

## 1: Dido | Classical mythology | [www.enganchecubano.com](http://www.enganchecubano.com)

*Dido (/ ˈdɪːd oʊ / DY-doh; Ancient Greek: Διδώ, Latin pronunciation:) was, according to ancient Greek and Roman sources, the founder and first queen of Carthage. She is primarily known from the account given by the Roman poet Virgil in his epic, Aeneid.*

She is most known for her portrayal by Virgil in the Aeneid. Some sources cite her name as being Elissa. Dido most likely lived some time in the 8th century BC. Contents [ show ] The Legend The story of Dido, Queen of Carthage, is, as most legends are, filled with intrigue and deception. The Kingdom of Tyre was part of the ancient Phoenician civilization, geographically located in what is today modern Lebanon. Not long after, Dido was married to a priest named Acerbas, who, by some accounts may have been her uncle. Acerbas is said to have been possessed of considerable wealth, which he concealed by burying his treasures underground. King Pygmalion, knowing of this wealth, had Acerbas murdered in hopes of claiming the gold that would rightfully go to his sister. The ghost of Acerbas himself is said to have appeared before her one night and warned her to flee the kingdom, while at the same time revealing the location of his hidden gold. Agreeing to her trip, Pygmalion provided Dido with a small fleet of ships and various servants to help her prepare for the journey. In order to deceive Pygmalion, Dido ordered the servants to load bags filled with sand on to the upper decks, to be used as decoys. After setting sail, Dido declared the gold to be an offering to the spirit of her dead husband, and had the bags of sand thrown overboard into the sea. Pygmalion, thinking the gold was lost forever, made no attempt to pursue Dido or her party. Now searching for a new home, Dido and her party first stopped on the island of Cyprus, where a group of local stragglers joined her crew. Eventually they made landfall along the coast of northern Africa, and began negotiating a price with the local chieftain for a small piece of land on which to found their new settlement. As the agreement went, Dido could have as much land as she could encompass with a single ox hide, with the local leader believing he was getting quite a deal. The quick-witted Dido conceived of another angle on the proposal; by cutting the ox hide into thin strips, then into even smaller fibers, she created a length of rope long enough to encircle a wide area including a prominent hill nearby. Dido ruled Carthage as its first queen, and, as the legend continues, was eventually the object of several suitors, including the Trojan prince Aeneas. Dido and Aeneas became lovers, and when Aeneas left Dido to continue on his journey, Dido was so distraught that she committed suicide. The work cited is no longer in known existence. Portrayal Dido has appeared as a character, often the main character, in a number of works; Operas *La Didone* by Francesco Cavalli *La Didone* by Andrea Mattioli *Dido and Aeneas* by Henry Purcell *Didon* by Henry Desmarets *Didone abbandonata* by Domenico Sarro *Didone abbandonata* by Baldassare Galuppi *Didone abbandonata* by Giuseppe Sarti *Didone abbandonata* by Saverio Mercadante In Fascist Italy she was demonized for her Semite heritage, sense of feminism, and her connection to African heritage. A minor example of the despise generated towards her as all things unroman, but an example none the less.

### 2: Dido, Queen of Carthage (play) - Wikipedia

*Dido* (pronounced *Die-doh*) is known best as the mythical queen of Carthage who died for love of Aeneas, according to the *Aeneid* of Vergil (Virgil). Dido was the daughter of the king of the Phoenician city-state of Tyre.

