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Trabajo Fin de Grado

***Dido, the Queene of Carthage* by Christopher Marlowe: an analysis on classical resources.**

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1.RESUMEN

El propósito de este trabajo es presentar en primer lugar la tradición clásica mediante las obras de Virgilio y Ovidio, y en segundo lugar, dar a conocer cómo esta tradición está vigente está representada en la literatura inglesa mediante Christopher Marlowe. El proyecto se centrará en los trabajos clásicos *La Eneida*, libros I y IV, y *Las Heroidas* en la epístola 7 que tienen relación con el mito de Dido y Eneas. Analizaremos las diferencias y similitudes que se pueden encontrar en estas dos obras. En esta primera parte se incluirá también un pequeño resumen de la pervivencia de este mito partiendo de lo general hasta llegar a Marlowe y la literatura inglesa. Habiendo contextualizado esta obra, haremos un estudio que nos permita ver las semejanzas y diferencias que presenta en relación con las obras ya mencionadas. Para finalizar, expondremos algunas peculiaridades que presenta el lenguaje de Marlowe.

Palabras clave: literatura, clásico, Virgilio, Ovidio, Marlowe.

ABSTRACT

The purpose of this project is to present, firstly the classical tradition by means of Virgil's and Ovid's works, and secondly, how this classical tradition is in force in English literature by Christopher Marlowe. To start, we will focus on the *Aeneid*, in I and IV books, and *Heroides* specifically in the seventh letter, which are related with Dido and Aeneas. Then, we will our attention on the differences and similarities which exists in these two classical works. In the first part, we will summarize the classical tradition starting from the general points to the most concrete, the English literature. We will explain the creation context of Marlowe's work, and then we will do a short study which will allow us to see the similarities and differences presented in relation with the two classical works. To finish this project, we will show some peculiarities of Marlowe's language.

Key words: literature, classic, Virgil, Ovid, Marlowe.

1.1 Purpose of the analysis.

The purpose of this project is to analyse the myth of Dido's and Aeneas', but specially the reception of Dido, the queene of Carthage by Christopher Marlowe from the most general part, which are the classical sources to the most individual part, which is this one related with Christopher Marlowe and his Dido. We are going to focus our attention in how classical sources related with Ovid and Virgil, are still alive during the English Renaissance, especially in Christopher Marlowe's *Dido, the queene of Carthage*.

1.2 Why did I choose this topic?

I have always been keen on mythical and classical traditions. For me, this tradition is more than only admire statues or read mythical books, so for this reason I have decided to go deep into this tradition and discover every single detail that it can give to us. I have also been interested in English literature, since I am studying English Philology, so I decided to mix those two topics and to pay attention in order to discover the similarities and differences those topics shared.

1.3 Structure

The project is going to take the following structure; first, it is going to start with a brief introduction which deals with classical tradition and also with English literature, focusing our attention in the Renaissance period.

Then, we are going to use the *Aeneid* and the *Heroides* with the purpose of making an analysis on the myth of Dido and Aeneas, from different perspectives and paying attention to the differences and similarities we can find between them.

And last but not least, we are going to study Christopher Marlowe's life, works and language. This part is going to be focused on the presence of the classical resources within the work of Marlowe.

The conclusion will include some points we have described during the whole project in order to make clear what we have explained.

2. INTRODUCTION

Our current world is influenced by many influences, but the stronger ones are Latin and Greek, since the Latin language was very used in writing. But it has changed from the ancient authors to those who are modern.

Were the Greeks who created the different literary genres we can find, but were the Romans who started to spread them developing a great literature which reached his peak during the centuries I b.C and I a.C. This classical literature, which was in its totally Roman but also a bit Greek, has been the model of the European literature because since the Middle Ages to nowadays, classical myths, topics, scenes, genres, or even characters have remained. Apart from that, Greek language was spread all over the world, not only in those places where Greek people lived, but also in Egypt, Palestine, etc, and it became the standard language of communication in western. This is the reason why the New Testament was written in Greek. But Latin was also spread around Italy and Western Europe. It is to say, both languages were combined when people wanted to talk, but the use of both languages started to finish when the Roman-Empire was divided into two, a Western Empire whose capital was Milan and they were under Valentinian, and another one, the Eastern Empire whit its capital at Constantinople and under Valens.

Latin survived in three different ways; first of all, it survives letting in this world seven language and dialects, as for example, Spanish, French, Italian, Portuguese, Sardinian, etc. Secondly, we can mention that Latin also survived in the Catholic Church and for this reason, we can find that the Bible was translated into Latin with the purpose of being understood by the majority of people. Nowadays, Latin is still used in literature, and we can find many books in libraries but also in Churches. Another way for the spreading of Latin, was by means of Christian's literature, and we can find in words of Saint Augustine, in its own bibliography, that it was Cicero's introduction to philosophy, Hortensius, that turn his mind towards religion, to Christianity.

During the Middle Ages, Latin was still the language of the period, it was not only the language of knowledge and communication, but it also was spoken in the first universities. Here, we can find a lot of authors who wrote literature using Latin, as for example, the Canterbury Pilgrims, but it is important to mention that this was not only in 'Romance' speaking countries, but also in Anglo-Saxon countries.

Talking about the Renaissance, we can say that during this period, literature started to change thanks to many discoveries which were called as rebirth. A lot of manuscripts and books in Latin that were lost, were discovered. In one of those manuscripts, we can find that there are different authors whose works have never been published. There were a lot of well-known authors who were inspired in classical authors, as for example, Chaucer who tried to write imitating Ovid *Metamorphoses* in one of his first poems, but also *The book of the Duchess*, in which he introduced a classical myth. Apart from that, Chaucer started to write imaginary letters concerning with love, which were a clear example of Ovid's *Heroides*. In Chaucer, we can also find similarities with Virgil's *Aeneid*, as we can notice in his work *The House of Fame*. We can appreciate here that even the years passed; the classical tradition is still alive during years, since during the Renaissance, classical sources were present.

Apart from those similarities in literature, we can find that during the Renaissance, many Latin words were borrowed to increase the vernacular languages. It was like the solution to the problem of translating from a good quality into a poor one. It is the reason why we find a lot of words in Latin when we are reading works which belong to the Renaissance. What authors did was to naturalized Latin words when they were writing, as for example, abstract nouns, verbs, prefixes... Those borrowings were commonly used in French language. Concerning English, it is important to mention that was Chaucer the person who brought the classical languages, Greek and Latin to England. It was in the same way of French language, English people started to naturalized nouns, verbs, adjectives or technical words.

Taking into account literature, it is important to mention that western people need to invent new forms to modulate the Greek's writing. The combination of this Greek literature with the new inventions of western people developed or produced the masterpieces which people have never seen, as for example, the tragedy which was developed in France, England and Spain, comedy which was very famous in Italy, epic whose peak was developed in England, satire also in Italy and France, and so on.

It is important to have in mind the main characteristics which Literature during the Renaissance has. Drama, poems, tragedy and comedy were the most significant and dominant forms during this period of time, but at some point, play writers started to mix tragedy and comedy in his work, so what they did was to create a new genre in writing, the

tragicomedy. During this period, the topic of religion was very important and for this reason we can find several translations of religious works, which were written in Latin and translated into English. Something which was so different from other period was that this literature started to deal with human characteristic and behaviour instead of focusing the attention in religious or metaphysical subject of the Medieval Era. One of the main characteristic we can find and which is relevant with this project is that during the Renaissance, some writings were influenced by Greek and Roman mythology, so we can notice that authors started to write their works including characters which were heroes, monsters or deities. Apart from that, authors started to write imitating (classical) art because what they wanted to do was to change the reality they were living.

Focusing our attention in Christopher Marlowe, we need to mention that it was considered a Renaissance dramatist. Christopher Marlowe (1564-1593) was an English play writer, poet and an important translator of the Elizabethan era. We are going to deal with one of his most important and well-known dramas, *Dido, Queene of Carthage*, which was published in 1594, after his death. Marlowe used to create Christians plays, he also mixed the classical world in his plays, as for example in *Doctor Faustus*, where we can find Icarus, who belongs to Greek mythology. Daedalus was the creator of the Labyrinth, where the Minotaur, a half-bull a half-man creature lived. His son Icarus, started to flight with the purpose of leaving the Labyrinth and be free, but he flew too near the Sun and the wings which his father created to him, started to be dissolved and finally he fell down into the sea. Apart from that, in *The Jew of Malta*, the main character is a Jew, who during the Renaissance was considered as an evil person.

Dido, the Queene of Carthage was one of the most important plays during the English Renaissance, because it talks about one of the most famous and cultivated mythical topics of the European literature, the love between Dido and Aeneas.

Marlowe combined in this play the central story of the classical world with England's own history. Besides, this is not the only point in which we can find the relation with the classical world, because we can find a clear relation with the *Aeneid*, the Virgil's epic poem.

After having done an analysis on the classical and literary topics, we are going to start our project talking about Christopher Marlowe, but not only from a bibliographical point of view, but also we are going to study the Marlowe's tragedy in order to see how it was adapted to the classical works, the *Heroides*, specifically epistle seven and also in the *Aeneid* of Virgil.

3. THEORETICAL FOUNDATIONS

3.1. Classical resources

To begin with this point, it is important to make a summary about who were Ovid and Virgil, what were the major works they wrote, the content of these works, and then, we will focus on two principal books, the first one is *Aeneid* by Virgil and the second one *Heroides* by Ovid.



