

The Queen of Carthage and her Trojan lover: a comparative study of the relationship between Dido and Aeneas from Antiquity to Modernity

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Abstract

The relevance of Virgil's *The Aeneid* has prevailed over time and specifically Dido's story has awakened the interest of several authors that have rewritten their version in different periods. From Virgil's passive characterization of the Carthaginian queen in *The Aeneid* to Joly's dominant interpretation in *The Tragedy of Dido, Queen of Carthage* by using a combination of Marlowe's *Dido, Queen of Carthage* and Purcell's *Dido and Aeneas* works. This study will compare Dido's behaviour in the original work with its most modern adaptation. The focus of this comparative analysis will be on the similarities and differences in the meeting scene, Cupid scene - which is how I have decided to name it and consists on the moment that Cupid takes the form of Ascanius to sit on Dido's lap - and in Aeneas's departure and consequences, respectively. In the meeting scene the evolution of Dido's attitude is evidenced when passing from a passive behaviour in Virgil's version to an active one described by Joly where the individuality of the queen is observed. Furthermore, the tragic ending of both versions is a direct result of how women cannot be protagonists as they do not belong to the classical structure of epic. The Cupid scene does not present evident differences between antiquity and modernity due to Venus needing to maintain the safety of Aeneas, Virgil's real protagonist, while he remains in Dido's kingdom. Virgil uses Ascanius and Aeneas to tempt Dido with maternity and marriage that are the qualities that she is lacking to be a proper woman according to Roman standards. *The Tragedy of Dido, Queen of Carthage* presents considerable dissimilarities with Virgil's classical work because at the time of the Trojan's hero departure the queen's behaviour fluctuates from begging for non-abandonment to a modern approach in which Dido is ready to share her kingdom with the Trojan hero. In *The Aeneid*, the African queen is punished with suicide for being an adulteress while in the modern point of view Dido's suicide could become a mechanism to disclose about the situation Aeneas has created and take the guilt away from Dido. The modern interpretation of this story seems to remark society's change of ideology, questioning if only women should be the ones enduring the fault of male and female's actions.

Keywords: Dido, adultery, marriage, maternity, suicide, Aeneas

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1. Introduction

The purpose of this paper is to both, analyse Dido's character in Virgil's work, *The Aeneid*, as well as in Barbora Horáková Joly's work, *The Tragedy of Dido, Queen of Cartage*, which has a baroque perspective while using Marlowe's and Purcell's interpretations, and to analyse how her relationship with Aeneas changes depending on the perspective. It will be presented how both Didos are determined by the rules of epic and the place they have in Aeneas's journey before arriving in what will be Rome, as well as how Dido's character and actions change between the different works.

The methodology that will be used is comparison, with special focus on three specific scenes of Aeneas and Dido's relationship where the discrepancies and the similarities will be analysed. The purpose of this structure is to analyse each section separately while still acknowledging the overall picture of their relationship. With this in mind, the first scene will be when Dido and Aeneas meet, focusing on how in Joly's interpretation we can perceive a more individualistic Dido. The next scene will be when Cupid takes the form of Ascanius and sits himself in Dido's lap and the conflicts that commences inside of her between the desire for maternity and the desire for sexual intercourse. And, the last scene will be their final conversation and how it results on Dido's suicide.

The *Aeneid*, Virgil's greatest work, has become one of the biggest classics in literature and Dido's and Aeneas's affair has been recreated many times through history. A great example is the play that will be used in this study, *The Tragedy of Dido, Queen of Cartage*, which is a mixture of the play Marlowe created in the Elizabethan era called *Dido, Queen of Carthage* together with the opera Purcell wrote a couple of hundreds of years later, now in the Victorian age, with the name *Dido and Aeneas*. This combination of plays was represented last year (2019) in the Arriaga of Bilbao and Barbora Horáková Joly was in charge of directing it, where she took a more contemporized approach.

Virgil¹ was born in Andes, near Mantua, the 15th of October of 70 BC and died the 21st of September of 19 BC, when he was 50. After writing different works he finally, in the

¹ The following information is taken from the introduction of J.C. Fernandez-Corte to Catedra's *Virgilio. Eneida*.

year 30, started composing *The Aeneid* which was not actually finished until the year 19 when death crept up on the poet. Virgil's devotion to the poem is demonstrated by the time he employed in its composition as well as by his plans of revising the 12 books, which included a trip to Greece to visit some of the locations where the epic took place. Nevertheless, the poet's health deteriorated during his trip resulting on coming back early and dying shortly after disembarking in Brindisi. Even though Virgil wanted to burn *The Aeneid*, Augustus did not follow his last wish and decided that both slaves Vario and Tuca, which worked as publishers, would print it. They finished their work more or less in a year and *The Aeneid* was published in the 17 BC without adding anything to the verses that Virgil had not finished.

There is not actual information of when Marlowe² was born, but, according to Elizabethan customs his baptism on Saturday, 26 February 1564³ which would suggest that he was no more than a few days old at the time. Marlowe was the author of many plays but *Dido, Queen of Carthage* is the one relevant for this study. He decided to study Christianity in Corpus Christi College in Cambridge. However, due to different situations that occurred during his life he abandoned his faith. While Marlowe was alive there was some paranoia about Catholic plots to kill queen Elizabeth I after the Pope had excommunicated her, interestingly Marlowe was rumoured to be one of those young men plotting against her life. Nevertheless, it is just a rumour as we do not have secure information of him belonging to the plotters. Even after these accusations, the success of Marlowe's plays was not prejudiced. Finally, regarding his death, many aspects of the story do not appear to make much sense, as the main theory seems to say that he was in the room with three other men at the time of his death but when he allegedly started dying, two of them were no more than passive bystanders in the ensuing scene. Nonetheless, there is a lunatic story which says that his death could be a cover-up or a conspiracy of some kind, and that he

² The following information is taken from *A Christopher Marlowe Chronology* (2005).

³ 1564 was also the year in which William Shakespeare was born, but although Marlowe and Shakespeare never met their works were undoubtedly in dialogue; Shakespeare's *Venus and Adonis*, for instance, forms a natural pair with Marlowe's *Hero and Leander*, and Shakespeare's *Richard II* with Marlowe's *Edward II*, even if the precise chronological sequence cannot always be established.

was not killed but smuggled abroad to write the works of Shakespeare, while another body was substituted for his.

Too little is known of Henry Purcell's⁴ boyhood to provide for a substantial account of his early life. Purcell is said to have been composing at nine years old, but the earliest work that can be certainly identified as his is an ode for the King's birthday written in 1670. However, as biographical information is so scarce, it cannot be known if he had another big work before this one. By 1679, Purcell devoted himself almost entirely to the composition of sacred music; and between 1680 and 1688 Purcell wrote music for seven plays; *Dido and Aeneas*, was one of them. The composition of *Dido and Aeneas* gave Purcell his first chance to write a sustained musical setting of a dramatic text. It was his only opportunity to compose a work in which the music carried the entire drama. Although he died in 1695 at his home in Marsham Street, he was able to write music for forty-two plays in the final six years of his life; meaning that Purcell died at the height of his career.

Barbora Horáková Joly⁵ is originally from Prague even though she studied singing in Prague, Basel and Geneva. Joly is a young director who has been really acclaimed by European critics as she was given the *International Opera Award* as the most important rising star in Europe. One of the works she has directed is the montage of Purcell's and Marlowe's works, which she titled *The Tragedy of Dido, Queen of Carthage*, which was represented last year in the Arriaga counting with Basque interpreters, such as actors as well as musicians. The interpretation of this play was done in Basque while the musical part was done in the original English. Moreover, in relation to this play she represented, Joly decided to divide the play in three parts, the first one named "Fixed" and composed by five scenes, the second one named "Night", and with four scenes and, finally, the third and last, named "Morning" with five scenes as well.

⁴ The following information is taken from *Henry Purcell: his life and times* (2016).

⁵ The following information is taken from Teatro Arriaga Antzokia.

2. Comparison between Virgil's Dido and Jolly's Dido

This section of the essay will provide a comparison between Virgil's Dido and Jolly's Dido behaviour on the same scenes. The first scene, the meeting scene, will compare how Dido gets introduced to the story and how this introduction reflects on her passive behaviour in the case of Virgil and her more dominant personality in Jolly's work. The comparison of the second scene, the Cupid scene, will remark how similarly it develops in the classical work and the modern one. Thus, Aeneas's departure and consequences, the last scene of the analysis, closes Dido's story taking into account how the queen has a different reaction in each work. It will be analysed how the classical Dido accepts suicide as a punishment while the modern Dido uses suicide as a tool to take revenge against the Trojan hero.

2.1 The Meeting Scene

The first time that Dido and Aeneas meet Virgil has already given us information about the queen of Carthage. She is introduced by Venus⁶ through a speech given to her son, Aeneas; it consequently means that the conception of Dido that both Aeneas and the reader get is influenced by how Venus wants to present the young queen. Thus, the Goddess uses words like "girl", "virgin" and "child-bride" to emphasize the idea of how young she was: "She, poor girl, loved him deeply. For she was a virgin, Child-bride (...)" (*Aen.* 1. 343). Virgil knows that with this childlike description the reader may infer that her youth implies a certain naivety and lead them to underestimate the complexity of Dido's characterization. Indeed, Raleigh Nelson remarks that "[...] Dido, changing with all the course of circumstance, has the vital growth which is the master-test of a lifelike character." (1904, p.408).

Nonetheless, Keith in 2019 identified Dido as an intrepid character by highlighting the fact that Venus refers to her as the leader of an expedition. This can be seen when Venus dwells on the extended length of the Queen's travel, her accounts constitute a summarized version and she says: "It's a long tale of wrong and injustice, a long tale: Twists, turns, full of deceit. But I'll summarize most of the main points." (*Aen.* 1. 341-342), which contrasts with the extended narrative of Aeneas' journey. In fact, although she speaks of

⁶ The full speech can be seen in Appendix I page 22.

Dido's "tale", Venus acknowledges that the African Queen has experienced an extended epic journey, replete with the false trails and digressions that are distinctive of the epic narrative. However, Venus' partiality leads her to detach Dido's voyage from the epic genre. Indeed, she does not offer a realistic insight into her experiences and trivializes her voyage by reducing it to a family feud⁷. Venus explains that Dido was the sister of Pygmalion, king of Tyre, and how she had to escape for her own safety after her husband was killed by the king (*Aen.* 1. 388-369). Virgil, with Venus's explanation, encapsulates the Queen's voyage in a short amount of verses because he considers that the reader should not pay attention to Dido's epic story⁸.

In compliance with literary conventions regarding the epic genre and gender, Virgil implicitly admits that Dido does not belong with epicness because as a woman, she should not be in the sea but in the house. Foley (2005, p.107) discourses this idea of epic been a male genre when saying:

"Roman poetry often creates an explicit contradiction between women and epic by insisting on the masculinity of epic as a genre in contrast to the focus on erotic and feminine matters in elegy, and then including these very erotic topics in epic itself".

So, Dido is directly linked to tragedy from the beginning, which in a way foreshadows the grim fate that awaits her. But as the founder of Carthage, the story of Dido is also used to explain the rivalry between Rome and Carthage. Thus, a kingdom founded and ruled by a beautiful and young Queen, contrast with the Roman tradition of male ruling.

Dido as the higher figure of the kingdom symbolizes Carthage, then when she dies the accumulation of her achievements die with her; "in Greco-Roman mythology and legend, the death of a beautiful woman often serves as the prelude or postlude to war" (Keith,

⁷ Therefore, this family feud could cause the reader to recall Medea's story and associate Dido to tragedy rather than to epic even though she complied with what defines an epic travel (Keith, 2019 p. 132-133).

⁸ "The *Aeneid* repeatedly sounds out the possibility of female participation in the epic voyage, though the poem ultimately draws back from full-scale feminine participation in the epic project, whether conceives as journey, city foundation, or narrative. Dido's abbreviated epic voyage neither receives and independent first person epic narrative nor offers poetological refraction of its author's literary project. (...) Women's travels in *The Aeneid* enact the displacement of all but the young elite Roman male from the path of Virgil's epic song." (Keith, 2019, p.144).

2004, p.101), correspondingly, Dido's death represents the initiation of the lengthy conflict between the city that she founded: Carthage, and the one to be founded by Aeneas: Rome⁹.

As previously mentioned, the Goddess describes why Carthage's Queen fled from Tyre without lacking detail of what a loyal wife she was, "love for her husband is the commanding, absorbing purpose of Dido's life" (Raleigh Nelson, 1904, p. 409). Virgil's plan is to make the reader associate Dido with the conception of a loyal wife; as well as for Aeneas to get also this impression as the relationship both would maintain is a pivotal point of Dido's decisions and character. Likewise, Dido as a loyal wife seems to be the only personality trait that the reader should focus on - apart from how beautiful she was - when perceiving Dido. Her biggest achievement, which was to found a kingdom and endure a voyage, gets relegated to the background. Virgil's intention is to remark that: "she threw her whole talented soul into the administration of her new kingdom, happy to know it was his will for her"¹⁰ (Raleigh Nelson, 1904, p.411); which can be seen explicitly when Venus narrates how after he is death, Sychaeus appears on one of Dido's dreams urging her to abandon Tyre and showing her some resources that would help her with her travel (Appendix I, page 22). By doing so, the character of Dido is downplayed as if she had not actually founded and ruled a kingdom, which only could had been accomplished as a result of her being a loyal wife.

The first time that Dido and Aeneas interact is not directly with each other, as Virgil describes how the hero sees her before she does. She uses the word "beautiful" to illustrate her - "Dido the queen is approaching the shrine, supreme in her beauty, Flanked by a numerous escort of youths (*Aen.* 1. 496-497)" - along with the use of "youths" to remark how inexperienced she is. As readers the use of the word "youth" can makes us think back to the description that Venus gave us previously; reinforcing the idea that such lack of experience can be an obstacle for her kingdom. In addition, Virgil¹¹ also uses adjectives like "cheerful" and "confident" to describe what Aeneas's first impression after seeing

⁹ "Dido's death functions in the *Punica* both to confirm Roman power for Silius' Roman readership and to initiate the conflict with Carthage that constitutes the subject of Silius song" (Keith, 2004, p. 127).

¹⁰ Raleigh Nelson's quote reinforces how loyal she was; giving the impression that the foundation of Carthage was thanks to Sychaeus even though he was death.

¹¹ Appendix I page 22.

who the queen was. Even after using those adjectives Aeneas is not the one to address her firstly; it is an older general the first to talk and ask for shelter as well as the one in charge of introducing Aeneas. This presentation sets Dido's fears about who these men might be aside and instead she gets intrigued with the presence of Aeneas in her kingdom. She promises to give them what they ask for as well as inviting them to stay in her territory.

After the first time that Aeneas addresses the Carthaginian queen, even after her achievements, she gets stunned by the man and suddenly all her previous interest on the hero arises. She wants to know more of who Aeneas is and how his fame came about; she even refers to him as the son of a Goddess who makes Dido more interested in him: "Son born to a goddess, what force of chance has been dogging your heels throughout all of these dangers?" (*Aen.* 1. 615-614). They would start a conversation in which Dido would continue to ask for Aeneas feats and would result on the idealization of the Trojan hero by the African queen.

However, in *The Tragedy of Dido, Queen of Cartage* we are not given any previous information of who Dido is, what is more the first time her name is asserted in the play is in the second scene when Aeneas and the queen talk (see the comparison in Appendix I pages 22-24 in which her own words are shown and encompasses their conversation until Aeneas narrates what happened in Troy). In this passage it is also Venus the one in charge of presenting her, although Dido has already talked. At the same time, with the lack of this introduction of the character the spectator, if they were not familiar with Virgil's story, would get the impression that she was a queen in charge of a kingdom without any baggage attached. In contrast with Virgil's, Joly's Dido is the one that starts their interaction by proclaiming her power during their conversation which gives her character more individuality. Dido is not just a woman that has to fulfil what her death husband asked from her on a dream. She is the Queen of a kingdom, the higher rank of power, and she takes care of reminding Aeneas that when she says: "Sit in this chaire and banquet with a Queene" (Joly, 2009, 1.2.10).

Moreover, during this conversation Dido does not only remind Aeneas that he is a king, but also that he should start to behave as such. Their whole interaction during this passage remarks the individuality of the Carthaginian queen as she is the one that leads the whole conversation between them. Dido continues with how significant it is for Aeneas to remember his value and she even tells him: "Sit down Aeneas, sit in Dido's place" (Joly,

2009, 1.2.17) as to reinforce how he is worthy of sitting in Dido's place, a Queen's place. Nevertheless, she goes as far as addressing Ascanius, and saying how he should sit after his father as he would be next for the throne. Dido is aware of the importance of a dynasty and attempts to advise Aeneas of that. Even though Aeneas has a destiny to found Rome a child would give security to her dynasty. Furthermore, Joly, in her modern representation, decides to use, twice during this conversation, what the chorus sings in Act I, Scene I of Purcell's opera: "When monarchs unite how happy their state, they triumph at once on their foes and their fate". These lines are a great teaser of how Dido's and Aeneas relationship would develop in this baroque play, as if it was not for Aeneas's destiny their union would make sense as a realm constituted by two powerful monarchs would have the potential of achieving great triumph.

2.2 The Cupid Scene

First of all, before analysing the scene in both works, it is important to address how it was implicit in classical times that marriage and maternity went together, but Dido was not able to achieve any of those successfully. She got married yet this union was short-lived and consequently she was unable to attain maternity. Treggiari explains that "A man took a wife in order to produce legitimate children, (...) *matrimonium*, the usual word for marriage, means an institution for making mothers" (2005, p. 376). Dido living in a society with such huge standards about marriage and maternity must have felt as if she had not fulfilled any of them. Therefore, her matrimony to Sychaeus is, as previously mentioned, the element of her character that Virgil wants to emphasise. In fact, this previous relationship explains her behaviour in the poem. For instance, Gutting remarks that "her [Venus] assault on Dido, for example, is an effort to replace Dido's conjugal love for Sychaeus with *amor* for Aeneas" (2006, p. 263). Dido remarks on some occasions during Virgil's poem that following her sexual desire for Aeneas might not be the best idea; which seems to support Gutting's theory: Dido's interest in Aeneas spurs from her need to accommodate to contemporary social norms and to substitute the memory of her unsuccessful marriage to Sychaeus with a union with the Trojan hero. After all, Dido was already compromised with her reign and she is not entirely convinced until Book 4 when Anna reassures her that it is the correct choice for her kingdom as well as reminding her that she is still young and should not be alone forever:

“Will you then squander your youth in your solitude, harvesting sorrow, not knowing joys Venus offers: delights that she yields, and those sweet sons? (...)Will you still fight off love even when it’s appealing? Aren’t you concerned about peoples who share these lands you have settled?” (*Aen.* 4. 32-39)

Her sister Anna came up with the perfect solution that satisfices this duty and her desire: “Anna understood her ruling motives as no one else could, and, touched by the agony of longing in her sister’s words, tempted her by every possible argument to follow her inclination” (Raleigh Nelson, 1904, p. 412).

However, Venus is the one who puts this infatuation in motion when she orders Cupid to pretend to be Ascanius. The Goddess is aware of the loyalty that Dido has for her kingdom, a direct connection to her faithfulness for her death husband. For this reason, the only way to maintain Aeneas safe while in Carthage is to make Dido fall in love with him. As a result, Venus is aware that she has to link Dido’s conjugal feelings with her erotic ones and ingeniously Cupid is the perfect piece for this task. Henceforth, it is no coincidence that Virgil decides to use Cupid, the representation of sexual desire, and Ascanius, a physical representation of conjugal love, to play the same role, helping with the task of infatuating Dido. “Ascanius, because he is a child, (...) has a marked conjugal resonance for Dido because of the conspicuous childlessness of her prior marriage” (Gutting, 2006, p.265), and Venus uses this tool in her favour. Expertly, the Goddess includes Ascanius in her game of maintaining Aeneas safe and Dido, a wife that has not reached motherhood, gets effortlessly entangled in her plot. Although as in her role of Queen she could be seen as the mother of Carthage, it still does not satisfy the longing for motherhood. As J. Prieto details by asserting that “fundadora o amante, Dido solo puede ser empequeñecida por este pesar de no ser madre” (1982, p. 244). And for her, the only form to attain the maternity and simultaneously the marriage that were a requirement of womanhood was by becoming a “loyal wife”.

Correspondingly, Dido’s maternal instincts increases when she takes Cupid - disguised as Ascanius - in her lap which displaces perfectly the plan conspired by Venus. In Appendix II pages 25-26, it can be seen how the deal is perfectly molded as the Goddess knows how the Carthaginian queen would be caring for the child and give him motherly attention: “Hugs you and cuddles you, plants on your forehead a few tender kisses” (*Aen.* 1. 687). And just after Venus addresses how Dido would be kind hearted with Ascanius she orders for Cupid to bewitch Dido with sexual desire: “You can rouse unseen fire,

deceive her with venomous love-draughts.” (*Aen.* 1. 688). In fact, when Cupid puts Venus’s plan into motion, before going directly to Dido he stops to hug Aeneas as he knows that Dido would be looking. Effortlessly, Cupid takes advantage of that time he spends in her lap to squeeze the Queen’s existing maternal instinct in Venus’s favour. The ignition of the maternal eagerness increases along with the realization that Aeneas could be the one that gave her a child. Moreover, as Gutting remarks “(...) much she smothers the boy in her embrace, she will always know that he is not her child” (Gutting, 2006, p. 266). Consequently, Dido’s sexual cravings arise as a direct result of her interactions with Ascanius because she understands it as a connection with her lack of maternity, as Aeneas’s boy is not hers but the Trojan hero could make her a mother.

Venus’s plan depicts with no trouble how Dido sees Aeneas: using Ascanius as her tool is probably the smartest move she can make, as it gives the Goddess, and consequently Aeneas, a direct access to the safety they silently desire. Although, “Ascanius, as proof of Aeneas’ ability to father and raise children, (...) would make Aeneas particularly attractive to Dido as a husband” (Gutting, 2006, p. 265-266), the hero does not provide any sign that Dido’s marital intentions are mutual. As the story progresses, Aeneas’s desire remains sexual contrary to the desires the queen develops. After all the Trojan hero knows that he has a destiny to complete and Dido is not part of it in the long run.

Aeneas, being the leader of the Trojans, has a voyage to accomplish and Venus does not give any importance to him falling for Dido. Thus, the Goddess is aware that Jupiter would never allow the marriage; she does not intervene in the development of their romance; which is becoming more than just a conjugal desire. Virgil remarks it directly after Dido takes Ascanius on her lap: “poor Dido, not knowing how great a god set snares for her there to suffuse her with torment.” (*Aen.* 1.718-719.). Dido ceases ruling Carthage, ‘her real child’, after providing her complete attention to Aeneas and Ascanius, which starts just after Cupid bewitches her. As Raleigh Nelson remarks “she ceased to be a queen and become wholly the woman. As she lived only for Sychaeus, so now she lived only for Aeneas” (1904, p. 414). It is also interesting how Gutting in 2006 explains this same idea of what Virgil was trying to communicate: “If she is not building her city, building a dynasty cannot be a high priority for her either. Erotic forces dominate Dido’s conjugal impulses as well as her dynastic ones.” (2006, p. 271).

As a matter of fact, Carthage - a new kingdom - experiences an end before it is fully secured. Virgil expresses this directly when he narrates how the powerful city seems to be paused:

“Bastions started no longer rise, youths’ military training halts. The port’s harbour defences aren’t readied for war. As construction ceases, the growth of the daunting and massive walls is disrupted: Cranes that reach high to the skies are left dangling in idle suspension.” (*Aen.* 4. 86-89).

The Carthaginian queen’s self-renunciation on herself reflects directly on Carthage, as she is the embodiment of the city. J. Prieto remarks this when he says “Aquí está el nudo de la tragedia, la trivialidad de un romance de amor, un drama de conciencia. (...) Dido ya no es más dueña de sí misma” (1982, p. 232).

In *The Tragedy of Dido, Queen of Cartage*, it is also present how Venus matures her plan: “Will we give to sweete Ascanius: for Dido’s sake I take thee in my arms” (Joly, 2019 1.3.4-5), and uses Cupid to perform it. The instructions that Venus gives Cupid are quite similar to the ones that she gives in *The Aeneid*¹² in the modern one Venus says “Go to Dido, how will set you on her lap and play with thee” (Joly, 2019, 1.3. 8-9); even in this more modern play the Goddess is aware that the safety that Dido could provide Aeneas can only be achieved if the African queen develops sexual desire for the Trojan hero.

Therefore, Cupid has again a big role in the growth of the Carthaginian queen for Aeneas. In this play we are given a great inside in how Dido feels about matrimony once again after Sychaeus death. It is present in a conversation that Dido and Iarbas have just after Venus expresses her plan to Cupid and before he accomplishes it. In contrast with Virgil’s work, we see Iarbas - the main suitor that Dido has - converse with the queen in more than one occasion, for that matter Iarbas character has a great presence in the play. Dido never had any interest of getting married again and he addresses so when responding to Iarbas with: “Iarbas, know that thou all my wooers, and yet haue I had my mightier kings (...)” (Joly, 2019, 1.3.21-22), as if to make him aware that he is not the only suitor that the queen has encounter. Dido also says how she is sorry as maybe she has been too sympathetic with Iarbas and given him a wrong impression: “I feare me Dido hath been counted light, in being too familiar with Iarbas (...)” (Joly, 2019, 1.2.24-25).

¹² Appendix II page 25-26.

Nevertheless, Iarbas insists that the Carthaginian queen is the one for him and Dido answers the suitor by saying how she may be his. Probably because the queen knows that as a woman she might need a man to protect the kingdom that she has worked so hard for¹³.

Cupid is present during this conversation and realises how he has to play quickly with Dido's maternal wishes if he wants her mother's plan to succeed and hence for Aeneas to be safe. It is thus the first sentence that he articulates as Ascanius is "No Dido will not take me in her armes, I shall not be her sonne, she loues me not." (Joly, 2019, 1.3.32-33). Cupid intelligently uses the word son as he knows that it would make Dido react due to her been childless. She does just that as Dido answers that he would be her son shortly: "Weepe not sweet boy, thou shalt the Didos sonne (...)" (Joly, 2019, 1.3.33). This answer gives the audience a great insight of how Cupid, or as Dido thinks: Ascanius, becomes the trigger – just as it happens in Virgil's work – of how Aeneas becomes a perfect suitor for her. This diverges hugely from the previous conversation with Iarbas and her non intention to get married proving that Venus was right and Aeneas's son was the best option to obtain her son's safety. In addition, Dido's maternal instinct enhances every sentence she exchanges with Cupid's disguised as Ascanius as it can be seen in Appendix II pages 26-27.

2.3 Aeneas's departure and consequences

On the one hand, in Virgil's *The Aeneid* the beginning of the end for Dido starts the moment that Aeneas has to leave to fulfil his destiny. The Trojan hero has to abandon the African queen after he gets reminded by Jupiter of the importance of his voyage but his relationship with her has developed immensely and they have had sexual intercourse. Aeneas's departure provokes an argument between the Carthaginian queen and him which makes Dido realise how they saw their affair from different perspectives. That is why it could be said that the moment Dido realises that Aeneas is leaving her without thinking about what they have been through is exactly when the queen becomes aware of how she and her kingdom are doomed. Virgil does not shy away from punishment as he establishes Dido's destiny from the beginning. Nevertheless, Dido and Aeneas never got

¹³ The full conversation between Iarbas and Dido is offered in the Appendix II pages 26-27.

married and they fulfilled their sexual desires outside wedlock, in spite of Dido promising loyalty to her death husband.

When the African Queen realises that Aeneas is about to leave without addressing her and without giving her an explanation she furiously goes to him. At the beginning she is angry about Aeneas's departure but suddenly Dido realises that the moment he is gone everything that she has built would have no importance due to their adultery. In fact, Dido's punishment does not commence until the Carthaginian queen starts to feel remorse and begins to respond to how she feels about the adultery. This implies she has committed adultery, "a sin earlier dealt with by families, (...), became a crime for both sexes under Augustus. The incidence of adultery is irrecoverable." (Treggiari, 2005, p. 381). Dido suddenly realises that she was never married to Aeneas and her dazzling fantasy gets demolished¹⁴. Therefore, she attempts to justify her actions by remarking that they were starting what it looked like a marriage:

"Could you be running from me? Let me urge you, with tears, by your right hand. Urge you by love we have shared, by the steps we have taken to marriage. (...) I beg you, if prayer still has meaning, pity this falling house, shrug off your present intention. Libyan tribesmen, nomad sheikhs all loathe me. The Tyrians hate me on your account; and on your account I have ruined my sole claim to a stellar distinction: my chastity's good name, once honoured, even by Rumour. I'm dying, and yet you desert me, houseguest – the lone name left for the man I called "partner in marriage" (*Aen.* 4. 314-324.).

Aeneas abandonment not only implies the ending of their pseudo-marriage, but also the fall of the kingdom that she has fought so hard for. Dido knows that Carthage is doomed the moment Aeneas boards and sails away in the ships she has provided. Notwithstanding, he does not feel any remorse after hearing what Dido tells him and even denies any idea of matrimony that she had thought about. "Don't twist my words. And I never formally wed you did I endorse any contract as "husband". (*Aen.* 4. 338-339.). Treggiari (2005, p. 378) explains that "Various ceremonies were practised and several verbal formulae are attested, but none was essential, although the resolve had to be clear". This is why, in such context, it can result in a misunderstanding for Dido, a mistake that it is going to shape the final instances of her live.

¹⁴ According to Treggiari in 2005 "women in Ancient Rome were punished if they did not follow the expectations that were set for them: to remain a loyal and loving wife as well as a nurturing mother."

Furthermore, the Queen of Carthage confesses one of her biggest desires to Aeneas, and realizes that just like her deceased husband; the Trojan hero is another man who was unable to help with the fulfilment of a happy and long matrimony as well as maternity:

“If I’d at least, before you ran off, conceived from our closeness some child fathered by you, if there just were a baby Aeneas playing inside my halls, whose face might in some way recall you, I would not feel so wholly trapped yet wholly deserted.” (*Aen.* 4. 327-330.).

Once again, she is devastated as her longing has been uncompleted: she will not become a mother and, as a result, her dynasty is doomed due to her personal choices, for a child would have safeguarded what she fought for after leaving Tyre. She is now a childless woman that has lost her kingdom and in addition, she has to face the punishment that will be inflicted upon her because she has betrayed her deceased husband. This retribution starts with her remorse and the indifference from Aeneas. That is why, Virgil presents her as the guilty - Dido is the easier target as she has failed as a woman – while Aeneas is a hero with a prominent destiny ahead of him. J. Prieto confirms this when saying “le arrebató lo que ella [Dido] tenía de más querido, esa reputación de pureza y fuerza que había encontrado, (...) porque necesitaba [Virgil] una Dido culpable.” (1982, p. 240). However, when reading about her romance it feels as if both work perfectly together, but we are aware as readers that Aeneas is not able to stay with her as he has a bigger destiny to fulfil. That is why, Aeneas as the hero, cannot be seen as the bad one which results on Virgil focusing the guilt on Dido. Foley addresses this idea when saying:

“(…) epic portraits of lovesick women confirm the famous Virgilian remark about Dido that *varium et mutabile semper/femina*; at the same time these women often facilitate the heroic achievements of men who are themselves also capable of passion, fear deceit, betrayal and despair.” (2005, p. 116-117).

As a result, the only way for Dido to expiate her guilt is the ultimate punishment: her death. Dido pays with her life while Aeneas goes to fulfil his destiny. She becomes a metaphor of the deaths that would need to happen to be able to get civilization under control when Aeneas finally founds Rome; as destiny is bigger than any of them.

Virgil turned the African Queen into a plot device and in this way she regains her power over herself and her life. As aforementioned Dido’s suicide constitutes the punishment for her decisions. Keith asserts Virgil’s punishment on the queen when saying “the death of a beautiful woman repeatedly serves as the catalyst in Latin epic for the epic’s hero

assertion of political agency. (...) The female corpse guarantees the stability of the cultural order achieved in the poem” (2004, p. 249), as if he uses Dido’s adultery to develop the story. Therefore, Virgil continuously describes Dido’s beautiful appearance but he stops doing so when she breaks her promise to her death husband and commences to describe her as “miserable”. However, after she assumes her guilt Virgil restores that “title” of “beautiful” - “Three times and more she beat her lovely breasts and tore her golden hair,” (*Aen.* 4. 590-591) - as a result of her going to receive her punishment: death.

Virgil offers Dido no haven of piece, but situates her suicide concurrently with Aeneas’ departure. As if for Aeneas it was just another deed to tell about his journey while for Dido this deed result on the end of her life. “Watching Dido die in this fashion confirms not only that the queen must die for sexual and social transgressions, but also that she must die so that the man may live” (Keith, 2005, p. 115). Provided that and as previously mentioned, Virgil uses the Carthaginian queen as a warning of what could happen to women if they did not follow what it was expected from them.

Dido remembers her death husband again, something that has not happen for a lot of time since she got profoundly enamoured by Aeneas. The Trojan hero is the man that has made her lose everything that she has worked hard for, while Sychaeus, the one that helped Dido escape from her brother’s dictatorship, is again back in her mind, a comforting presence in one of her most difficult decisions. It is in this moment, almost at the end of the African queen’s life that the altar dedicated to Sychaeus gets acknowledged, besides Virgil narrating how for the first time Dido feels her death husband calling for her. “Further, there was in the palace a marble temple that honoured Dido’s previous husband, (...). From it, she thought she could hear both the voice and the words of her husband calling.” (*Aen.* 4. 446-461). Hence, Virgil wants us to remember the loyal Dido, the one that loved her husband and not the one that has been destroyed by the circumstances of Aeneas destiny.

It is when the idea of suicide appears on her mind that she starts to feel confident about it; it is as if she had a purpose again. As Dido tells Anna, she is the one that decides her own destiny, “I’ve found a way, dear soulmate. I’ll either get him back, or get rid of the love that he causes.” (*Aen.* 4. 478-479); from Dido’s perspective her suicide is a way to regain her agency. And the African queen recognizes that she is not suitable to return to her suitors as they would not take her, which is generating a bigger acceptance of suicide

as the logical solution (Appendix III page 28). Consequently, just before her suicide and after Dido watches Aeneas leave, she curses the Trojan hero, making the reader realize that she has no more love for who she thought was her beloved, which under those circumstances resolves on she hating his child:

“Could I not have taken him off, torn his body to pieces, scattered over the sea, or murdered his comrades, and even served up Ascanius himself as a treat for his banqueting father? If war’d ensued, eough, the outcome was not, and could not have been, certain.” (*Aen.* 4. 600-603).

Finally, when Dido kills herself she hopes that what was wrested from her can appear again in the afterlife. At last, while the queen was alive the entirety of her achievements were taken away from her on earth. That is why, the Carthaginian queen hopes to regain her agency once she is death. As J. Prieto conveys, “al reencontrar la calma, arroja sobre su pasado una mirada de reina y de fundadora, y se prepara para ir a buscar a los Infiernos lo que la tierra le ha rehusado.” (1982, p. 249).

On the other hand, in the modern play by Barbora Horáková Joly we do not have the impression that Dido is doomed in any part of the play as during the whole representation she is the one in charge of making the decisions about her and Aeneas’s relationship. The moment in which we realise that their relationship might go downhill is in the scene 4 from the second part of the play when Aeneas has a long monologue (see Appendix III pages 28-29) and he debates with himself the perks and benefits of leaving Carthage without informing Dido. This monologue is an outcome of one of the spirits informing him that he has to leave as his destiny to found Rome is a direct order from the Gods. Interestingly, Joly’s has decided that she would use Purcell’s verses to develop this part of the story; and links the fragment of Aeneas cursing the Gods: “Yours be the blame, ye gods! For I obey your will, but with more ease could die.” (Jolly, 2019, 2.4.20), with the previously mentioned monologue.

Joly’s decision to unite these exact two parts does not only attempt to remove some of the guilt from Aeneas, but also gives a huge insight on how his character felt about leaving, something that Virgil did not give a great importance to. Even though in this play we know how Aeneas has a destiny to fulfil the infatuation they have for each other seems bigger than what the God’s want from him. In the modern play, their love is of a more sexual nature, as it can be seen in the sexual language that Aeneas uses to describe Dido. He pronounces: “Come backe, come backe, I heare her crye a farre, and let me linke thy

bodie to my lips, that tyed together by the striuinning tongues, we mas as one saile to Italy.”(Joly, 2019, 2.4.43-46). However, this modern Aeneas coincides with the decision of leaving without informing Dido as Virgil’s Aeneas does. The reasoning the Trojan hero gives himself about abandoning the African queen without a warning is that he might not be able to do so if he sees her again. That is why he ends his soliloquy by saying: “Each word she says will then then containe a Crowne, and euery speech be ended with a kisse: I may not dure this female drudgerie, To sea *Aeneas*, finde out *Italy*.” (Jolly, 2019, 2.4.58-61). Simultaneously, Joly decides to end the part two of the story there and opens the third part with Dido arguing with Aeneas about how he did not inform her about his departure.

On this occasion, their argument is similar to its counterpart in *The Aeneid*: both Dido’s confront their respective Aeneas about their decision of parting. However, the modern version depicts the queen of Carthage with a more dominant personality contrary to how she reacts in Virgil’s one, and also includes a second exchange of words before she decides to end her life, which is more similar to how it is in *The Aeneid*. The modern Dido is much less submissive and rather than beg, she chooses to actively dissuade Aeneas by presenting him with her accomplishments and pointing out how their union would benefit him. Firstly, she uses her greatest achievement to persuade Aeneas to remain with her, that is to say, her crown: “O how a Crowne becomes Aeneas head! Stay here Aeneas, and command as King.” (Joly, 2019, 3.1.12-13). As this argument fails to convince the Trojan hero, Dido adopts a more terrenal approach and tempts him with Carthage and with her own persona, even referring to herself as a Goddess: “And I the Goddessse of all these, command Aeneas ride as Carthaginian King. The land is yours, Dido is yours.” (Joly, 2019, 3.1.31-33).

Secondly, when Aeneas and Dido resume their conversation the queen is now absolutely aware that Aeneas has prepared to leave her and hence, Dido holds this decision against him as she asks the Trojan hero to think for himself: “O no, the Gods wey not what Louers doe, it is Aeneas calles Aeneas hence.” (Joly, 2019, 3.4.36-37). After Aeneas does not follow her advice of reconsidering his abandonment she warns him about her plans of burning herself and how it all would be Aeneas’s fault: “I will burne myself and make Aeneas famous through the word for perjurie and slaughter of a Queen.” (Joly, 2019, 3.4.59-61). Dido informing Aeneas about her plans differs totally from the original version, as in Virgil’s works Aeneas learns about her suicide when he finds her in hell. In

The Tragedy of Dido, Queen of Carthage the queen's suicide operates as vengeance for the Trojan hero whereas in *The Aeneid* the queen tries to regain her agency and her loyalty to Sychaeus.

3. Conclusions

The study developed in this TFG about the character of Dido presented by Virgil shows, both, how timeless this story is as well as the relevance granted to Dido's decision-making. These have resulted on various authors through history rewriting Dido's story with diverse approaches, being the last one in 2019 where Joly reinvented the behaviour of the queen of Carthage with Marlowe's and Purcell's interpretation as basis.

The play presents a change in the behaviour of Virgil's Dido, with a new depiction of women's role that is revealed in Virgil's original representation of Dido's personality while Joly presents her as more dominant. In this sense, the evolution of the narrative shows the change from a woman that cannot acquire the role of an epic hero to a woman that can have the possibility of decision making. Dido's features have changed from Virgil's work, evolving from a passive character where she is described as simply Sychaeus's wife, to becoming someone who proclaims her power and agency.

The sub-plot of Dido's sexual awakening, and with it her maternal instincts, endures over time since both works deal with Cupid's scene in a similar way, as in both plays Venus's objective is to maintain Aeneas safe while he remains in her kingdom. The striking difference is the behaviour of Joly's Dido in comparison with Virgil's Dido since she takes the leadership of their actions.

Dido's behaviour changes from Virgil's version to Joly's, at the time of Aeneas's departure, going from a plea for non-abandonment in the classic version to one in which Dido is willing to share her kingdom with the Trojan hero so that her reign endures. This can be concluded after the scene when Dido communicates Aeneas how powerful he could be if he accepted ruling with her.

All the narrative modifications conducted through history since Virgil's original work lead to the most important scene treated in this study: that of Dido's suicide whose significance changes in the Joly's version. That it is to say, the focus of the scene shifts from the treatment of suicide in the classic work where the woman is punished for being

an adulteress, and what it means for her kingdom, to a more modern perspective where suicide becomes a mechanism for society to learn about the situation created, as well as a type of punishment for the man's behaviour which has triggered the protagonist to end her life.

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Appendix I

“Meeting Scene” between Dido and Aeneas described by Virgil:

“Venus said: ‘I don’t think I deserve any honours of that sort.

Wearing the quiver is normal style for us Tyrian virgins,

As are the calf-high costume boots laced tight, and in purple.

Tyrians live here. Phoenician settlements: Agenor’s city,

That’s what you see, but on Libyan soil among war-toughened peoples.

Dido’s the ruler in charge. She came here to escape from her brother,

Sailing from Tyre. It’s a long tale of wrong and injustice, a long tale:

Twists, turns, full of deceit. But I’ll summarize most of the main points.

Dido had married Sychaeus, the richest of all the Phoenician

Landowners. She, poor girl, loved him deeply. For she was a virgin

Child-bride, betrothed the first time that her father had checked wedding omens.

Ruling Tyre, in those days, was Pygmalion. He was her brother,

And quite a monster of crime, far surpassing all possible rivals.

Conflict arose among in-laws. Pygmalion, secure in his sister’s

Love for them both, lusting blindly for gold, killed Sychaeus in cold blood

Secretly, catching him quite off guard and in front of an altar.

Evil, unrighteous man, he concealed what he’d done for a long time,

Toyed with the lovesick bride, raised false hopes, crafted illusions.

But in her dreams, the true form of her unburied husband approached her,

Raising before her a face that was wasted with terrible pallor,

Baring the truth of the brutal crime at the altar, the daggered

Breast, and disclosing each unseen crime concealed in the palace.

Then the dream urges her on to craft speedy escape from her homeland,

And, as resources for travel, reveals where there’s long-buried treasure,

Massive ingots, silver and gold. No one knew they existed.

Dido, moved by all this, made her plans, sought allies in exile.

All those who felt cruel hate for the tyrant, all people who feared him

Keenly, assembled; then, pirating ships which, by chance, were already

Outfitted, loaded the gold. So greedy Pygmalion’s riches

Take to the open seaways—a bold coup, led by a woman.”

(*Aen.* 1. 335-365)

“*Meeting Scene*” by Barbora Horáková Joly:

DIDO: What stranger art thou that doest eye me thus?

ÆNEAS: Sometime I was a Troian, mightie Queene:

But *Troy* is not, what shall I say I am?

VENUS: Renowmed *Dido*, tis is warlike Æneas.

DIDO: Warlike Æneas, and in these base robes?

Braue Prince, welcome

To Carthage and to me,

Both happie that Æneas is our guest:

Sit in this chaire and banquet with a Queene,

Æneas is Æneas, were he clad

In weedes as bad as euer *Irus* ware.

MUSIC NOTE: 1b Overtura

ÆNEAS: This is no seate for one thats comfortles,

May it please your grace to let Æneas waite:

For though my birth be great, my fortunes meane,

Too meane to be companion to a Queene.

DIDO: Thy fortune may be greater then thy birth,

Sit downe Æneas, sit in *Didos* place,

And if this be thy sonne as I suppose,

Here let him sit, be merrie louely child.

ÆNEAS: This place beseemes me not, O pardon me.

DIDO: Ile haue it so, Æneas, be content.

ASCANIUS: Madame, you shall be my mother.

DIDO: And so I will sweete child: be merrie man,

Heres to thy better fortune and good starres.

*CHORUS: When monarchs unite how happy their state,
they triumph at once on their foes and their fate.*

ÆNEAS: In all humilitie I thanke your grace.

DIDO: Remember who thou art, speake like thy selfe,

Humilitie belongs to common groomes.

ÆNEAS: And who so miserable as Æneas is?

DIDO: Lyes it in *Didos* hands to make thee blest,

Then be assured thou art not miserable.

JUPITER: I raise this glass to... I raise this glass!

*CHORUS: When monarchs unite how happy their state,
they triumph at once on their foes and their fate.*

DIDO: May I entreate thee to discourse at large,
And truely to how *Troy* was ouercome:
For many tales goe of that Cities fall,
And scarcely doe agree vpon one poynt:
But all in this that *Troy* is ouercome,
And *Priam* dead, yet how we heare no newes.
ÆNEAS: A wofull tale bids *Dido* to vnfould,
Whose memorie like pale deaths stony mace,
Beates forth my senses from this troubled soule,
And makes *Æneas* sinke at *Didos* feete.

(Joly, 2019, 1.2.1-44)

Appendix II

“Cupid’s Scene” by Virgil:

“Venus, Cythera’s goddess, however, was spinning some new tricks,
New plots deep in her heart. Her intent was that Cupid, her own
child, switch his appearance and face, then come in to replace sweet
Ascanius, Madden the queen, kindle fire with the gifts, set her bone-marrow blazing.

(...)