For other and bibliographical details see D. I have included in this facsimile the page of manuscript in the Bodley example inasmuch as it contains matter of interest to the student. The reproduction from the original was made by The Clarendon Press, Oxford. The following paragraphs have been transcribed from a handwritten page. Some text is illegible, and this has been marked with asterisks where appropriate. Bishop Tanner likewise mentions this elegy in so particular a manner that he must have seen it. Marlovii, ubi quatuor ejus tragidiarum mentionem facit, nec non et alterius de duce Guisio. Tanner had, I believe, no authority but Philippses, for calling Marlowe an actor. Played by the Children of her Maiesties Chappell. Written by Christopher Marlowe, and Thomas Nash. Here the Curtaines draw, there is discovered Iupiter dandling Ganimed upon his knee, and Mercury lying asleepe. Come gentle Ganimed and play with me, I loue thee well, say Iuno what she will. I am much better for your worthles loue, That will not shield me from her shrewith blowes: To day when as I fild into your cups, And held the cloath of pleasance whiles you dranke, She reacht me such a rap for that I spilde, As made the bloud run downe about mine eares. By Saturnes soule, and this earth threatning aire, That shaken thrise, makes Natures buildings quake, I vow, if she but once frowne on thee more, To hang her meteor like twixt heauen and earth, And bind her hand and foote with golden cordes, As once I did for harming Hercules. Might I but see that pretie sport a foote, O how would I with Helens brother laugh, And bring the Gods to wonder at the game: Sweet Iupiter, if ere I pleasde thine eye, Or seemed faire walde in with Egles wings, Grace my immortall beautie with this boone, And I will spend my time in thy bright armes. What ist sweet wagge I should deny thy youth? Sit on my knee, and call for thy content, Controule proud Fate, and cut the thred of time, Why are not all the Gods at thy commaund, And heauen and earth the bounds of thy delight? Vulcan shall daunce to make thee laughing sport, And my nine Daughters sing when thou art sad, From Iunos bird Ile pluck her spotted pride, To make thee fannes wherewith to coole thy face, And Venus Swannes shall shed their siluer downe, To sweeten out the slumbers of thy bed: Hermes no more shall shew the world his wings, If that thy fancie in his feathers dwell, But as this one Ile teare them all from him, Doe thou but say their colour pleaseth me: Hold here my little loue these linked gems, My Iuno ware vpon her marriage day, Put thou about thy necke my owne sweet heart, And tricke thy armes and shoulders with my theft. I would haue a iewell for mine eare, And a fine brouch to put in my hat, And then Ile hugge with you an hundred times. And shall haue Ganimed, if thou wilt be my loue. See how the night Ulysses-like comes forth, And intercepts the day as Dolon erst: What shall I doe to saue thee my sweet boy? When as the waues doe threat our Chrystall world, And Proteus raising hils of flouds on high, Entends ere long to sport him in the skie. False Iupiter, rewardst thou vertue so? But first in bloud must his good fortune bud, Before he be the Lord of Turnus towne, Or force her smile that hetherto hath frownd: Three winters shall he with the Rutiles warre, And in the end subdue them with his sword, And full three Sommers likewise shall he waste, In manning those fierce barbarian mindes: Which once performd, poore Troy so long supprest, From forth her ashes shall aduance her head, And flourish once againe that erst was dead: But bright Ascanius beauties better worke, Who with the Sunne deuides one radiant shape, Shall build his throne amidst those starrie towers, That earth-borne Atlas groning vnderprops: No bounds but heauen shall bound his Emperie, Whose azured gates enchased with his name, Shall make the morning halt her gray vprise, To feede her eyes with his engrauen fame. I will take order for that presently: Hermes awake, and haste to Neptunes realme, Whereas the Wind-god warring now with Fate, Besiege the ofspring 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 gear. Exeunt Iupiter cum Ganimed. Venus, how art thou compast with content, The while thine eyes attract their sought for ioyes: Great Iupiter, still honourd maist thou be, For this so friendly ayde in time of neede. You sonnes of care, companions of my course, Priams misfortune followes vs by sea, And Helens rape doth haunt

thee at the heeles. How many dangers haue we ouer past? Both barking Scilla, and the sounding Rocks, The Cyclops shelues, and grim Ceranias seate Haue you oregone, and yet remaine aliuie! Pluck vp your hearts, since fate still rests our friend, And chaunging heauens may those good daies returne, Which Pergama did vaunt in all her pride. Braue Prince of Troy, thou onely art our God, That by thy vertues freest vs from annoy, And makes our hopes suruiue to cunning ioyes: Doe thou but smile, and clowdie heauen will cleare, Whose night and day descendeth from thy browes: Though we be now in extreame miserie, And rest the map of weatherbeaten woe: Yet shall the aged Sunne shed forth his aire, To make vs liue vnto our former heate, And euery beast the forrest doth send forth, Bequeath her young ones to our scanted foode. Father I faint, good father giue me meate. Alas sweet boy, thou must be still a while, Till we haue fire to dresse the meate we kild: Gentle Achates, reach the Tinder boxe, That we may make a fire to warme vs with, And rost our new found victuals on this shoare. Hold, take this candle and goe light a fire, You shall haue leaues and windfall bowes enow Neere to these woods, to rost your meate withall: Ascanius, goe and drie thy drenched lims, Whiles I with my Achates roaue abroad, To know what coast the winde hath driuen vs on, Or whether men or beasts inhabite it. The ayre is pleasant, and the soyle most fit For Cities, and societies supports: Yet much I maruell that I cannot finde, No steps of men imprinted in the earth. Now is the time for me to play my part: Hoe yong men, saw you as you came Any of all my Sisters wandring here? Hauing a quiuer girded to her side, And cloathed in a spotted Leopards skin. I neither saw nor heard of any such: But what may I faire Virgin call your name? Such honour, stranger, doe I not affect: It is the vse for Turen maides to weare Their bowe and quiuer in this modest sort, And suite themselues in purple for the nonce, That they may trip more lightly ore the lawndes, And ouertake the tusked Bore in chase. But for the land whereof thou doest enquire, It is the punick kingdome rich and strong, Adioyning on Agenors stately towne, The kingly seate of Southerne Libia, Whereas Sidonian Dido rules as Queene. But what are you that aske of me these things? Whence may you come, or whither will you goe? But of them all scarce seuen doe anchor safe, And they so wrackt and weltred by the waues, As euery tide tilts twixt their oken sides: And all of them vnburdened of their loade, Are ballassed with billowes watrie weight. But haples I, God wot, poore and vnknowne, Doe trace these Libian deserts all despisde, Exild forth Europe and wide Asia both, And haue not any couerture but heauen. Fortune hath fauord thee what ere thou be, In sending thee vnto this curteous Coast: A Gods name on and hast thee to the Court, Where Dido will receiue ye with her smiles: And for thy ships which thou supposest lost, Not one of them hath perisht in the storme, But are ariued safe not farre from hence: And so I leaue thee to thy fortunes lot, Wishing good lucke vnto thy wandring steps. Achates, tis my mother that is fled, I know her by the mouings of her feete: Stay gentle Venus, flye not from thy sonne, Too cruell, why wilt thou forsake me thus? Why talke we not together hand in hand? And tell our griefes in more familiar termes: Enter Illioneus, and Cloanthes. Follow ye Troians, follow this braue Lord, And plaine to him the summe of your distresse. Why, what are you, or wherefore doe you sewe? Wretches of Troy, enuied of the windes, That craue such fauour at your honors feete, As poore distressed miserie may pleade: Saue, saue, O saue our ships from cruell fire, That doe complaine the wounds of thousand waues, And spare our liues whom euery spite pursues. We come not we to wrong your Libian Gods, Or steale your houshold lares from their shrines: Such force is farre from our vnweaponed thoughts, Whose fading weale of victorie forsooke, Forbids all hope to harbour neere our hearts. But tell me Troians, Troians if you be, Vnto what fruitfull quarters were ye bound, Before that Boreas buckled with your sailes? Thither made we, When suddenly gloomie Orion rose, And led our ships into the shallow sands, Whereas the Southerne winde with brackish breath, Disperst them all amongst the wrackfull Rockes: From thence a fewe of vs escapt to land, The rest we feare are foulded in the floods. Braue men at armes, abandon fruitles feares, Since Carthage knowes to entertaine distresse. I but the barbarous sort doe threat our ships, And will not let vs lodge vpon the sands: In multitudes they swarme vnto the shoare, And from the first earth interdict our feete. 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 Vausis house: Come in with me, Ile bring you to my Queene, Who shall confirme my words with further deedes. Where am I now? O my Achates, Theban Niobe, Who for her sonnes death wept out life and breath, And drie with grieve was turnd into a stone, Had not such passions in her head as I. And in this humor is Achates to, I cannot choose but fall vpon my

knees, And kisse his hand: O where is Hecuba, Here she was wont to sit, but sauing ayre Is nothing here, and what is this but stone? O Priamus is left and this is he, Come, come abourd, pursue the hatefull Greekes. Achates though mine eyes say this is stone, Yet thinkes my minde that this is Priamus: And when my grieved heart sighes and sayes no, Then would it leape out to giue Priam life: O were I not at all so thou mightst be.

### 3: Dido, Queen of Carthage: a Tragedy: Christopher Marlowe: [www.enganchecubano.com](http://www.enganchecubano.com): Books

*Dido, Queen of Carthage, in full The Tragedy of Dido, Queen of Carthage, play in five acts by Christopher Marlowe and Thomas Nashe, published in The play is based on the story of Dido and Aeneas as told in the fourth book of Virgil's Aeneid.*

Aeneas dresses like a beggar, and is unrecognisable when he first arrives. Aeneas reacts violently to recollections of Troy, and is mad with grief over its loss. Aeneas is forced to beg Iarbus for help to space. Anna and Iarbus commit suicide. Venus enters, and complains that Jupiter is neglecting her son Aeneas, who has left Troy with survivors of the defeated city. Aeneas was on his way to Italy, but is now lost in a storm. Jupiter tells her not to worry; he will quiet the storm. Venus travels to Libya, where she disguises herself as a mortal and meets Aeneas, who has arrived, lost, on the coast. He and a few followers have become separated from their comrades. He recognises her, but she denies her identity. She helps him meet up with Illioneus, Sergestus and Cloanthes, other surviving Trojans who have already received generous hospitality from the local ruler Dido, Queen of Carthage. Dido meets Aeneas and promises to supply his ships. She asks him to give her the true story of the fall of Troy, which he does in detail, describing the death of Priam, the loss of his own wife and his escape with his son Ascanius and other survivors. She seems to favour him, but Venus has other plans. He does so; Dido immediately falls in love with Aeneas and rejects Iarbas out of hand, to his horror and confusion. Dido and Aeneas meet at a cave, where Dido declares her love. They enter the cave to make love. Iarbas swears he will get revenge. Venus and Juno appear, arguing over Aeneas. Venus believes that Juno wants to harm her son, but Juno denies it, saying she has important plans for him. Aeneas seems to agree, and prepares to depart. Dido sends Anna to find out what is happening. She brings Aeneas back, who denies he intended to leave. Dido forgives him, but as a precaution removes all the sails and tackle from his ships. She also places Ascanius in the custody of the Nurse, believing that Aeneas will not leave without him. However, "Ascanius" is really the disguised Cupid. Dido says that Aeneas will be king of Carthage and anyone who objects will be executed. Aeneas agrees and plans to build a new city to rival Troy and strike back at the Greeks. Mercury appears with the real Ascanius a. Cupid and informs Aeneas that his destiny is in Italy and that he must leave on the orders of Jupiter. Aeneas reluctantly accepts the divine command. Iarbas sees the opportunity to be rid of his rival and agrees to supply Aeneas with the missing tackle. Aeneas tells Dido he must leave. He departs, leaving Dido in despair. The Nurse says that "Ascanius" has disappeared. Dido orders her to be imprisoned. She tells Iarbas and Anna that she intends to make a funeral pyre on which she will burn everything that reminds her of Aeneas. Iarbas, horrified, kills himself too. Anna, seeing Iarbas dead, kills herself. The title page attributes the play to Marlowe and Nashe, and also states that the play was acted by the Children of the Chapel. That company of boy actors stopped regular dramatic performance in , but appears to have engaged in at least sporadic performances in the late s and early s, so that scholars give a range of 1593 for the first performance of Dido. McKerrow, and Tucker Brooke found very little that they felt could be credited to Nashe. A single copy was kept at the Drury Lane Theatre , to prevent pirated versions appearing elsewhere and the opera is presumed to have been lost in the Drury Lane Theatre fire, since nothing of it has survived.

### 4: Dido, Queen of Carthage | play by Marlowe and Nashe | [www.enganchecubano.com](http://www.enganchecubano.com)

*Director Kimberley Sykes tells the story of Dido, Queen of Carthage. When the gods interfere in Dido's relationship with Aeneas, she is forced to act. Watch the video.*

Carthage was a city in the country now known as Tunisia. Dido lived in the 9th century BC about years ago. Some parts of her life may be true. Other parts are myths. She is best known from the story about her in the Aeneid by the Roman poet Virgil. In some writings about her, she is called Alyssa or Elissa. She was also worshipped as a goddess in ancient Carthage. Early stories about her life [ change change source ] Dido buying the land for Carthage The oldest story about Dido was written by Timaeus. He was an ancient Greek historian who lived in the 3rd century BC. One hundred years later, a Roman historian, Pompeius Trogus, wrote about her. In the stories by Timaeus and Trogus, Dido was the daughter of the King of Tyre a city in the country now known as Lebanon. She was married to Acerbas who was a priest of Hercules. She took some of her people with her. They went first to Cyprus , and then to the north coast of Africa in the place now known as Tunisia. When they got to Africa, Dido asked the Berber ruler, a man named Iarbus, if she could buy some land to for her people to start a city. He said that she could buy as much land as she could cover with the skin of a dead ox. She told her people to cut the skin into very thin strips. They laid all the strips out to mark the borders. This gave them a very big piece of land. Dido and her people built a city on the land. The city was named Carthage, and Dido was its first queen. Carthage grew and became a very rich city. Many Berbers also went to live there. When he saw what a rich city Carthage was, Iarbus wanted to marry Dido. He told her that if she did not marry him, he would make war on Carthage. Dido did not want to marry Iarbus. She still loved her husband Acerbas Sychaeus. Before her wedding to Iarbus, she built a large fire. She told him that the fire was a ceremony to honor Acerbas. She said that when the ceremony was finished, Iarbus would be her new husband. Instead, she climbed onto the pyre where the fire was burning. Then she killed herself with a sword. After she died, the people of Carthage worshipped her as a goddess. Carthage stayed a very rich and powerful city for years. It was destroyed by Rome in BC. But his story of how she died is very different. Aeneas and Dido fall in love. Aeneas decides to stay in Carthage with Dido. Aeneas does not want to go, but knows he must do what Jupiter asks. He and his men sail away from Carthage. Dido is very sad and very angry. She builds a large fire to burn all the things that belonged to Aeneas. Then she climbs to the top of the fire and kills herself with the sword that she gave Aeneas when he first came to Carthage. Most people say that Virgil was the first writer to make up the story about Aeneas and Dido. Christopher Marlowe wrote a play about them in It was called Dido Queen of Carthage. Henry Purcell composed an opera about them in called Dido and Aeneas. It was called Didone abbandonata. Its title means Dido Abandoned in Italian. In the next years more than 40 operas by other composers used this libretto.

### 5: Dido, Queen of Carthage - Simple English Wikipedia, the free encyclopedia

*Marlowe's Plays And Poems - (Tamburlaine The Great - Doctor Faustus, The Jew Of Malta - Edward The Second - The Massacre At Paris - Dido The Queen Of Carthage - Hero And Leander - The Passionate Shepherd To His Love - Ovid's Amores - Pharsalia).*

Dido was born in Tyre [ dubious – discuss ] BC: Pygmalion begins to reign BC: Dido flees Tyre in 7th year of Pygmalion, after the death of Acerbas BC and possibly some time thereafter: Tyrians build settlement on island of Cothon BC: Dido founds Carthage on mainland BC: Death of Pygmalion BC: The person of Dido can be traced to references by Roman historians to lost writings of Timaeus of Tauromenium in Sicily c. Historians gave various dates, both for the foundation of Carthage and the foundation of Rome. Appian in the beginning of his Punic Wars claims that Carthage was founded by a certain Zorus and Carchedon, but Zorus looks like an alternative transliteration of the city name Tyre and Carchedon is just the Greek form of Carthage. Archaeological evidence of settlement on the site of Carthage before the last quarter of the 8th century BC has yet to be found. Paucity of material for this period may be explained by rejection of the Greek Dark Age theory. Justin quoting or paraphrasing Trogus states But on his death the people took Pygmalion alone as their ruler though Pygmalion was yet still a boy. Dido married Acerbas her uncle who as priest of Heracles – that is, Melqart – was second in power to King Pygmalion. Rumor told that Acerbas had much wealth secretly buried and King Pygmalion had Acerbas murdered in hopes of gaining this wealth. In fact these bags contained only sand. Some senators also joined her in her flight. The party arrived at Cyprus where the priest of Jupiter joined the expedition. There the exiles also seized about eighty young women who were prostituting themselves on the shore in order to provide wives for the men in the party. Eventually Dido and her followers arrived on the coast of North Africa where Dido asked the Berber king Iarbas [11] [12] for a small bit of land for a temporary refuge until she could continue her journeying, only as much land as could be encompassed by an oxhide. Dido cut the oxhide into fine strips so that she had enough to encircle an entire nearby hill, which was therefore afterwards named Byrsa "hide". This event is commemorated in modern mathematics: The " isoperimetric problem " of enclosing the maximum area within a fixed boundary is often called the "Dido Problem" in modern calculus of variations. That would become their new home. Many of the local Berbers joined the settlement and both Berbers and envoys from the nearby Phoenician city of Utica urged the building of a city. But when the new city of Carthage had been established and become prosperous, Iarbas, a native king of the Maxitani or Mauritani manuscripts differ , demanded Dido for his wife or he would make war on Carthage. Dido condemned any who would feel that way when they should indeed give their lives for the city if necessary. Dido was trapped by her words. Still, she preferred to stay faithful to her first husband and after creating a ceremonial funeral pyre and sacrificing many victims to his spirit in pretense that this was a final honoring of her first husband in preparation for marriage to Iarbas, Dido ascended the pyre, announced that she would go to her husband as they desired, and then slew herself with her sword. After this self-sacrifice Dido was deified and was worshipped as long as Carthage endured. The name of the hill in Punic was probably just a derivation from Semitic brt "fortified place". But that does not prevent other details in the story from being Carthaginian tradition though still not necessarily historical. Michael Grant in Roman Myths claims: But others conjecture that Dido was indeed historical, as described in the following accounts. It is not known who first combined the story of Dido with the tradition that connected Aeneas either with Rome or with earlier settlements from which Rome traced its origin. A fragment of an epic poem by Gnaeus Naevius who died at Utica in BC includes a passage which might or might not be part of a conversation between Aeneas and Dido. Servius in his commentary 4. Evidence for the historicity of Dido which is a question independent of whether or not she ever met Aeneas can be associated with evidence for the historicity of others in her family, such as her brother Pygmalion and their grandfather Balazeros. Another possible reference to Balazeros is found in the Aeneid. Classical authors give two dates for the founding of Carthage. The first is that of Pompeius Trogus , mentioned above, that says this took place 72 years before the foundation of Rome. At least as early as the 1st century BC, and then later, the date most commonly used by

Roman writers for the founding of Rome was BC. Another tradition, that of the Greek historian Timaeus c. Traditionally most modern scholars have preferred the date. Additional evidence in favor of the date is found in the statement of Menander, repeated by Josephus as corroborated from Tyrian court records Against Apion i. Using the date, this Tyrian record would then date the start of Temple construction in or BC, in agreement with the statement in 1 Kings 6: More than that, the agreement of this date with the timing of the tribute to Shalmaneser and the year when construction of the First Temple began provide evidence for the essential historicity of at least the existence of Pygmalion and Dido as well as their rift in BC that eventually led to the founding of Carthage. If chronological considerations thus help to establish the basic historicity of Dido, they also serve to refute the idea that she could have had any liaison with Aeneas. Aeneas fought in the Trojan War , which is conventionally dated anywhere from the 14th to the 12th centuries BC, far too early for Aeneas to have been alive in the time of Dido. If the story of Dido has a factual basis and is synchronized properly with history then this Belus should[ citation needed ] stand for Mattan I , father of the historical Pygmalion. Pygmalion slew Sychaeus secretly due to his wealth and Sychaeus appeared to Dido in a dream in which he told the truth about his death, urged her to flee the country, and revealed to her where his gold was buried. She left with those who hated or feared Pygmalion. Mercury tells Aeneas of all the promising Italian lands and orders Aeneas to get his fleet ready. Dido can no longer bear to live. Instead she turns away from Aeneas to a grove where her former husband Sychaeus waits. Virgil has included most of the motifs from the original: In both versions Dido is loyal to her original husband in the end. Virgil consistently uses the form Dido as nominative, but derivates of Elissa for the oblique cases. The Barcids , the family to which Hannibal belonged, claimed descent from a younger brother of Dido according to Silius Italicus in his Punica 1. Christine Jongen, Dido, bronze sculpture, In The Divine Comedy Dante sees the shade of Dido in the second circle of Hell, where she is condemned on account of her consuming lust to be blasted for eternity in a fierce whirlwind.

### 6: Dido, Queen of Carthage | A.R.T.

*Dido, Queen of Carthage is a work of astonishing invention, and perhaps the first masterpiece of the English stage. Marlowe's play tells of the tragic infatuation of Queen Dido for Aeneas, heroic survivor of the Trojan War and future founder of Rome.*

Aeneas dresses like a beggar, and is unrecognisable when he first arrives. Aeneas reacts violently to recollections of Troy, and is mad with grief over its loss. Aeneas is forced to beg Iarbus for help to escape. Anna and Iarbus commit suicide. Venus enters, and complains that Jupiter is neglecting her son Aeneas, who has left Troy with survivors of the defeated city. Aeneas was on his way to Italy, but is now lost in a storm. Jupiter tells her not to worry; he will quiet the storm. Venus travels to Libya, where she disguises herself as a mortal and meets Aeneas, who has arrived, lost, on the coast. He and a few followers have become separated from their comrades. He recognises her, but she denies her identity. She helps him meet up with Illioneus, Sergestus and Cloanthes, other surviving Trojans who have already received generous hospitality from the local ruler Dido, Queen of Carthage. Dido meets Aeneas and promises to supply his ships. She asks him to give her the true story of the fall of Troy, which he does in detail, describing the death of Priam, the loss of his own wife and his escape with his son Ascanius and other survivors. She seems to favour him, but Venus has other plans. He does so; Dido immediately falls in love with Aeneas and rejects Iarbas out of hand, to his horror and confusion. Dido and Aeneas meet at a cave, where Dido declares her love. They enter the cave to make love. Iarbas swears he will get revenge. Venus and Juno appear, arguing over Aeneas. Venus believes that Juno wants to harm her son, but Juno denies it, saying she has important plans for him. Aeneas seems to agree, and prepares to depart. Dido sends Anna to find out what is happening. She brings Aeneas back, who denies he intended to leave. Dido forgives him, but as a precaution removes all the sails and tackle from his ships. She also places Ascanius in the custody of the Nurse, believing that Aeneas will not leave without him. However, "Ascanius" is really the disguised Cupid. Dido says that Aeneas will be king of Carthage and anyone who objects will be executed. Aeneas agrees and plans to build a new city to rival Troy and strike back at the Greeks. Mercury appears with the real Ascanius and informs Aeneas that his destiny is in Italy and that he must leave on the orders of Jupiter. Aeneas reluctantly accepts the divine command. Iarbas sees the opportunity to be rid of his rival and agrees to supply Aeneas with the missing tackle. Aeneas tells Dido he must leave. He departs, leaving Dido in despair. The Nurse says that "Ascanius" has disappeared. Dido orders her to be imprisoned. She tells Iarbas and Anna that she intends to make a funeral pyre on which she will burn everything that reminds her of Aeneas. Iarbas, horrified, kills himself too. Anna, seeing Iarbas dead, kills herself. The title page attributes the play to Marlowe and Nashe, and also states that the play was acted by the Children of the Chapel. That company of boy actors stopped regular dramatic performance in 1633, but appears to have engaged in at least sporadic performances in the late 1620s and early 1630s, so that scholars give a range of 1629-1633 for the first performance of *Dido*. McKerrow, and Tucker Brooke found very little that they felt could be credited to Nashe. A single copy was kept at the Drury Lane Theatre, to prevent pirated versions appearing elsewhere, and the opera is presumed to have been lost in the Drury Lane Theatre fire, since nothing of it has survived. *Dido and Elizabethan Dreams of Empire*". Logan and Smith, pp. A biographical and critical study Oxford: Clarendon Press, 1963, p.

### 7: Dido - Wikipedia

*Dido, Queen of Carthage: a Tragedy and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.*

She is best known from the account given by the Roman poet Virgil in his *Aeneid*. The person of Alyssa can be traced to references by Roman historians to lost writings of Timaeus of Tauromenium]] in Sicily c. Historians gave various dates, both for the foundation of Carthage and the foundation of Rome. Appian in the beginning of his *Punic Wars* claims that Carthage was founded by a certain Zorus and Carchedon, but Zorus looks like an alternative transliteration of the city name Tyre and Carchedon is just the Greek form of Carthage. Archaeological evidence of settlement on the site of Carthage before the last quarter of the 8th century BCE has yet to be found. Paucity of material for this period may be explained by rejection of the Greek Dark Age theory. Justin quoting or paraphrasing Trogus states "But on his death the people took Pygmalion alone as their ruler though Pygmalion was yet still a boy. Alyssa married Acerbas her uncle who as priest of Hercules "that is, Melqart "was second in power to King Pygmalion. Rumor told that Acerbas had much wealth secretly buried and King Pygmalion had Acerbas murdered in hopes of gaining this wealth. In fact these bags contained only sand. Some senators also joined her in her flight. The party arrived at Cyprus where the priest of Jupiter joined the expedition. There the exiles also seized about eighty young women who were prostituting themselves on the shore in order to provide wives for the men in the party. Eventually Alyssa and her followers arrived on the coast of North Africa where Alyssa asked the Berber king Iarbas [2] [3] for a small bit of land for a temporary refuge until she could continue her journeying, only as much land as could be encompassed by an oxhide. Alyssa cut the oxhide into fine strips so that she had enough to encircle an entire nearby hill, which was therefore afterwards named Byrsa "hide". This event is commemorated in modern mathematics: The "isoperimetric problem" of enclosing the maximum area within a fixed boundary is often called the "Dido Problem" in modern Calculus of variations. That would become their new home. Many of the local Berbers joined the settlement and both Berbers and envoys from the nearby Phoenician city of Utica urged the building of a city. But when the new city of Carthage had been established and become prosperous, Iarbas, a native king of the Maxitani or Mauritani manuscripts differ, demanded Alyssa for his wife or he would make war on Carthage. Alyssa condemned any who would feel that way when they should indeed give their lives for the city if necessary. Alyssa was trapped by her words. But Alyssa preferred to stay faithful to her first husband and after creating a ceremonial funeral pyre and sacrificing many victims to his spirit in pretense that this was a final honoring of her first husband in preparation for marriage to Iarbas, Alyssa ascended the pyre, announced that she would go to her husband as they desired, and then slew herself with her sword. After this self-sacrifice Alyssa was deified and was worshipped as long as Carthage endured. In this account, the foundation of Carthage occurred seventy-two years before the foundation of Rome. Questions of historicity and dating The oxhide story which explains the name of the hill must be of Greek origin since Byrsa means "oxhide" in Greek, not in Punic. The name of the hill in Punic was probably just a derivation from Semitic brt "fortified place". But that does not prevent other details in the story from being Carthaginian tradition though still not necessarily historical. Michael Grant in *Roman Myths* claims: But others conjecture that Elissa was indeed historical, as described in the following accounts. It is not known who first combined the story of Elissa with the tradition that connected Aeneas either with Rome or with earlier settlements from which Rome traced its origin. A fragment of an epic poem by Gnaeus Naevius who died at Utica in BCE includes a passage which might or might not be part of a conversation between Aeneas and Dido. Servius in his commentary 4. Evidence for the historicity of Dido which is a question independent of whether or not she ever met Aeneas can be associated with evidence for the historicity of others in her family, such as her brother Pygmalion and their grandfather Balazeros. Another possible reference to Balazeros is found in the *Aeneid*. Classical authors give two dates for the founding of Carthage. The first is that of Pompeius Trogus, mentioned above, that says this took place 72 years before the foundation of Rome. Another tradition, that of the Greek historian Timaeus c. Traditionally most modern scholars have preferred

the date. Additional evidence in favor of the date is found in the statement of Menander, repeated by Josephus as corroborated from Tyrian court records Against Apion i. Using the date, this Tyrian record would then date the start of Temple construction in or BCE, in agreement with the statement in 1 Kings 6: More than that, the agreement of this date with the timing of the tribute to Shalmaneser and the year when construction of the First Temple began provide evidence for the essential historicity of at least the existence of Pygmalion and Dido as well as their rift in BCE that eventually led to the founding of Carthage. Aeneas fought in the Trojan War , which is conventionally dated anywhere from the 14th to the 12th centuries BCE, far too early for Aeneas to have been alive in the time of Dido. Pygmalion slew Sychaeus secretly and Sychaeus appeared to Dido in a dream in which he told the truth about his death, urged her to flee the country, and revealed to her where his gold was buried. Mercury tells Aeneas of all the promising Italian lands and orders Aeneas to get his fleet ready. Dido can no longer bear to live. Instead she turns away from Aeneas to a grove where her former husband Sychaeus waits. Virgil has included most of the motifs from the original: The Barcids, the family to which Hannibal belonged, claimed descent from a younger brother of Dido according to Silius Italicus in his Punica 1. Continuing tradition In The Divine Comedy Dante sees the shade of Dido in the second circle of Hell , where she is condemned on account of her consuming lust to be blasted for eternity in a fierce whirlwind. The story of Dido and Aeneas remained popular throughout the post-Renaissance era, and was the basis for many operas including: La Didone by Francesco Cavalli La Didone by Andrea Mattioli Dido and Aeneas by Henry Purcell Didon by Henry Desmarets Didone abbandonata by Domenico Sarro Didone abbandonata by Baldassare Galuppi Didone abbandonata by Giuseppe Sarti Didone abbandonata by Saverio Mercadante In Germany, Charlotte von Stein wrote her own drama named Dido, with an autobiographical element - as von Stein had been forsaken by her own lover, the famous Goethe, in a manner which she found reminiscent of Aeneas. It is sometimes stated in such discussion that Dido caused her thong to be placed as a half circle touching the sea coast at each end which would add greatly to the perimeter but the sources mention the thong only and say nothing about the sea. In Italy under the Fascist regime, her figure was demonized, perhaps not only as an anti-Roman figure but because she represented together at least three other unpleasant qualities: As an innocuous example: In tragic compensation in a sadly ironic way , the Royal Navy employed Dido-class cruisers against Italian objectives during the Second World War, seemingly a devastating justification of Fascist fears.

### 8: Dido, Queen of Carthage | Plays To See

*Dido, Queen of Carthage* is a short play written by the English playwright Christopher Marlowe, with possible contributions by Thomas www.enganchecubano.com story of the play focuses on the classical figure of Dido, the Queen of Carthage.

Mar 10, David Sarkies rated it it was ok Recommends it for: Enthusiasts of Elizabethan drama Recommended to David by: In the collection that I read it actually came last, though I am not inclined to believe that the order that the plays appeared in the book were the best to the worst considering that they begun with Tamerline the Great. The play is based upon an episode in The Aeneid , though is more of a love triangle that has been created by the gods as is typical with Greek and Roman drama, which appears that Kit is trying to emulate. As is typical of most love triangles well, not the Hollywood ones, but this is hardly Hollywood it all ends badly with the exception of Aeneas, who goes on to found Rome. While I will go more into the reasoning when I get around to reading the Aeneid again, I will briefly explain. The reason that I believe the story of Aeneas and Dido is dubious is not just because the dating is completely out of sync, but because I do not actually believe that Aeneas is the founder of Rome. Aeneas actually appears in the Illiad, and according to Greek mythology he was one of the few survivors. After leaving Troy, he travels about the Mediterranean. During his adventures he travels to hell to discover his destiny, and then gets trapped in Carthage where he becomes embroiled in a love affair with Dido. Aeneas then manages to flee and as a result Dido kills herself. To me this sounds like a complete rip off of the Odyssey. Dido, however, has some more solid historical background. She was originally from the Phoenician city of Tyre and was exiled after her brother assumed the throne. According to myth, she then travelled the Mediterranean and ended up in Africa. She was given the option of taking a portion of land for herself, but the catch was that she could only take enough that was covered by an oxhide. So she cut the oxhide into strips and encircled a hill, which became Carthage. The other thing about the Roman version of the story is that it not only creates a reason as to why the Greeks and Romans were at odds not that it mattered during the reign of Augustus because Greece was already a Roman province, which makes me suspect that the story is much older but it also creates a reason as to why Carthage and Rome were enemies. The reason being is that Dido was a jilted lover and this memory was passed down to the Carthaginians who ended up becoming enemies of Rome. Obviously it does not actually account for the fact that both were empires that had come into conflict over a piece of land Sicily and ended up going to war over it, but it seems that even in the Ancient World governments would create stories to justify wars.

### 9: The Tragedy of Dido Queene of Carthage by Christopher Marlowe

*Queen Elissar, a princess of Tyre founded Carthage. Her metropolis rose in its high-noon to be called a "shining city," ruling other cities around the western Mediterranean and leading the Phoenician Punic world.*

*Keys to Parenting Revision of the orthopteran group melanopli acridiidae with special reference to North American forms Guidelines for Baseline Ecological Assessment The Complete Sonnets (Penguin Classics) Star wars : Yoda : dark rendezvous 1996 Ashrae Handbook Heating, Ventilating, and Air-Conditioning Systems and Equipment Histories of dubious origins Campbell biology international edition Pokemon Stadium 2 Dictionary of energy technology The Economics of Saving (Recent Economic Thought) Union-free supervisor Judging in black white How frequently should accreditation standards change? Cynthia A. Davenport Lessons in English for foreign women The Management of success in growth corridor small firms Pratt, C. and Deming, L. The play school. Gunn-effect electronics Coda : And Gehry at Bilbao. U00c6sculapius comes to the colonies Routing and switching basics. Why romeo hates juliet Seasons in the rain Universal suffrage, and complete equality in citizenship, the safeguards of democratic institutions Charmed book of shadows pages New Trends in Modern Dutch Literature (Groningen Studies in Cultural Change) Planet earth mountains worksheet Ec Research Funding A Guide for Applicants: General Information Hans Christian Andersen As an Artist Mitch rapp enemy of the state Windows XP for Dummies Quick Reference Constitutional Law (Casebook Series (New York, N.Y.)) Songs of love grief Quick easy crate training The fossil evidence re-run Michael Wilding Mourning and melancholia Network operating systems The home-coming of Colonel Hucks. Resistance and solid-state welding and other joining processes Sidney sheldon book bloodline*