Publius Ovidius Naso, commonly known as Ovid, was born on 20th March, 43 BCE. He was considered as one of the most important writers during the Roman Empire, he used to write following the patterns of elegiac couples in which we can notice the influence of other important writers as for example Shakespeare. His first book was *Amores*, in English *The book of love*, published in 22 BCE. He followed written but the topics were different during this epoch, he started to write about heroines, as we can read in *Heroides*, the book in which we will be focused during this project. It is a collection of 15 epistles; written by women to the men they love, including for example 'Penelope to Ulysses', 'Ariadne to Theseus', 'Paris to Helen', 'Dido to Aeneas' which is the seventh epistle and the one in which we will focus our attention. As Joseph Farrell (1998:310) pointed out, we can know that most of the women are 'abandoned women' as Dido, Medea, Ariadne... Other ones were separated from their loves because of outside forces, as for example Penelope, Hermione... Another example is Phaedra, who was separated from her love due to social conventions, so, we notice that each woman was written each letter for a different reason. Taking into account what J. Kates says about the writing style of Ovid, we have to mention that Ovid usually wrote focusing his attention on women. He was considered as the first men who wrote in a woman's voice. The letter from Dido to Aeneas was considered one of the most famous and important. This letter was made up by more or less 200 lines and during these



lines; Dido shows that she wants to commit suicide because her lover, in this case Aeneas, has abandoned her. The letter finished with her own epiphany.

Now it is turn to talk about Virgil and his work *Aeneid*. Publius Virgilius Maro, was born on October, 15th 70 BCE. He was better known as Virgil. His major work was *The Aeneid* which main character is Aeneas, a Trojan prince who escaped from Troy during the final days of the Trojan War to travel to Italy to conquer Rome. His first works contain the love which he has for rural life. *Eclogues* was his first work probably. It consists in a collection of ten poems. It has set in an Arcadia and tells us the life story of a shepherd and his loves. This work also deals with politics making some references to Civil War. We know *Georgics* which is another collection written by Virgil and dedicated to Maecenas. The plot of this work also deals with farm or rural life.

To talk about the *Aeneid*, we would like to mention what Mary Beard, a historian, says. He says that the theme of this work was the when, where and why of the founding of Rome by Romulus and Remus. When she talks about the main character of *Aeneid*, which is Aeneas, she said: “He was the ideal model for the Roman way of life, both ‘heroic’ and ‘Augustan’”. This poem was imitated from his contemporaries to the present, but it is important to mention that it received during the years so many critics; most of them because of Aeneas has abandoned his love, the queen Dido. Virgil was writing this poem during 11 years, but he died before published it. It is important to mention that although this work has over 2.000 years, it is still considered important in literature and it is read nowadays.

3.2 Similarities and differences between them

If we contrast both works, we can find a lot of similarities and a few differences between them, not only from a stylistic point of view, but also with some topics. Although both authors are classical, they do not share the same writing or even the same ideas. We are going to compare both works but only focusing our attention in Dido’s and Aeneas’ myth.

First of all, it is important to mention that Dido’s accusation can be found in both works; in the *Aeneid* 314-319, book IV,

“I beg you, by these tears, by your own,
right hand, (since I have left myself no other recourse
on my misery) by our union,

by the marriage we have began,
if ever I deserved well of you, or anything of me,
was sweet to you, pity this ruined house, and if
there is any room left for prayer, change your mind”

While in *Heroides* we can find it in the epistle from Dido to Aeneas, lines 5-6:

“I do not speak because I hope to move you with prayers:
I offer up my prayers to a hostile god!”

Moving to similarities about the topic, we can see that in both works also appears King Iarbas, who was the person who discovered that Dido and Aeneas were sleeping together and it was there when a discussion became, that discussion is the same in *Aeneid* and in *Heroides*.

Talking about stylistic patterns, we can notice that both authors used digressions in their works, in *Aeneid* Book IV, line 435 and in *Heroides* another clear example could be in epistle seven, line 65. Going deep with the similarities, we find an important one which is Aeneas’ sword, not focusing the attention on the material sword, but in the role that this sword has; we can read about it in Book IV, lines 642-647 of *Aeneid*, when Dido went to the tall funeral pyre to unsheathe a Trojan sword,

“But Dido restless, wild with desperate purpose,
rolling her bloodshot eyes, her trembling cheeks,
stained with the red flushes, yet palid at approaching death,
rushed into the house through its inner threshold,
furiosly climbed the tall funeral pyre,
and unsheathed a Trojan sword,
a gift that was never acquired to his end”

In *Heroides* 193-196, we can appreciate the topic of the sword. The Aeneas’ sword was used by Dido to kill herself, but all of us can notice that this was not means for this purpose.

“Do not write ‘Sychaeus Elissa’ when I am consumed by fire
Let this verse alone appear on my marble tone
‘Aeneas offered a reason to die, and the sword,

Dido killed herself by her own hand'
Quam bene conventiunt fato tua manera nostro!
How well your gift suits my fate!"

Another similarity could be the rescue of the sailors by Dido, it can be seen in *Aeneid* in Book 4, lines 373-375, when Dido said that she saved the fleet of Aeneas and also their friends

"Welcomed him as a castaway on the shore,
A beggar, a foolish gave,
Away a part of my kingdom:
I save his lost fleet, and his friends from death"

While in *Heroides* 7, 89-90, these verses belongs to the scene when she was saying to Aeneas that she was the person who have saved his fleet and also the person who give her throne to him.

"When you were cast up by the waves,
I received you in a safe abode,
And hardly having heard your name,
I gave you my throne"

But it is important to mention that although the topic is the same, the feelings of Dido are not the same, because in *Aeneid* she was aggrieved and also embittered with the idea of giving Aeneas the throne, and in *Heroides*, we can notice that she is more assertive and desperate.

Furthermore, we can follow talking about the similarities founded in both works, we find that Dido's persuasion is the same, in *Heroides* we can appreciate in epistle seven,

"I am scorched like wax torches dipped in the sulphur,
Like holy incense added to smoking pyres.
My sleepless eyes, cling, always, to Aeneas:
I've Aeneas in my mind day and night.
It's true that he is ungrateful, and silent about my gifts"

And in *Aeneid* 305-319 of the fourth book, but although the topic of the persuasion is the same, the behavior or tone of Dido is different, because in *Heroides* it is like a more passionate and devoted tone while in *Heroides* it is wilier.

But there is another similarity talking about Dido, and it is Dido's Threats, which can be found in Book IV, lines 380-386 in *Aeneid*,

"I do not hold you back, or refute your words:
go, seek on Italy on the winds, find your kingdom
over the waves,
yet if the virtuous gods have power, I hope that you,
will drained the cup of suffering among the reefs, and
call out Dido,
name again and again. Absent, I'll follow you wit
my dark fires, and when icy death has divided
my soul and body, my ghost
will be present everywhere. Cruel one, you'll be
punished"

And in epistle seven, lines 61-64, in *Heroides*. This threat happens when Aeneas is going to leave the city of Dido and is going to travel to Italy. Here, Dido tried to convince Aeneas to stay with her, but finally, Dido get anger and threat Aeneas.

"Lest my enemy, shipwrecked, drink waters of the sea.
live, I pray you. This I shall destroy you more fully than
by death.
Rather, you shall be said to be the cause of my death"

If we follow reading both works, we find another similarity which is the abandonment of Aeneas; it can be read in Book IV, lines 291-294 of *Aeneid*

"He in the meantime, since the excellent
Dido knew nothing, and would not expect

the breaking off of such a love, would seek
an approach, the tenderest moment to
speak, and a favorable means”

And in epistle seven, lines 9-12. Aeneas need to leave Carthage because he has to build a new city in Italy, this abandonment is seen differently depending on the book, because in *Heroides* we can see that the author is emphasizing the idea that Aeneas has to leave Carthage while in *Aeneid*, the author emphasizes that Dido was senseless about this abandonment.

“You’re still determined to go, abandoning
wretched Dido, and the same wind will
carry off your sails and promises.
Aeneas, you’re determined to break your
pledge, loose your ships, to seek the domains in
Italy, where, you do not know”

In order to finish with similarities, we can talk about the ‘marriage’ of Dido and Aeneas in the cave, this fact can be seen in *Aeneid*, Book IV, lines 165-172,

“Dido the leader and the Trojan arrived at the
same cave, and both primal Earth and Juno as
the maid of honor give the signal; fires flash and
Heaven is a witness to the wedding, and nymphs
wail from the summit of the cliff. That was the
first day of her ruin and the first cause of
sorrows; for she is not move by her appearance
or reputation, now Dido no longer thinks of her
love as a secret: she calls it marriage; she hides
her fault by this name”

And in *Heroides*, epistle seven, lines 93-96, where the scene of the storm that arrived and obliged Dido and Aeneas to go deep into a cave, is narrated in both works.

“That dreadful day was my ruin, when sudden
downpour of rain from the deep-blue heaven
drove us to the shelter in the lofty grot. I had
heard a voice; I thought it a cry of the nymphs-
twas the Eumenides sounding the signal from my doom!”

Apart from all those similarities that we can find in both books, we find also some differences, as for example that in *Aeneid*, the story is narrated in third person singular while in *Heroides* it is narrated in first person singular, because the story is told by Dido, who was the person who wrote the letter. As Dido was the person who wrote it, we can find only her own perspective, not including the perspective of the other member, who was Aeneas. Also, we can notice that Virgil’s portrayal is masculine while Ovid’s one is feminine. As it is mentioned before, they exist some differences concerning the feelings and behavior of the characters. According to the type of writing, we can notice that Ovid is using elegiac couplets while Virgil is using dactylic hexameter.

4. CHRISTOPHER MARLOWE

Christopher Marlowe was a well-known English play writer, translator and poet who was very important during the Elizabethan Era, which was the period in which the literature was at its peak. Marlowe was born in Canterbury in 1564 and also died there in 1593. When we talk about Christopher Marlowe, it is important to highlight that he was the person who influenced Shakespeare to do his works and plays, but also it is important to mention that Marlowe was influenced by Milton. There are many important works written by Marlowe, as for example, *Dido, the Queene of Carthage*, which was considered as the first play to be performed in 1585-1587, then we can find that he wrote *Tamburlaine* which was divided into two different parts, the first one written in 1587, and the second one in 1587-1588. Apart from those two, we can find *The Jew of Malta* written in 1589-1590, *Doctor Faustus* written in 1588-1592, and also we find *Edward II*.

4.1 Marlowe’s Dido

We are going to focus our attention into *Dido, the Queene of Carthage*, whose title belong to Marlowe and also to Thomas Nash. This work was based on Books I-IV of the *Aeneid*. Here we can find different characters who belong to the traditional works mentioned before in this project but, they exist more characters which were added by Marlowe. This work was written to be performed but there are a lot of adaptations. The play was well-structured according to image, structure and theme.

An important characteristic about this work is that this was the only one with a feminine character. Marlowe was interested more in Dido than in Aeneas, what he is doing is putting all the attention in the feminine character. Dido, in this work is seeing as strong, determined and independent woman who has heroic qualities and who represent qualities as for example volatility and passion. Apart from that, Marlowe was interested in all types of love, so he used different variations, as for example, the love of Jupiter and his wife, Juno, which jealous, another type could be the maternal love from Venus to Aeneas. It is to say, Marlowe used love in a passionate, betrayal, confused, eloquent way.

What it is new in this work, is the story of love between Anna, the sister of Dido for Iarbus, who is the King of Gaetulia. This fact is not included in the classical works of Virgil and Ovid, it is added by Marlowe in his work. *Dido, the Queene of Carthage* tells the story of Aeneas' journey with this fleet from Troy to Italy, but Marlowe put his attention in those events or facts which have occurred in Carthage.



Marlowe wrote about the arrival of Aeneas to Carthage, where Dido welcomes him and all his fleet, and was there when Aeneas started to tell the story of the fall of Troy. Dido accepted them in her city and also helped them when it was necessary. It is a clear similarity with *Heroides* and with the *Aeneid*, because of the behaviour and acceptance of Dido. It is present also the betrayal of Aeneas to Dido, when he decided to return to his travel to Italy.

According to *Medieval and Renaissance Drama in England* book, Marlowe begins his play *Dido, the Queene of Chartage* with an emblematic revelation: “Here, the curtains draw; there is discovered Jupiter dandling Ganymede upon his knee, and Mercury lying asleep”.

Which are the first sentences of the Act 1, scene 1. What Marlowe wanted to represent here was the obsession, misdirected love and a high action of responsibility. But this quotation mentioned before has a controversial meaning, because there are some scholars who think that this scene, on the one hand means to take place in the Heaven or on the other hand, gods have come to the Earth; we have found in words of Chambers, in the third volume of this book *Elizabethan Stages* that

“Of course, it ought to have been in Heaven, but the Gods are omnipresent, and it is quite clear that when the curtain is drawn on Jupiter, Venus, who has been discoursing with him, is left in the wood, where she then meets Aeneas”. (1923:35)

According to Lisa Hopkins, Marlowe in his play tries to ridicule Aeneas because it is not considered as the main hero of the work, but Dido, because what he wanted to show people are that in the throne does not matter who is, and in this case, Dido, who is a woman was the Queen of Carthage. Apart from that, it is important to mention the fact that Dido was not only a woman in the throne, but she was also a foreign woman, so Marlowe is making this woman even more important. (2008:131)

There are a lot of scholars, who thinks that Dido is the representation of the Queen Elizabeth and this idea can be shown in Freeman, who stated that

“Aeneas had been used to figure Elizabethan in the Sieve Portrait of Elizabeth, commissioned apparently by Sir Christopher Hatton in a self-conscious attempt to stop Elizabethan becoming a second Dido by marrying her foreign suitor the Duke of Alençon, and ‘William Alabaster’s Elisaeis. (2003: 27).

4.2 Plot summary and structure.

Marlowe’s *Dido* starts with a shipwreck. Aeneas was a Trojan refugee who is been told that his destiny is to discover or to found a new Troy, but this time in Italy. After having started his journey, he stopped in the shore of Carthage where he meets Dido, who was the Queen of this city. Venus, who is the mother of Aeneas, was worried about her son, so she decided to send Cupid to look after Aeneas and also to get close Dido, the queen. Cupid poison her with his arrow making her to fall in love with Aeneas with the purpose of giving

Aeneas what he needed at that moment. Soon Dido changed the idea that she doesn't need any man to rule her land when he met Aeneas. Aeneas during this period was craving to find stability and love, fall in love too with Dido. It was prepared to be a real love history, but Venus thought that his son, Aeneas, was not there to stay in Carthage, because he needed to build a new city in Italy. Although Aeneas didn't want to leave, he needed to do it. Was here when Dido become angry with him, because she has given him all what he needed. Finally, Dido takes fate into her own hands and making an act of protestation, changed the lives of the people who were living around her.

