet he that in my sight would not relent,
Will, being absent, be obdurate still:
By this is he got to the water-side;
And see, the sailors take him by the hand;
But he shrinks back; and now, remembering me,
Returns amain: welcome, welcome, my love!
But where's Aeneas? Ah! he's gone, he's gone!

Enter Anna.

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

Dido. O Anna! my Aeneas is aboard,
And, leaving me, will sail to Italy.
Once didst thou go, and he came back again;
Now bring him back, and thou shalt be a queen,
And I will live a private life with him.

Anna. Wicked Aeneas!

Dido. Call him not wicked, sister; speak him fair,
And look upon him with a mermaid's eye:

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

= read as "and made".

214-7: note the extended metaphor comparing Aeneas to a snake, with *creeping*, *venomed sting*, and *hiss*.

219: ie. destroy Aeneas' fleet.

= it is unclear how sea-gulls might assist in wrecking the Trojans' ships.

= toss.

224: ie. back onto the shore of Carthage.

= plural form of *you*, meaning both Aeneas and Achates.

= "keep thee here."

= treat.

= stubborn, intractable. = always.

241: "by now, he has returned to the port."

242-4: Dido's imagination gets the best of her, before reality sinks in at line 245.

= with all speed.

= an alluring or enchanting eye, as of a Siren (*mermaid*).

The Sirens were half-women half-fish, who, with their singing, were able to charm passing sailors to their own destruction.
Tell him, I never vowed at Aulis' gulf

The desolation of his native Troy,
Nor sent a thousand ships unto the walls,
Nor ever violated faith to him;  
Request him gently, Anna, to return:
I crave but this. — he stay a tide or two,
That I may learn to bear it patiently:
If he depart thus suddenly, I die.
Run, Anna, run! stay not to answer me.

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

[Exit Anna.]

Enter the Nurse.

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

Dido. O cursed hag and false dissembling wretch!
That slay'st me with thy harsh and hellish tale,
Thou, for some petty gift, hast let him go,
And I am thus deluded of my boy;
Away with her to prison presently!
Traitoress too keen! and cursed sorceress!

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

[Exit the Nurse.]

Dido. Away with her! Suffer her not to speak!
My sister comes; I like not her sad looks.

Re-enter Anna.

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

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

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

*Dido.* I'll frame me wings of wax, like Icarus,
And, o'er his ship, will soar unto the sun,
That they may melt, and I fall in his arms;
Or else, I'll make a prayer unto the waves,
That I may swim to him, like Triton's niece:

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

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

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

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

Who willed me sacrifice his 'ticing reliques:
Go, Anna, bid my servants bring me fire.

[Exit Anna.]

Enter Iarbus.

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

Enter Attendants with wood and torches.

Dido. Iarbas, talk not of Aeneas; let him go;
Lay to thy hands, and help me make a fire,
That shall consume all that this stranger left;
For I intend a private sacrifice,
To cure my mind, that melts for unkind love.

Iarb. But afterwards, will Dido grant me love?

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

[They make a fire.]

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

[Exit Iarbus and Attendants.]

Now, Dido, with these reliques burn thyself,
And make Aeneas famous through the world
For perjury and slaughter of a queen.
Here lies the sword that in the darksome cave
He drew, and swore by, to be true to me:

336-340: Anna's speech confirms that Dido's vision took place only in her mind's eye.

= runaway.

= right away.
= a means, an instrument.

= ie. her knowledge of the occult, ie. she is a witch.
= the Hesperides were nymphs charged with protecting the orchard in which grew the famous golden apples which Hercules was assigned to collect for his 11th labour.
355: "who directed me (if I want to forget about Aeneas) to destroy the attractive or seductive ('ticing) possessions that Aeneas left behind (reliques)."

389-390: see Act III.iv.67-68 for Aeneas' vowing on his sword.
Thou shalt burn first; thy crime is worse than his. 
Here lies the garment which I clothed him in 
When first he came on shore; perish thou too! 
These letters, lines, and perjured papers, all 
Shall burn to cinders in this precious flame. 
And now, ye gods, that guide the starry frame, 
And order all things at your high dispose, 
Grant, though the traitors land in Italy, 
They may be still tormented with unrest; 
And from mine ashes, let a conqueror rise,

That may revenge this treason to a queen, 
By plowing up his countries with the sword. 
Betwixt this land and that be never league. 

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

[Throws herself into the flames.]

Enter Anna.

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

Enter Iarbus, running.

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

[ Kills himself.]

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

[ Kills herself.]

FINIS
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: