

The Tragedy of Dido, Queen of Carthage

— The Correspondence between the Thematic and Structural Patterns —

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The Tragedy of Dido, Queen of Carthage is Marlowe's only classical drama, but little serious attention has been given to this drama, and even been omitted from lists of Marlowe's works. It may be because we are confronted with various kinds of problems: its date of composition and publication, the textual problems, and the difficulty of the appreciation of *The Tragedy of Dido, Queen of Carthage* resulting from collaboration. Though its precise date of composition remains unknown, there is general agreement among critics that *Dido* is an early work! But their opinions as to the exact date of composition vary widely. Considering the verse style, C. F. Tucker Brooke concludes that "the style is essentially that of Marlowe's earliest period, and is consistent with the idea that *Dido* was composed, at least for the most part, before he left Cambridge"²—that is, before the spring of 1587. Moreover, the early texts of Marlowe are very rare, and *Dido* is the rarest of them all. The only source for the text is a quarto edition, 1594, entitled *The / Tragedie of Dido / Queen of Carthage : / Played by the Children of her / Maiesties Chappell. / Written by Christopher Marlowe, and / Thomas Nashe. Gent. / ... Printed, by the Widdowe Orwin, for Thomas Woodcocke.* Tucker Brooke, considering the date of Thomas Orwin's death (shortly before 25 June, 1593) and the fact that Thomas Woodcocke was appointed under-warden of the Stationers' Company in July 1593, suggests that it was probably published almost at the moment of his death on 22 April 1594.³ Though the title page of the 1594 edition states that it was played by the Children of the Chapel, "there is no record of a performance of *Dido Queen of Carthage* in Marlowe's lifetime."⁴ However, the only evidence of the title page not having been totally neglected lies in *Hamlet*, II,ii, but "the evidence is naturally questionable."⁵ At the same time, the title page adds the name of Nashe as part-author. But there is general agreement among critics that "*Dido*, despite the title-page reference to both Marlowe and Nashe, is predominantly, if not totally, the work of Marlowe."⁶ When we put all counts together, it may safely be said that *Dido* was in most cases written by Marlowe, with some assistance of Nashe's hand.

Apart for the problem of collaboration, the source of *Dido* presents no difficulty; "The *Aeneid* was the only literary version of the story likely to interest Marlowe; it was known to every university man; texts were easily available. Marlowe invented a few episodes and supplemented Vergil with occasional reminiscences of the *Iliad* and of Ovid's *Amores*, *Fasti*, and *Metamorphoses*. Otherwise the play is simply Vergil's first, second, and fourth books in dramatic form"⁷ and Bakeless further refers to the indebtedness to the *Aeneid* minutely: "In general, Marlowe adheres with surprising fidelity to the text of the *Aeneid*. Something over one-third of his lines are direct translation or very close paraphrase. . . . He makes only such omissions and expansions as are required by the change from the extended epic to the compressed dramatic form."⁸ On the other hand, Marlowe's *Dido* finds a

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champion in Steane: "But this is extremely misleading: 'expand' is a term admitting some breadth of interpretation, but I would say that not more than one-seventh or one-eighth of the play follows Virgil with any closeness. In that I do not, for instance, count much of Aeneas' narrative, where Marlowe is telling the same story as Virgil but for the most part very differently."⁹

So far we have argued various problems we are confronted with when we try to appreciate *The Tragedy of Dido, Queen of Carthage*. In addition to such difficult problems, this play has encountered severe criticism from many critics.¹⁰ History has judged it "little more than a charming piece, suitable presentation by children."¹¹ However, T. S. Eliot, writing an essay about Marlowe in 1919, said that he thought *Dido* an underrated play.¹² Moreover, C. B. Kuriyama suggests "While *Dido* and *The Massacre* tells us little more about Marlowe than his other plays, they do represent, in attempts to solve the same conflicts that lie at the core of Marlowe's more admired works."¹³ Indeed, *Dido* has been dismissed as uneven, experimental early effort, probably written while Marlowe was still at Cambridge. In his introduction to *A Collection of Critical Essays*, Clifford Leech deplores this oversight: "We need, too, fuller study of his less-known plays. Little has been written about *The Massacre at Paris* or *Dido Queen of Carthage*; yet both these plays could contribute powerfully to an understanding of Marlowe's work. That one exists only in a 'bad quarto' and that the other may perhaps be, as its title page asserts, a collaboration, should not deter Marlowe's readers from finding clues here, both to his double view of the aspiring mind and perhaps to his notion of the irresponsibility with which the universe functions."¹⁴ Indeed there have been a lot of unfavourable opinions concerning *Dido*, but we feel like accepting Leech's opinion that an understanding of the minor works can contribute significantly to the understanding of the whole. This will help to try to perceive Marlowe's "innovation in the genre" he has created from a familiar classical drama, and at the same time to illuminate "the core of Marlowe's more admired works."

Aside from the above-stated problems including the date of composition and publication, and the collaboration, no one will deny that *The Tragedy of Dido, Queen of Carthage* is a play about love. F. S. Boas says that "sexual love has a relatively far larger place than it was to fill in his other plays. Never again was a woman to be the protagonist in his theatre."¹⁵ W. L. Godshalk asserts that "*Dido, Queen of Carthage* is a play about destructive love"¹⁶; for Roger Stiling, this play has a slightly different meaning: "In this play there is no villain embodying the death motive within himself. Instead there are two some what battered lovers who carry the seeds of both love and death within themselves."¹⁷ Thus there are somewhat different points of view among critics. What kinds of love world Marlowe intend to depict, then? The answer to this question seems to be clarified by examining the actions and speeches of the leading characters, verbal images and mythical allusions, and dramatic ironies repeated in each Act. Therefore, we will examine the nature of love and passion in the play by paying attention to Marlowe's innovation of technique and artistic presentation.

I

When "the curtains draw, there is discovered Jupiter dandling Ganymede upon his knee, and Mercury lying asleep."¹⁸ This Jupiter-Ganymede scene is generally considered not only a structurally irrelevant addition but especially an early sign of Marlowe's unnatural preoccupation with the homosexual love which finds its later expression in the love of Edward II for Gaveston. However, this is a Marlovian innovation and technique; such an opening scene "establishes the audience's

attitude toward the gods and provides a contrast to the story of Dido and Aeneas."¹⁹ At the same time, this scene seems to be "calculated to shock the audience into a re-evaluation of the traditional story of Dido and Aeneas."²⁰ Thus Jupiter's opening scene establishes the mood of the first part of the scene :

Come, gentle Ganymede, and play with me ;
I love thee well, say Juno what she will. (I.i.1-2)

The lines show the extreme infatuation of the old man, and at the same time reveal that he has lost his affection for his wife, Juno. In response to Jupiter's speech, Ganymede says :

I am much better for your worthless love,
That will not shield me from her shrewish blows! (I.i.3-4)

The lines contain ironic implication, but foreshadow, with the phrase "worthless love", the result of the story of Dido and Aeneas. Angry at his wife for striking his boy, Jupiter vows to "hang her, meteor like, 'twixt heaven and earth, / And bind her, hand and foot, with golden cords" (I.i.13-15). If Jupiter should accomplish his vow, Ganymede promises to spend his time in Jupiter's arms, and the almighty god answers that all things are at Ganymede's command: "Control proud Fate, and cut the thread of time" (29):

Hermes no more shall show the world his wings,
If that thy fancy in his feathers dwell,
But, as this one, I'll tear them all from him. (I.i.38-40)

Hermes is Jupiter's messenger to the earth, so he is a symbol of divine control of earthly affairs. Thus, Jupiter, by allowing Ganymede to control Hermes' destiny promises to give over his responsibility. Jupiter's main fault here "is not that he should love a boy, but that his amours should promote in him lethargy, apathy, irresponsibility and inattention to duty."²¹ Jupiter's utmost irresponsibility is demonstrated in his willingness to place Juno's wedding jewels, stolen from her, upon the neck, arms, and shoulders of his "own sweet heart" (44). Thus love separates Jupiter from the practical problems and duties of the real world to an illusory world of his own construction. Jupiter's love for Ganymede may be compared with that of Edward II for Gaveston. In the play, Gaveston's sex does not constitute Mortimer's objection to Edward II. The objection lies in the fact that Edward's affection to the minion leads him to neglect the affairs of his kingdom, to give priority to his private pleasure, and to take no account of public duty. The love relationships existing between Edward and Gaveston, Jupiter and Ganymede, and Dido and Aeneas discussed later are the same in the fact that love and duty are incompatible. This irresponsibility of Jupiter's is uttered by Venus when she enters :

Ay, this is it: you can sit toying there,
And playing with that female wanton boy,
Whiles my AENEAS wanders on the seas,
And rests a prey to every billow's pride. (I.i.50-53)

Here Jupiter has already given over his duties and responsibilities as the Father of Gods and Men for the sake of his young lover. Thus, we cannot blame Juno, when she enters later, for being malicious and angry. Love, which is traditionally the symbol of unity and creativity, is presented in the opening scene as unnatural and destructive. Furthermore, the opening scene seems to foreshadow the play's total action. Indeed there are many similarities throughout the play; like Jupiter, Aeneas will yield to an illicit love which will prevent him from fulfilling his duty, the founding of an Italian empire; as Jupiter is awakened to his neglect of duty, so Aeneas will be reminded of his mission by Hermes. All of these similarities show that "the first scene is a meaningful part of the action, not a dramatic miscalculation."²² Here in the opening scene, we notice the diagram of the love pattern forming "open-ended horizontal lines."²³ M. E. Smith shows us the love pattern of the opening scene:

Juno -----> Jupiter -----> Ganymede

Later the similar love pattern will be found in the main plot.

II

After Venus has appealed to Jupiter for the safety of her son, Aeneas, on his journey from Troy to Italy, and after Jupiter has prophesied the future founding of Rome, the play turns to Virgil's story and follows closely the *Aeneid*: Aeneas, shipwrecked on the shore of Carthage, is urged by Venus to join with his men and find Dido to obtain the means of reaching Italy. Thus Aeneas meets Dido, and she asks him to tell the last battle of Troy. Before Aeneas begins his narrative, however, the queen offers him her dead husband's robes and seats him in her place. Her speech "Thy fortune may be greater than thy birth" (II.i.90), exceeds the bound of hospitality and encouragement and suggests her immediate and strong affection to Aeneas even before Cupid has intervened. The story of Troy which Aeneas recounts contains an illicit love. The main part of the story are taken from Virgil, but the incidents selected for Aeneas's narrative suggest the events which will later happen in Carthage. Hecuba, the "frantic queen" of Troy, resembles Dido, the frantic queen of Carthage, because both of them have lost the men they love. The blood-thirsty Pyrrhus who commits Troy to the flames also resembles Aeneas who leaves Dido burning on her funeral pyre. Moreover, Aeneas deserts three women in order to escape the slaughter. First of all, he loses his wife, Creusa. Second, he finds Cassandra in the streets, carries her in his arms for a while, but he is "forced to let her lie" when "the Grecians follow'd" the Trojans (II.i.178-79). Later Cassandra is to be raped by Ajax at the shrine of Diana after Aeneas deserts her. Then, Polyxena calls to Aeneas when he gets to the ships: "AENEAS, stay! / The Greeks pursue me; stay, and take me in!" (II.i.281-82). At her cry, Aeneas begins to swim back for her, but when he swims, he sees her "by the cruel Myrmidons surpris'd" (287), and he is forced to return to the ship. After that Polyxena is sacrificed by Pyrrhus on his father's tomb. Indeed Polyxena's cry, "AENEAS stay," re-echoes throughout the play. When he is preparing to leave Carthage for the first time, Aeneas says of Dido: "Her silver arms will coll me round about, / And tears of pearl cry, 'Stay, AENEAS, stay!'" (IV.iii.51-52). At last when Aeneas leaves Carthage, Anna shouts at him: "AENEAS, false AENEAS, stay!" (V.i.228). Here we will remember that the deserted Polyxena was sacrificed by Pyrrhus, and we are afraid that the same result will happen in Carthage. Ironically enough, Dido refers to her future result when she asks, "But how scap'd Helen, she that caus'd this war?" (II.i.292), and then shouts, "O, had that ticing

strumpet ne'er been born!" (300). As Dido knows, Troy has been destroyed by the illicit love of Helen and Paris. In the later scene, when Aeneas is preparing to leave Carthage for the first time, Achates echoes Dido's words and advises him not to speak of Dido: "Banish that ticing dame from forth your mouth" (IV.iii.31). As for Dido, she notices in the last scene: "all the world calls me a second Helen" (V.i.144). In a sense, Dido herself becomes the temptress, the woman whose love destroys her country rather than creates it. As we have seen, the story of Troy's fall which Aeneas recounts foreshadows the later scenes of the main plot.

As Aeneas and Dido leave the stage, Venus, seeking another assurance that Aeneas will be helped, arranges for the exchange of her son, Cupid, the god of love, with Ascanius, Aeneas's son. Venus commands:

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 thy arrow-head,
That she may dote upon AENEAS' love. (II.i.323-27)

And Cupid assents: "I will, fair mother; and so play my part / As every touch shall wound Queen Dido's heart" (II.i.332-33). As a result, Cupid is to cause the queen to dote on Aeneas. This scene shows a change of mood; Venus sings a lullaby to Ascanius:

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; (II.i.316-19)

The lines change the range of poetry, for the mood here is no longer narrative but pastoral.

III

Cupid begins the third act. Near Dido, he sings, hangs about her neck, and finally wounds her with his arrow. Dido is tormented with her almost irresistible longing for Aeneas and the need to be polite to her present suitor, Iarbas. Her divided mind, her self-contradiction is caused by her new passion. And her emotions are expressed in lines of exaggerated imagery:

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: (III.i.84-87)

Dido's response to Anna and Aeneas seems to reveal the true nature of her love for Aeneas. In response to Anna's flattery, Dido commands: "But tell them, none shall gaze on him but I, / Lest their gross eye-beams taint my lover's cheeks" (72-73). And in reply to Aeneas's gratitude and entreaty to secure the equipment of his ships:

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 rivell'd 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 hew'd from crystal rocks,
 Which, if thou lose, shall shine above the waves; (III.i.112-20)

Here is a possessive, grasping passion which desperately tries to clutch the object desired. She does not ask or even seem to expect love in return but only that Aeneas stays with her. As is shown in Dido's reply to Anna, it is, in a sense, a selfish love, because it seeks only her self-gratification and is apt to resort to any means to achieve her love. But in the following scene, Dido struggles to suppress her feelings because of her position and pride. Indeed she gives expression to her feelings in the aside: "O, if I speak, / I shall betray myself!" (III.i.171-72).

In the second scene of the third act, we see two women who "banquet as two sisters with the gods" (III.ii.29), Venus and Juno. Explaining to Venus why she dislikes Aeneas, Juno makes it clear that part of her hatred comes from "Trojan Ganymede" as well as her grudge against Paris for not giving her the golden apple (III.ii.42). The meeting of the two goddesses ends by agreeing, at least outwardly, to join forces to promote the love affair between Dido and Aeneas, but it is clear that there is an uneasy peace. Juno's scene mirrors that of her husband. Like Jupiter, Juno begins by expressing her emotions for a child, Ascanius: "Here lies my hate, Aeneas' curst brat" (III.ii.1). And her emotions are perverted like Jupiter's, because her purpose is to murder Ascanius. Just like the opening scene, however, Venus helps her family.

The storm scene which Juno and Venus have planned, closes the third act. This scene resembles the Jupiter-Ganymede scene; Dido echoes the words of Jupiter. In the opening scene, Jupiter offers gifts:

Hold here, my little love; these linked gems,
 My Juno ware upon her marriage-day,
 Put thou about thy neck, my own sweet heart,
 And trick thy arms and shoulders with my theft. (I.i.42-45)

And now Dido offers gifts to Aeneas:

Hold, take these jewels at thy lover's hand,
 These golden bracelets, and this wedding-ring,
 Wherewith my husband woo'd me yet a maid,
 And be thou king of Libya by my gift. (III.iv.60-63)

At this point, Dido and Aeneas "Exeunt to the cave." Like the opening scene, the giving of the jewels means to abandon the former love; Jupiter's for Juno; Dido's for her dead husband, Sichaeus. And in both cases, the new loves are illicit. Thus the giving of the jewels in both scenes shows not only an illicit love but also an unnatural love. The unnatural quality is indicated by "the reversal of roles";²⁵ in the opening scene, Jupiter gives Juno's jewels to a male lover, Ganymede; in the storm scene, Dido

gives Aeneas her wedding jewels in order to woo a man, which is traditionally male role.

IV

With the fourth act, the counteraction begins. First, Iarbas underlines that Dido has given herself wrongly when Dido and Aeneas are discovered coming from their love making "in this darksome cave," cursing "these adulterers surfeited with sin" (IV.i.20; 24). In the next scene Anna offers the frustrated Iarbas her love, only to find herself refused as he was refused by Dido and as Dido will be by Aeneas. The nature of the main love affair in the play is mirrored in the loves of Iarbas for Dido, and Anna for Iarbas. The frustration of Iarbas's love begins with the work of Cupid-Ascanius in the third act. Wavering back and forth, Dido commands Iarbas to stay one minute and go the next: "thou are no love of mine" (III.i.39). To which Iarbas says: "Iarbas, die, seeing she abandons thee!" (40). Dido stops him:

No; live, Iarbas: what hast thou deserv'd,
That I should say thou art no love of mine?
Something thou hast deserv'd.—Away, I say!
Depart from Carthage; come not in my sight. (III.i.40–44)

There are no stage directions, but Dido's waving is clearly stopped. Here Cupid may have hit Dido's breast with his golden arrow in order to incline her toward Aeneas. And Iarbas says, "I go to feed the humour of my love, / Yet not from Carthage for a thousand worlds" (50–51). In spite of Dido's harsh treatment of him, he neither ceases to long earnestly for the achievement of his love nor ceases to hate bitterly his rival. His frustrated passion is marked by jealousy, which makes him restless for revenge on the rival. Especially one speech reveals the nature of his passion and its effects on him:

Ay, this it is which wounds me to the death,
To see a Phrygian, far-fet o' the sea,
Preferr'd 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 wronged 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. (III.iii.63–72)

In the following lines, the irresistible nature of Iarbas's infatuation is revealed together with his urge for revenge, even murder—"This Trojan's end will be thy envy's aim" (73)—in the belief that Dido will finally forgive and forget. Though Iarbas's threat to kill Aeneas is not taken up later in the play, this speech illustrates how Iarbas is content to let his passion govern him. Indeed inflamed desire impels his actions and thinking, and his mind, like Dido's, is turned to a particular direction. Iarbas never considers "his beloved's happiness but only his own greedy desires; his passion is entirely selfish."²⁶ Thus Iarbas chooses to persist in a fruitless love. "His love world, like that of Dido and of Aeneas, is an illusory one"²⁷ and is dashed.

On the other hand, Anna's love for Iarbas is different. Dido's affection for Aeneas gives her the first glimmer of hope for the realization of her love, and so she decides to encourage Dido to pursue her love for Aeneas, thus leaving Iarbas free for her. She does this with the alliteration and artificial balance of opposites:

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. (III.i.62–65)

Having succeeded in the first plan, she tries to prevent Aeneas from leaving Carthage in order to realize her sister's hope and her own. Apparently Anna's longing for Iarbas is hidden from Dido. Anna mentions it for the first time after Dido's affection for Aeneas has been established:

Poor soul, I know too well the sour of love:
 O, that Iarbas could but fancy me? (III.i.60–61)

But the lines are spoken as an aside and Dido does not hear them. Thus Anna suffers in silence. In her only impulsive outburst, she appeals to Iarbas: "Be rul'd by me, and seek some other love, / Whose yielding heart may yield thee more relief" (IV.ii.35–36). Iarbas, however, refuses instantly and clearly: "Mine eyes is fix'd where fancy cannot start, / O, leave, me, leave me to my silent thoughts" (37–38). But Anna in her turn also refuses:

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. (III.i.43–46)

Again Iarbas refuses her: "I may nor will list to such loathsome change, / That intercepts the course of my desire" (47–48), and he flees Anna's "alluring eyes" (50). In spite of this ill-treatment, Anna, unlike Iarbas, never expresses desire for revenge, nor does she lose her reason. But her emotions are in great confusion like her "dishevell'd hair" (III.ii.56). The "dishevell'd hair" image reminds us of Cassandra, and by association we cannot help thinking that a misfortune will befall to Anna, too. As mentioned above, Anna's love is different from the others, but in that she chooses to cling to an unattainable love, she clings to an illusion and thereby invites disaster.

In the third scene, Aeneas suddenly announces that Hermes, the messenger of the gods, has ordered his departure from Carthage, and he is reluctant to leave; "I fain would go, yet beauty calls me back" (IV.iii.46). But he finally accepts the god's command. His first attempt to sail away, however, is hindered by Dido, who expresses her pleasures with Aeneas with him:

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

I'll have a husband, or else a lover. (IV.v.18–23)

The episode parodies especially the love-relationship between Dido and Aeneas, but more widely the love theme in the whole play; her resolute words "I'll be no more a widow" recall Dido, for both women are following the same pattern. And the nurse's many colourful enticements to Cupid ("I have an orchard that has store of plums" (IV.v.4–11) are reminders of Dido's extravagant gifts to Aeneas, and in turn both passages look back to Jupiter's efforts to please Ganymede. As Harry Levin points out, the prevailing mood of the play is set by the keyword "ticing."²⁸ Indeed the passion awakened in the nurse is inappropriate in the circumstances, and Cupid points out: "A husband, and no teeth!" (IV.v.24). The nurse soon recalls herself to the reality of the situation. In this scene, as in the rest of the play, reality and illusion are always present. After falling into this unattainable and unnatural love, the nurse ends rather sadly; she is scolded by Dido because she lost Cupid-Ascanius, and is taken to prison. As a whole, the nurse predicts a tragic conclusion to Dido, and this scene suggests the result illicit and unnatural love can expect.

V

The last act begins with Hermes returning the kidnapped Ascanius to Aeneas and ordering him once more to leave Carthage. Iarbas, hoping to remove his rival, quickly agrees to supply Aeneas's ships with the equipment that Dido withdrew. Dido notices the activity on the shore, and Aeneas informs her of Jupiter's repeated command. Dido appeals to Aeneas "using rhetorical devices such as her pun on the meaning of 'fare well' and the chiasmus, or balancing of phrases":²⁹

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. (V.i.105–108)

Next, she expresses her pride and entices Aeneas to stay with her:

'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 chain'd thine eyes to her. (V.i.110–14)

At last she accuses the gods themselves of injustice. And she now curses the man she cannot help loving. Like Iarbas, she is revengeful and wishes Aeneas ill fortune. Nevertheless, she cannot but confess; if Aeneas and Achates were to lie dead on the shore, "I'll give ye burial, / And weep upon your lifeless carcasses, / Though thou nor he will pity me a whit" (V.i.176–78). Dido's parting words, as T. S. Eliot notices,³⁰ Shakespearean:

Leap in mine arms; mine arms are open wide;
If not, turn from me, and I'll turn from thee;
For though thou hast the heart to say farewell,

I have not power to stay thee. (V.i.180–83)

In delirium, Dido imagines that she sees Aeneas returning to her and visions their reunion. But Anna calls Dido back to her senses, and Dido realizes how she herself has been partly responsible for her present tragic situation :

Must I make ships for him to sail away ?
 Nothing can bear me to him but a ship.
 And he hath all my fleet. . . (V.i.266–68)

In these scenes, “the fantastic appeals arising from a helpless situation, the false hope and illusions echoing past patterns in the play, the prosodic structure reinforcing the emotional urgency of the situation, and the final ironic awareness of the sufferer’s own responsibility in bringing about this doom”³¹—all of them resembles those in the final scene of *Doctor Faustus*. Thus she decides to burn “all that this stranger left” (V.i.285). She curses the country that Aeneas will build, calls for incessant battles between Carthage and Italy, and finally throws herself into the flames. In grief, Iarbas follows her, and Anna, in despair, destroys herself in the same fire. After all, Dido’s death comes as the inevitable result. Virgil is said to have used more than two hundred lines to depict Dido’s death and her final suicide. On the other hand, Marlowe condensed this scene into less than fifty lines, and adds to the catastrophe the suicides of Iarbas and Anna. The sudden, final spectacle of the triple suicide at Dido’s funeral pyre is emblematic of the fiery destruction shown in this play by passionate love. Indeed, the destructive power of love is stressed by the imagery of flames. Each of the three is a victim of unrequited love, of a desire that promises no achievement. Ironically enough, both Dido and Iarbas help to bring about the loss that leads to despair and self-destruction ; Dido provides Aeneas with the ships which enable him to leave Carthage, and her realization of this fact deepens her agony. After Aeneas’s first attempt to leave Carthage, Dido takes away the equipment of the ships to insure his staying with her, but Aeneas’s final attempt is made possible only by the help of Iarbas because he thinks that he will obtain Dido’s love by getting rid of Aeneas. Thus he unconsciously helps to bring about Dido’s death. Moreover, Iarbas helps her to build the pyre on which she will later be burnt, hoping again that he will gain Dido’s affection. The lover helps to destroy his beloved, and then destroys himself. It shows a very effective dramatic irony.

Now we will investigate how the destructive power of love is stressed by the imagery of flames into which Dido throws herself. In the opening scene, Jupiter makes the first allusions to fire :

. . . , poor Troy, so long suppress’d,
 From forth her ashes shall advance her head,
 And flourish once again, that erst was dead. (I.i.93–95)

Here is the image of phoenix, which symbolizes the fire of destruction and rebirth. In this scene, the emphasis is on rebirth after destruction, and on the founding of a new Troy, while the major emphasis of fire in the play is destructive ; though Aeneas leaves Carthage in flames, he never reaches Italy. The founding of a new Troy is not realized.

Moreover, the flames in the play are seen as symbolic as well as real ; in Aeneas’s story of Troy’s

destruction, the fire of illicit passion in Paris and Helen causes the burning of the city. Aeneas emphasizes the flames:

... a thousand Grecians more,
In whose stern faces shin'd the quenchless fire
That after burnt the pride of Asia. (II.i.185-87)

Troy is a-fire, the Grecians have the town! (208)

With balls of wide-fire in their murdering paws,
Which made the funeral flame that burnt fair Troy: (217-18)

Pyrrhus, the son of Achilles, stands "Viewing the fire wherewith rich Ilium burnt"(264). The flames from this earthly hell hang over the whole play.

In arriving in Libya, first of all Aeneas starts a fire:

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. (I.i.166-68)

And he commands one of his men: "Hold; take this candle, and go light a fire"(171). Symbolically Aeneas starts a larger fire in Libya; Aeneas inflames Dido's fiery passion. Later, in reply to Aeneas's question whom she loves, Dido answers:

The man that I do eye where'er I am;
Whose amorous face, like Paeon, 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! (III.iv.17-22)

Prometheus, the bringer of fire, has inflamed Dido with a love which will end in her destruction in flames. And Dido appeals to Aeneas to quench the flames, but he can only make them burn more fiercely. This scene also shows a dramatic irony. Indeed there are many fiery images in the play. In the last act, Dido rebukes Aeneas for leaving her:

So thou wouldst prove as true as Paris did,
Would, as fair Troy was, Carthage might be sack'd,
And I be call'd a second Helena! (V.i.146-48)

Here we will remember in the story of the last battle of Troy, and Dido sees in herself another Helen. In spite of Dido's earnest appeal to Aeneas, Dido's words do not move him. Finally she must be consumed by both the quenchless flames of passion and the fire of her funeral pyre. Before her suicide, she prays to the gods:

And from mine ashes let a coqueror 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; (V.i.306-309)

Then Dido throws herself into the flames, followed at once by Iarbas and Anna. Frustrated love brings about their destruction, and the phoenix-image which Dido calls up, unlike the image Jupiter calls up in the opening scene, indicates not rebirth but the continual destruction and discord.

So far we have chiefly seen the love patterns in the by-plots including Jupiter-Ganymede scene, Troy's fall, the loves of Iarbas for Dido, and Anna for Iarbas, and the nurse scene. At the same time, we have followed the main plot full of verbal and symbolic images, dramatic ironies and mythical allusions. Here we will sum up the nature of love in the main characters, Dido and Aeneas.

As we have seen, Dido has a possessive, grasping passion which desperately tries to clutch the object she desires. It is a selfish love because it seeks only her own self-satisfaction and tries to resort to any means to achieve this, from generous giving of expensive gifts to the pitiless destruction of sailing equipment. Thus Dido's passion shows basically a form of self-love. As for Aeneas's affection for Dido, he does not show the slightest interest in her, but he accepts her unexpected proposal without hesitation. It seems that the only reason for his consent consists in the expectation of material and social gains and a love of pleasure. It is shown by the fact that Aeneas is willing to set sail when Jupiter's command is informed and great fame is promised in Italy. Thus Aeneas's love is also selfish. Moreover, Dido is so involved in her passion for Aeneas that passion blinds her to all else. As a result, she neglects her duty of her kingdom's welfare; Dido's passion inevitably leads to her irresponsibility to her duty. Thus for Dido, love and duty are incompatible. So are they for Aeneas. It is true he is not, like Dido, driven by infatuation, but he is only absorbed in the love-relationship, in expectation of the material gains which it can offer. In the Cave scene, Dido herself regards Aeneas as "one that loveth fame," not her (III.iv.37). And as long as the passing fancy occupies him, he cannot think of his duty, playing with Dido in illusory love. Aeneas, however, returns to the real world when Achates and Hermes recall him to it. Therefore it follows that the love-relationship between Dido and Aeneas is fragile and temporary.

As stated above, a series of relationships exist in the main plot as in Jupiter-Ganymede scene. The diagram of the love pattern is also shown by M. E. Smith:³²

----- Anna -----> Iarbas -----> Dido -----> Aeneas -----

The love pattern of the main plot, like that of the opening scene, shows "horizontal lines open-ended" at each end. Anna is not loved by anyone. Aeneas loves only fame and honour. Anna is tied to Iarbas, Iarbas to Dido and Dido to Aeneas by passionate affection. Each of these loves, however, is not repaid by its object, and brings about self-destruction because it longs for an unattainable love, and refuses to be ruled by reason. Those who are ruled by passion die. Only Aeneas survives because he is not ruled by passion and gives up love for the sake of fame.

VI

As we have seen, *The Tragedy of Dido, Queen of Carthage* is a play about love. But this play emphasizes the uncreative, unnatural and destructive aspects of love; they are presented in the form of the homosexual, unnatural and illicit love, and at the same time they are socially unacceptable. Thus

they become personally as well as socially destructive, and inevitably bring about self-destruction. From Jupiter to the nurse, the duties of their own are neglected because of passion. And this play has nothing to do with a genuine love, with the fruitful passion of a man for a woman; after all, in Dido's world those who are not ruled by passion and "transgress against all laws of love" (IV.iii.48) remain free from love's frustration, despair and destruction. By-plots, such as Jupiter-Ganymede scene, the narrative of Troy's fall, Iarbas-Anna relationship and the nurse scene, predict the love-relationship between Dido and Aeneas, and are wonderfully related to the main plot. Moreover, Marlowe uses such artistic presentations as verbal and symbolic images (e. g. the fiery images), dramatic ironies and mythical allusions in order to mirror the outcome of the love-relationship in the main plot.

Structurally, obvious similar patterns can be drawn between the love-relationships in Jupiter-Ganymede scene and those in the main plot. Anna is removed from the diagram of the love-pattern in the main plot, because Anna's love is different from that of other characters in the play. The pattern in the main plot becomes

Iarbas -----> Dido -----> Aeneas -----

The pattern in the opening scene is

Juno -----> Jupiter -----> Ganymede -----

These two patterns resemble each other. Both Iarbas and Juno feel jealous of the rivals because they have been replaced by Aeneas and Ganymede, and both of them seek revenge. And both Dido-Aeneas and Jupiter-Ganymede relationships should not exist because of unnatural and illicit ones. Both Dido and Jupiter waste their passion on the object of their love; for Aeneas and Ganymede, the reason of their consent of the proposal consists in the expectation of material gains the relationship can offer. Therefore, both love-patterns form "open-ended horizontal lines," and at the same time show the correspondence between the thematic and structural patterns in the play. In Elizabethan age, love was regarded as the symbol of unity, peace and integrity. Furthermore, Elizabethans viewed "human life in terms of the circular motion of the wheel of fortune."³³ From this standpoint of Elizabethans', the incomplete horizontal patterns of the opening scene and the main plot seem to indicate that the play is not a glorifying and idealized love romance. In this sense, too, *The Tragedy of Dido, Queen of Carthage* can be said a play about destructive, unnatural love.

It is true *The Tragedy of Dido, Queen of Carthage* was written for a children's company, but we will notice in the play, as C. B. Kuriyama points out, "attempts to solve the same conflicts that lie at the core of Marlowe's more admired works."; such unresolved mental conflict as is found in the scenes of Dido and her nurse, is also presented in Tamburlaine when he weighs the opposing problems of battles and love. The irresistible passion which Dido feels is similar to the theme of *Doctor Faustus* as well as *Edward II*. *The Tragedy of Dido, Queen of Carthage* is generally said to have been written in Marlowe's Cambridge days, and has been regarded a "premature work." In spite of T. S. Eliot's opinion that the play is "underrated," little has been estimated about the play. But this play is highly estimated by a spokesman for Marlowe. We will conclude the argument about this play, by quoting his opinion that "*Dido, Queen of Carthage* remains an impressive achievement for a dramatic poet of any age, at any stage of his career."³⁴

NOTES

1. Douglas Cole in *Suffering and Evil in the Plays of Christopher Marlowe* (Princeton U. P., 1962) says, "General opinions lean heavily toward an early date, basing this judgement on the verse style, which most resembles that of *Tamburlaine*, on the numerous lines which seem to have been refashioned to fit other plays, and on the academic nature of the subject and source" (pp. 75–76). John Bakeless in *The Tragicall History of Christopher Marlowe* (Greenwood Press, Westport, 1970) also puts it: "The crudity of writing, which for once does not seem due either to rewriting by play house hacks or to printer's clumsiness; the classical theme; the abundance of Latin quotations; the abnormal frequency of mythological allusions. . . ; the close fidelity of the plot to its original in the *Aeneid*; and above all the clever but ineffective turns of phrasing which Marlowe later worked over into some of his gretest passages—all point to very early authorship" (pp. 54–55). Philip Henderson in *Christopher Marlowe* (Longmans, London, 1952) contends: "*Dido* appears to have begun at Cambridge, during Marlowe's undergraduate years, for the greater number of the parallels of thought and wording are with the Ovid translation and *Tamburlaine*. But there are also parallels with *Edward II* and *Hero and Leader*, which suggest that he took it up again and revised it in later life" (p. 82), and he concludes the date of composition and revision: it was "written 1586–7, revised 1592–3" (p. 80). In addition to the above-mentioned critics, Frederick S. Boas in *Christopher Marlowe; A Biographical and Critical Study* (Oxford U. P., 1960) says: "*The Tragedy of Dido, Queen of Carthage*, based upon the earlier *Books of the Aeneid*, stands, whatever their respective dates may have been, in intimate relation with Marlowe's translations from Ovid and Lucan and with his Cambridge studies" (p. 49).
2. C. F. Tucker Brooke in *The Life of Marlowe and The Tragedy of Dido Queen of Carthage* (Gordian Press, New York, 1966), p. 115
3. See Brooke, *op. cit.*, pp. 118–119.
4. Brian Gibbons, *The Tragedy of Dido Queen of Carthage* ed. by Brian Morris (Ernest Benn, London, 1968), p. 27.
5. J. B. Steane, *Marlowe; A Critical Study* (Cambridge U. P., 1965), p. 54.
6. Cole, *op. cit.*, p. 75. In addition to Cole's opinion, there are many opinions about the collaboration; Tucker Brooke, *op. cit.*, suggests that "the evidences of Marlowe's authorship preponderate in every Act, the marks of Nash's hand being few and generally indefinite" (p. 115). John Bakeless, *op. cit.*, says: "Nash's share must have been relatively small, . . . , for internal evidence indicates clearly that Marlowe's share is rather large. Lines that can belong to no one but Christopher Marlowe appear throughout the play" (p. 41). Furthermore, Philip Henderson, *op. cit.*, puts it: "Though Nashe's name follows Marlowe's on the title page in smaller type, there are few discernible traces of his handiwork, which may have been confined to preparing the play for the press" (p. 82). Gerald Pinciss in *Christopher Marlowe* (Frederick Ungar, New York, 1975) expresses the similar opinion: "Actually, the extent of Nashe's responsibility for the text of the play is unclear. Marlowe's hand predominates, and Nashe, in fact, may have done little more than see the manuscript through the press; the play is thought to have been written exclusively by Marlowe" (p. 123). But John H. Ingram in *Christopher Marlowe and His Associates* (Cooper Square Publishers, New York, 1970) suggests a slightly different opinions from those of the above-mentioned critics: "Normally it was completely by Thomas Nashe, and albeit it is difficult to declare what portions are due to that 'biting satirist', it is by no means impossible to assign to Marlowe much that is certainly his" (p. 208).
7. Bakeless, *op. cit.*, p. 58.
8. *Ibid.*, p. 60. Tucker Brooke, *op. cit.*, also refers to the dramatic source of *Dido*: "*The Tragedy of Dido, Queen of Carthage*, is a dramatic version of the first, second, and fourth books of the *Aeneid*. The Latin text, eight lines of which are woven directly into the last Act, has evidently been employed. No indebtedness to previous English translations or paraphrases has been noted. Large portions of the play . . . are closely translated from the corresponding passages of Vergil, but the rendering is marked by fluency and fidelity to English idiom, and also by a promising boldness of transposition, where the sequence of the Latin lines has been broken in order to build up new thought cadences" (p. 117). Moreover he demonstrates the chief additions to the Virgilian story: "The prelude (I.i.1–49); the great amplification of the part of Iarbas, with Anna's love for him and the suicide of both at the end; the details about Dido's suitors and about the rigging of the ships; a much more complicated treatment of the confusion of identity between Ascanius and Cupid, introducing several scenes unsuggested by Vergil; the double use of the episode of Mercury's warning to Aeneas; and the

- unsuccessful effort of the hero to sail to Italy" (pp.117-118).
9. Steane, *op. cit.*, pp. 51-52.
 10. Bakeless, *op. cit.*, says: "This is prentice work, perhaps the earliest of Marlowe's plays that has come down to us, perhaps the first play that he ever wrote" (p.41). Ingram, *op. cit.*, regards *Dido* as Marlowe's "unfinished early effort" (p.208).
 11. Henderson, *op. cit.*, p. 83.
 12. See T. S. Eliot, *Elizabethan Dramatists* (Faber and Faber, London, 1962), p. 63.
 13. Constance Brown Kuriyama, *Hammer or Anvil; Psychological Patterns in Christopher Marlowe's Plays* (Rutgers U. P., New Brunswick, 1980), p. 53. J. B. Steane, *op. cit.*, deploring that *Dido* has been read infrequently and little esteemed, says: "This is a pity, for Marlowe put much of the best of himself into it" (p.29). In addition to the two critics, Pinciss, *op. cit.*, says: "Marlowe's accomplishment in *Dido, Queen of Carthage* is considerable. A part of this achievement is innovation in the genre itself" (p. 122).
 14. Introduction to *Marlowe; A Collection of Critical Essays* ed. by Clifford Leech (Prentice-Hall, New Jersey, 1964), pp. 9-10.
 15. Boas, *op. cit.*, p. 66.
 16. W. L. Godshalk, *The Marlovian World Picture* (Mouton, Paris, 1974), p. 39.
 17. Roger Stiling, *Love and Death in Renaissance Tragedy* (Louisiana State U. P., Baton Bouge, 1976), p.41.
 18. Brooke, *op. cit.*, Stage Directions, I.i.1. Subsequent quotations from *The Tragedy of Dido, Queen of Carthage* will refer to this edition.
 19. Pinciss, *op. cit.*, p. 112.
 20. Godshalk, *op. cit.*, p. 40.
 21. Mary Elizabeth Smith, "Love Kindling Fire"; *A Study of Christopher Marlowe's The Tragedy of Dido Queen of Carthage* (Universitat Salzburg, Austria, 1977), p. 50
 22. Godshalk, *op. cit.*, p. 42.
 23. Smith, *op. cit.*, p. 52.
 24. *Ibid.*
 25. Godshalk, *op. cit.*, p.46.
 26. Smith, *op. cit.*, p. 47.
 27. *Ibid.*
 28. Harry Levin, *The Overreacher; A Study of Christopher Marlowe* (Harvard U. P., Cambridge, 1952), p. 16.
 29. Pinciss, *op. cit.*, p. 120.
 30. Eliot, *op. cit.*, says in his essay on Marlowe: "Again, as often with the Elizabethan dramatists, there are lines in Marlowe, besides the many lines that Shakespeare adapted, that might have been written by either" (p. 65).
 31. Cole, *op. cit.*, p. 82.
 32. Smith, *op. cit.*, p. 49.
 33. *Ibid.*, p. 52.
 34. Pinciss, *op. cit.*, p. 124.

(昭和59年9月7日受理)