There are some points in which the play become hard or difficult to understand due to that the stage directions are vague or even misleading; one of the scenes considered as difficult to understand could be for example when Marlowe set the play in Carthage because neither the dialogue neither the stage direction provides a clear guide in detecting the movement existent between the wood and the palace. This difficulty of understanding the movements can be presented in Act II, which finishes in the banquet scene but it has started in Carthage; the group of people have passed directly into the palace (Smith, M. 1977: 183)

According to what Mary E. Smith stated in his book, *Stating Marlowe's Dido Queene of Carthage*, the play should be divided into three different parts. In the first one, Venus provides a link between the scenes in which of the initial grouping on Heaven and the following one in which Aeneas and his colleagues are lost in the wood. The second part could start with the visual contrast of the two children, one human and the other one divine, with Venus in the wood-grove, and the last one progresses in the opposite direction from larger to smaller groups which were surrounding Aeneas' departure until Dido stay alone and isolated in the scene (1977:183)

What is noticeable when we are reading Marlowe's *Dido*, before starting with the story itself, is that he introduced the different characters that we are going to find during the whole book as we can see in the first page of the play, in order to make the reader know who the different characters are. Apart from that, we can notice that in the play of Marlowe, all the entrances of the characters are marked by means of stage directions, explaining in each of them what the characters are doing or when they intervene in the play, as is noticeable in page 8, at the end of the first paragraph [*Plucks a feather from Mercuries wings*]. Talking about the stylistic devices, it is important to mention that in *Dido, the queene of Carthage* the names of the characters are written in italics, as we can see in page 11, line 140, "While my *Aeneas*

spend himselfe in plaints”. If we go deep into the play, it is important to mention that in Marlowe’s play when each character intervenes, before the intervention, the author writes the name of the character who is going to talk, as in act 1, line 178, *Achates*: The ayre is pleasant, and the soyle most fit [...]. As Marlowe wrote this play with the purpose of being performance, we can find some peculiarities on it that are special since we have not seen them before, as for example the introduction of songs, which make the play more interesting and entertained.

4.3. Differences and similarities with the Latin sources

When we are reading *Dido, the Queene of Carthage* we can find a lot of classical references. Marlowe not only focused his attention on written about the classical myth of Dido and Aeneas, but also he was completely focused on imitating classical authors as Ovid and Virgil. Using Virgil as an icon to imitate, Marlowe tried to use expressions and strategies with the purpose of making a parody of the high seriousness founded in the Virgilian epic, but apart from that, he tried to reinforce the ideal of ‘virtus’ that he defends. Besides, Marlowe used Ovid as a reference, because what he did was to use *Heroides* to dramatizing the work by means of Dido’s perspective. Marlowe tries to represent what Virgil did in his *Aeneid* using Aeneas as a Virgilian character. Buckley argues that Marlowe inverts “the authority of imitation and exemplar,” implying “that the Virgilian Aeneas is really the ‘false’ figure, and his ‘false Aeneas’ the true” (2011: 131). As it is usual in Marlowe’s plays, no single character bears the culpability of the story, for example, in this work; all the faults attributed to Aeneas are due to the divine Jupiter, but not due to what Aeneas did. We can find that here, in this work, exist a clear relation between the author and the story itself. It is important to mention too that Christopher Marlowe introduced in the play some verses written in Latin which belong to the classical source, the *Aeneid* by Virgil, as we can see in the Act 1, he introduces the sentence *Exeunt Iupiter cum Ganimed* instead of his adaptation in English. If we follow with the reading of Marlowe’s *Dido*, we find several verses written in Latin again:

“Si bene quidde te merui, fuit aut tibi quidquam
Dulce meum, miserere domus labentis: & istam
Oro, si quis ad hæc precibus locus, exue mentem.”

“Desine meque tuis incendere teque querelis,
Italiam non sponte sequor.”

Marlowe, in his work, developed the themes of transgressive love and unfulfilled love through the characters of Anna and Iarbus, Nurse and Cupid-Ascanius and also, Dido and Aeneas. Furthermore, in his work, he made a mockery related with gods, which can be found in the episode of Jupiter and Ganymede, making a homoerotic scene between those two classical gods in scene one.

“Come gentle Ganimed and play with me,
I loue thee well, say Iuno what she will”

During the whole work, Marlowe tried to reverse gender roles, making Anna and Dido, the female characters as the characters who are collating men, and making Aeneas and Iarbus, the male characters like objects of desire. Investigating more about Marlowe’s Dido, we can find that he appropriates Ovid to challenge the Augustan’s perspective of Virgil frustrating the expectations of the epic and refusing Virgil’s poem. Moving to another topic, Marlowe incorporates the theme of homosexual love, as it is represented in the scene of Jupiter and Ganimedes mentioned before, which could be because of his sexual orientation, but the idea of incorporating this topic could be because what he wanted was to shock the audience inverting the traditional love of Dido and Aeneas.

Another important point is the difficult choice that Aeneas needed to make when he is with Dido, since he needed to decide if he wanted to be there in Carthage with the queen or decided if he wanted to continue with his path to Rome, but there exists another important decision, which is related with this one mentioned above and concerns with duty and love. These oppositions are giving two different locations in the play, the sea and the shore, but readers are focusing their attention more to the word shore because it is the place in which Dido remains.

If we are contrasting similarities, it is important to highlight that in both works, the authors are using gods in the same way. It is noticeable when Venus intervenes as a protective mother who wants the best for his son, Aeneas, and tries to make all that she can in order to

protect him. She is intervening by means of Jupiter who is taking care of Aeneas during the whole work remembering him that he has to travel to Italy and built the new Troy instead of remaining in Carthage with his love, Dido.