So she said this to Love, wingèd Amor:

‘Son, you’re my strength, you alone are the principal source of my power.
Thunderbolts mighty Jupiter launched at Typhoeus don’t worry
You. So it’s you that I run to and kneel to, whose grace I’m beseeching.
You’re well aware that Aeneas, your brother, is now being harried,
Tossed all over the world by the bitter hatred of Juno.

(...)

Dido, controls him, and she, with her smooth talk, makes him delay.

(...)

My plan is then: Strike first; take the queen by a ruse, with encircling
Fences of fire so she won’t change course through divine interference,
Bind her to me, then, with bonds of a mighty love for Aeneas.
Now, as to how you can manage this task. Just pursue my suggestion.

(...)

Your job is making the ruse work on Dido by feigning his features,
Just for one night, no more. You’re a boy. A boy’s facial expressions
Are, thus, familiar to you. So, when Bacchic juices are flowing
During the banquet, when Dido takes *you* in her lap, oh so blissful,
Hugs you and cuddles you, plants on your forehead a few tender kisses,
You can rouse unseen fire, deceive her with venomous love-draughts.’
Amor obeys his dear mother’s instructions and now sheds his feathered
Wings, takes Iulus’s manner and mien and enjoys what he’s doing.

Venus, for her part, drips sleep’s calming dew on Ascanius’
Limbs, and then carries him up, nestled close to her breast, to her gardens

(...)

Cupid, obeying his parent’s words, strode on, bringing regal
Gifts for the Tyrians, thrilled that Achates was there to escort him.
When he arrives, Dido’s already taken her place in the centre,

Seating herself on a gilded divan, amid sumptuous draperies.

(...)

After embracing Aeneas and hugging his neck, satisfying
All the quite genuine love of a father who wasn't his father,
Amor made for the queen. And she, with her eyes and her whole heart
Clung to him, took him, at times, in her lap, poor Dido, not knowing
How great a god set snares for her there to suffuse her with torment.

Amor, recalling his Acidalian* mother, now slowly
Starts to erase Sychaeus and tries to surprise, with a living
Passion, a heart where the fire has died and where love is a memory."

(*Aen.* 1. 657-722)

"Cupid's Scene" by Barbora Horáková Joly:

VENUS: Faire child come, Ile giue thee Sugar-almonds, sweete Conserues,

A siluer girdle, and a golden purse,

Such bow, such quiuer, and such golden shafts,

Will we giue to sweete *Ascanius*:

For *Didos* sake I take thee in my armes,

And sticke these spangled feathers in thy hat.

Eate Comfites in mine armes, and I will sing.

CHORUS: Cupid only throws the dart

that's dreadful to a warrior's heart,

and she that wounds can only cure the smart.

VENUS: Goe to *Dido* who will set you on her lap

And play with thee:

Then touch her white breast with this arrow head,

That she may dote vpon *Aeneas* loue.

CUPID: Now *Cupid* cause the Carthaginian Queene,

Conuey this golden arrowe in thy sleeue,

Lest she imagine thou art *Venus* sonne:

And when she strokes thee softly on the head,

Then shall I touch her breast and conquer her.

Iarbas stops the arrow.

IARBAS: How long faire *Dido* shall I pine for thee?

Tis not enough that thou doest graunt me loue,

But that I may enjoy what I desire:

That loue is childish which consists in words.

DIDO: *Iarbas*, know that thou of all my wooers

(And yet haue I had many mightier Kings)

Hast had the greatest fauours I could giue:

I feare me *Dido* hath been counted light,

In being too familiar with *Iarbas*:

Albeit the Gods doe know no wanton thought

Had euer residence in *Didos* breast.

IARBAS: But *Dido* is the fauour I request.

DIDO: Feare not *Iarbas*, *Dido* may be thine.

BELINDA: Looke sister how *Ascanius*

Playes with the arrowe.

CUPID: (Speaks for *Ascanius*)

No *Dido* will not take me in her armes,

I shall not be her sonne, she loues me not.

DIDO: Weepe not sweet boy, thou shalt be *Didos* sonne,

Sit in my lap and let me heare thee sing.

CHORUS: Cupid only throws the dart

that's dreadful to a warrior's heart,

and she that wounds can only cure the smart.

DIDO: How louely is *Ascanius* when he smiles?

CUPID: Will *Dido* let me hang about her necke?

DIDO: I wagge, and giue thee leaue to kisse her to.

(Joly, 2019, 1.3.1-46)

Appendix III

VIRGIL

Then this notion took hold in her heart and she span thoughts around it:
‘What am I doing? Come on! Shall I check out my previous suitors?
How they’d laugh! Should I beg on my knees just to marry a nomad
When I’ve so often disdained them all as possible suitors?
‘Or, shall I follow the Ilian fleet—and Teucrian orders?
That’s what’s left, is it? They will agree since I aided them earlier,
They will be grateful for past good treatment. But *will* they remember?
Who’ll let me come, who’ll take me aboard their proud sailing vessels?
Hate for me speaks in their eyes. Don’t you know, mad fool, don’t you sense it?
Perjury’s quite a tradition among Laomedon’s people!

(*Aen.* 4. 533-542)

JOLY’S

ÆNEAS: *Carthage*, my friendly host, adue,
Since destinie doth call me from the shoare:
Hath summond me to fruitfull *Italy*:
If *Dido* allowe, then I goe:
Graunt she or no, *Aeneas* must away,
Whose golden fortunes clogd with courtly ease,
Cannot ascend to Fames immortall house,
Or banquet in bright honors burnisht hall.
The dreames that did beset my bed,
When sleepe but newly had imbrast the night,
Commaunds me leaue these vnrenowmed beames,
Abourd, abourd, since Fates doe bid abourd,
And slice the Sea with sable coloured ships,
Yet *Dido* casts her eyes like anchors out,
To stay my Fleete from loosing forth the Bay:
Come backe, come backe, I heare her crye a farre,
And let me linke thy bodie to my lips,
That tyed together by the striuing tongues,
We may as one saile into *Italy*.
No no, she cares not how we sinke,
So she may haue *Aeneas* in her armes.

Italy, to Italy,

We will not stay a minute longer here.
I faine would goe, yet beautie calles me backe:
To leaue her so and not once say farewell
Were to transgresse against all lawes of loue:
But if I vse such ceremonious thanks,
As parting friends accustome on the shoare,
Her siluer armes will coll me round about,
And teares of pearle, crye stay, *Aeneas*, stay:
Each word she sayes will then containe a Crowne,
And euery speech be ended with a kisse:
I may not dure this female drudgerie,
To sea *Aeneas*, finde out *Italy*.

(Joly, 2019, 3.4.1-19)