“I will take order for that presently:
Hermes awake, and haste to Neptunes realme,
Whereas the Wind-god warring now with Fate,
Besiege the offspring of our kingly loynes,
Charge him from me to turne his stormie powers,
And fetter them in Vulcans sturdie brasse,
That durst thus proudly wrong our kinsmans peace.
Venus farewell, thy sonne shall be our care:
Come Ganimed, we must about this geare.”

Here, we can read the scene when Jupiter says Venus that he will take care of his son, Aeneas.

In both works we can find an important similitude which is the apparition of Venus in which she is pretending to be someone else with the purpose of giving Aeneas all the information he needs about the city of his queen, Carthage. This scene was copied by Marlowe from Virgil's *Aeneid*, and in both works Aeneas finds out that although Venus tries to be someone else, is the real Venus who is talking with him.

Concerning the scene of the cave, it is important to say that appears in both works, it is considered as several readers and also by Dido herself as the 'marriage' between her and his love, Aeneas. In the *Aeneid*, Juno brings a storm while the couple is hunting. The couple have the necessity to stay in a cave in which they celebrated their love, so at that point, Dido considered that they are married. Was in this scene when Jupiter sends Mercury to remind Aeneas that he must leave Carthage because it is his destiny and he agrees with the idea of following with his travel, as we can see in book IV, verse 499: "I sail for Italy not of my own free will". And, if we focus our attention into the book of Marlowe, we can read the same scene in the cave; there the two lovers declare each other the love they feel before the departure of Aeneas.

Apart from those similarities, we can find also some differences between the work of Marlowe and the classical sources. The topic of the Aeneas' betrayal is also present in Marlowe's *Dido* as in the classical works, but in a different way, because in the classical works Aeneas decided to leave Carthage, and he leaves the town at the moment in which he said it, but here, in Marlowe's *Dido*, Aeneas has to think about returning to his journey because he is really in love with Dido, here exists a vacillation of Aeneas, which is also present in the *Aeneid*, but Marlowe is emphasizing the Aeneas' attitude. Another important and noticeable difference is that, in Marlowe's *Dido*, the conversations between the Old Nurse and Cupid are not found, and it can be due to the high sexual content those conversations have.

Christopher Marlowe introduces something that was not introduced in the classical sources, because what he wanted to do was to put his own authority in this work; he sometimes introduced *Dido* through the masque, since he was to introduce the play into the visual word of the Elizabethan period, but making clear since the starting of the play that he is attempting to an Elizabethan work instead of a classical one (Smith 1977:181)

If we are talking about differences, it is important to mention that in *Aeneid*, the character of Ascanius, who is the son of Aeneas have less importance than in the work of Marlowe. In the Virgilian version, this character appears, but we cannot appreciate that he participates too much in the work, but in Marlowe's work, the character of Ascanius develops more importance. We are reading the work, and we find different entrances in which he intervenes, as for example in the second act, we can read in words of Ascanius:

“Sweet father, leave to weep. This is not he,
For, were it Priam, he would smile on me”

The character of Iarbas is different in both works. Concerning the *Aeneid*, he is considered as the king of Getulia, but apart from that, he is the person who fell in love with Dido, the queen, who rejected him because she was in love with Aeneas. In *Dido*, we find the same scene; Iarbas is again in love with Dido, but she rejected him too, but what is new in Marlowe's work is that Anna, the sister of Dido is in love with Iarbas.

This scene of love between Anna and Iarbas was not introduced by Virgil in the *Aeneid*, we can find it only in Marlowe's work.

In Marlowe's *Dido*, the character of Iarbas has a role which is more important and noticeable than in the *Aeneid*, since we find more passages in which he intervenes, as for example in the first act of the play,

“My selfe will see they shall not trouble ye,
Your men and you shall banquet in our Court,
And euery Troian be as welcome here,
As Iupiter to sillie Vansis house:
Come in with me, Ile bring you to my Queene,
Who shall confirme my words with further deedes.”

Apart from that intervention, we can find more in the third act, when Iarbus is having a conversation with Dido:

“How long faire Dido shall I pine for thee?
Tis not enough that thou doest graunt me loue,
But that I may enioy what I desire:
That loue is childish which consists in words.”

Talking about the characters, we have to mention that Jupiter appears in both works as a king of the rest of gods, he is able to take part in the relations that exist between the rest of the characters and apart from that he can influence in the wills of them. But, there exists a difference which is that in *Dido*, apart from being a consistent character, started to ‘flirt’ with Ganymedes. So, although the character is the same, it represents different roles depending on the work in which he appears.

In the *Aeneid*, the character of Dido made an important promise. Acerbas, who was Dido's husband, was assassinated by Dido's brother Pygmalion, so after that, Dido promised not to fall in love again and not to marry anyone since she was very grieved. But if we are reading Marlowe's *Dido*, we do not find this promise during the whole work, so this promise is also something different between both authors.

There is another difference that is noticeable at the end of both works, as we can read, in the *Aeneid*, Dido kill herself because of the betrayal of Aeneas when he decided to follow

with his travel instead of remaining with her in Carthage, but if we read Marlowe's work, apart from this scene which is the same, we find that Iarbas, who is the admirer of Dido, killed himself too when he saw that Dido has death, and also we can appreciate the death of Dido's sister when he saw that her love and her sister are death.

4.4 Particularities in Marlowe's language

In this part of the project, it is important to mention that Marlowe wrote this work in order to be read by educated people who belong to the court and the elite. He spoke the language of the early modern period. Focusing our attention in the book *Medieval and Renaissance Drama in England* written by Cerasano, we can say that Marlowe seems to have understood that there are stage directions and dialogue signals whose function is to determine the behaviour and what characters do during the whole work. Those directions and signals are present in all Marlowe's plays but in different ways, since in *Edward II* and *Tamburlaine* they exist the minimal signals and directions but in *The Jew of Malta* include them in an extensive form.

Marlowe was interested on including in his works images or visuals and also he was very interested in demonstrate that his directions are for the most part conventional, what is making him feel more familiar with the work itself. In general, his stage directions are minimal, but at the same time are sufficient to produce the action which is required when it is combined with dialogue signals.

Marlowe as student was interested in bilingualism, and he was training to improve their skills in different languages, as we can see, in his works he combined different languages, in this case Latin and English. Apart from that, he was interested in topics as respect and honor, so what he did was to use characters which represent those qualities. (Kuriyama, C. B.)

An important characteristic in Marlowe's language is that he marks the exit of the character in a play or even the exit scenes by using couplets, which is a literary device that has two successive rhyming lines in a verse; those two lines have the same meter to form a complete thought. Going deep with the characteristics, we can find another one which argues that Marlowe use abrupt-mid scene changes in location; his plays are full of typical costumes, properties, memorable issues or distinctive business at central moments in his works, as for

example bed-scenes, banquets, hangings... In *Edward II* for example, we can find that he uses repetitions in terms of the language of the Fortune's wheel; clear examples can be the verbs gone, come, stay, return, and arrive.

Marlowe was considered as a man who was author of himself, it is to say, he was not only a picturesque individualist, but he was also keen on analyze the forms and the pressure of his time. If we are going to deal with Marlowe, it is important not to consider his heroes as free spirits that are authors of their destinies, but we must consider them as characters that have been brought into being by the heterocosm, which is a separate or an alternative world, where they are living. (Grantley, D., & Roberts, P)

5. CONCLUSION

Our world has been influenced by Greek and Roman in several fields, but if we talk about language and literature is important to have in mind different points. The advance the classical sources made is an important point nowadays, not only in fields of language and literature, but in fields of arts, philosophy, science, architecture. Nowadays, the classical

world is still alive since Latin was spread all over the world and it is present in several and important works, it is to say, they still exist magnificent works written in Latin that have a high relevance to our generations.

If we talk about literature, we can find that specially the English one is full of classical aspects such as legendary characters, gods, myth and so on. We have been dealing with classical authors, as for example Ovid and Virgil, who were considered as prominent authors in the classical world, but they exists English authors who have been always keen on translating the classical works but remaining some of the most important classical aspects introduced by the real classical authors, in order not to leave apart the tradition that have been developed many centuries ago. But it is important to have in mind that although Ovid or Virgil have a huge impact in English authors, it may be said that the majority of the written literary legends had their roots or their importance in several English books in which we can find represented concepts as heroism, epic, or tragedy.

Authors such as Christopher Marlowe took references from the classical word at some points of his life. As we have been analyzing in the work, Marlowe tried to mix the English literature with the classical sources when he was writing their works. He was interested in copy Latin words or even long sentences and also he used to include classical references as a for example God's characters, places which remains to the classical world, and myths as for example this one of Troy.

It should be clarified that the purpose of this project is to see how the classical myth of Dido and Aeneas has been introduced in English literature and how it has survived during the years although the English authors have mixed it with the different aspects and topics of the Renaissance period. It is important to pay attention to how Marlowe wrote and how he thought about the culture and about the period of time he lived, because as in many of his works, he represented his ideas about the world and his thoughts not thinking about how people are going to interpret those ideas when they are reading his books, as for example the topic of homosexuality, which has been included in *Dido, the queene of Carthage*.

As it has been explained, the most important part of this work is this one in which the differences and the similarities we can find between the classical resources and Marlowe's *Dido* are shown. Marlowe at some points tries to copy what Virgil wrote in the *Aeneid*, as we

have seen before. What Marlowe is making is to introduce some verses in Latin with the purpose of not missing the classical roots this myth have. Apart from that he had tried to be conservative too when he has presented some topics or even stylistic resources that belongs to the classical works, but apart from this conservation, at some points of his work, he has been innovative since he has introduced topics, characters and scenes that are not found in what Virgil and Ovid had written before. So, for this reason I consider Marlowe can be represented as a versatile writer who wanted to be innovative but at the same time, conservative.

Taking into account all the different researches and analysis that make up this project, I have reached the conclusion that writing and literature has change during the years, but they exists a relation between classical and English writers, since they are like ‘moulds’ to follow between them. Furthermore, for me the best way to know and to relate authors, is by means of analyzing in a deep way the works themselves in order to know or to discover the differences and the similarities that those works can give us, because even in the similarities we can find some differences, since each author tries to leave a mark in all they do.

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