

Dido, Queen of Carthage

Christopher Marlowe

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Further production details:
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Sources for some of the dates given in this workpack differ. In each case the most likely date has been chosen, given the available evidence

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The National's production

This production of *Dido, Queen of Carthage* had its premiere at the National's Cottesloe Theatre on 24 March 2009.

Gods

Jupiter.....ALAN DAVID
Ganymede.....RYAN SAMPSON
Mercury or Hermes.....KYLE McPHAIL
Venus.....SIOBHAN REDMOND
Cupid.....CEALLACH SPELLMAN/
THEO STEVENSON
Juno.....SUSAN ENGEL

Trojans

Aeneas.....MARK BONNAR
Ascanius.....FREDDIE HILL/ THOMAS PATTEN
Achates.....STEPHEN KENNEDY
Ilioneus.....ALAN DAVID
Cloanthus.....GARY CARR
Sergestus.....RYAN SAMPSON

Phoenicians

Dido, Queen of Carthage.....ANASTASIA HILLE
Anna, her sister.....SIÂN BROOKE
Nurse.....SUSAN ENGEL

African

Iarbas, King of Gaetulia.....OBI ABILI

Trojan/Singer/Lord.....JAKE ARDITTI

Music played live by **RICHARD BOOTHBY** and **GRAEME TAYLOR**

Director.....JAMES MACDONALD
Set Designer.....TOBIAS HOHEISEL
Costume Designer.....MORITZ JUNGE
Lighting Designer.....ADAM SILVERMAN
Music.....ORLANDO GOUGH
Movement.....STEVEN HOGGETT and IMOGEN KNIGHT
for Frantic Assembly
Sound Designer.....CHRISTOPHER SHUTT
Company Voice Work.....KATE GODFREY

Production Manager **TARIQ HUSSAIN**
Staff Director **CAROLINE STEINBEIS**
Stage Manager **KERRY McDEVITT**
Deputy Stage Manager **MATT WATKINS**
Assistant Stage Manager **ELLA MAY McDERMOTT**
Costume Supervisor **JANE GOODAY**
assisted by **MARIE-LAURE NOGUIER**
Prop Supervisor **KIRSTEN SHIELL**
Video Design **NETIA JONES**
Assistant to the Lighting Designer **PAUL KNOTT**
Assistant to the Designer **MARTINA VON HOLN**
Design Associate **EMMA PILE/NICK MURRAY**
Casting **WENDY SPON** and **JULIET HORSLEY**
Production Photographer **JOHAN PERSSON**

Christopher Marlowe – the man and the mystery

Factual information on Christopher Marlowe is amazingly hard to come by. The only events in his life that we can be certain of are found in public and police records.

We remember Marlowe as a brilliant playwright, who died mysteriously, stabbed to death in a fight over a bill or “reckoning”. Christopher Marlowe was a stout atheist, known for blaspheming in public and for his homosexuality – all of which were illegal at the time. It is very likely that he was involved in espionage on behalf of Sir Francis Walsingham in Her Majesty’s intelligence service. Marlowe was a hugely controversial figure, and the circumstances surrounding his death are, to this day, deeply shrouded in mystery.

Kit Marlowe was born in Canterbury in 1564, the son of shoemaker John Marlowe and his wife Katherine. He went to school at King’s Canterbury, and later attended Corpus Christi College, Cambridge, on a scholarship in 1580. It is at Cambridge that Marlowe learnt Latin, studying on a course designed to educate boys for the ministry, where he spent many hours translating texts by Vergil and Ovid. It is likely to have been here that he first came across Vergil’s text *The Aeneid*.

On 29 June 1587 the Privy Council ordered the University of Cambridge to award Marlowe a withheld MA. Rumours that he may be involved in subversive Catholic activity were denied. An exonerating letter stated instead that Marlowe had done “good service” to the Queen on “matters touching the benefit of his country”. No further explanation was given.

It is estimated that Marlowe wrote *Dido, Queen of Carthage* in 1586, but many dispute this date. The play was first performed by the Children of the Chapel at Blackfriars Theatre. Marlowe’s next play *Tamburlaine the Great*, appeared in two parts in 1587 and 1588. Performed in London, part one was a huge box office hit.

On 18 September 1589, Marlowe was arrested on Hog Lane and committed to Newgate prison on suspicion of murder, after a William Bradley was killed in a street fight with Marlowe and his friend Thomas Watson. Marlowe was bailed for £40 on 1 October after spending several nights in the dungeon, “a dark, opaque, wild room” full of rats. He was acquitted on 3 December, his friend Watson on the 10 February 1590.

Doctor Faustus was written in approximately 1588–89, and it is estimated that Marlowe wrote *The Jew of Malta* in 1590. Exact dates for the conception of *Edward II* and *The Massacre at Paris* have not been found either, but they are estimated to have been written in 1592.

The year 1592 saw a string of arrests, both abroad and in London. On 26 January, Marlowe was deported from the Dutch town of Flushing in the Netherlands on a charge of counterfeiting money, also known as “coining”. The Lord Treasurer, Burghley, was asked to deal with Marlowe, but dismissed him without charge. On 9 May, Marlowe was bound over by police in Shoreditch for disturbing the peace, and in July or August he fought a tailor called Corkine with “a staff and dagger” on a street corner in Canterbury.

On 4 May 1593 Marlowe was brought into direct connection with severe threats against Protestant refugees from France and the Netherlands who had settled in London. The “Dutch church libel”, written in blank verse and signed “Tamburlaine” was found pinned to the doors of the Dutch church in London. Marlowe’s acquaintance, Thomas Kyd, was arrested and tortured. He asserted that heretical documents found in his lodgings belonged to Marlowe. On 18 May, the Privy Council issued a warrant for Marlowe’s arrest. He appeared before the Council on 20 May and charged to “give his daily attendance on their Lordships, until he shall be licensed to the contrary”. Marlowe complied.

On 30 May 1593 Christopher Marlowe met with three men – Ingram Frizer, Nicholas Skeres and Robert Poley – at the privately owned lodging house of a Mrs. Bull in Deptford. The four men spent the day in a “quiet mood”, talking and walking in the house and garden. It is alleged that on this night, Marlowe and Frizer got into an argument over the bill or “reckoning” and Frizer stabbed Marlowe with a dagger. We know he died of a wound to the right eye at the age of 29, but the exact events of Marlowe’s murder will probably never be uncovered. Existing documents about the inquest state that Frizer claimed he acted in self-defence.

Marlowe was buried at St Nicholas church in Deptford on 1 June 1593, and Frizer was acquitted of murder charges on 28 June of the same year.

After Marlowe’s death, his long-term critic Richard

Christopher Marlowe – the man and the mystery contd...

Baines published a note, accusing him of a string of blasphemies. It contained a list of Marlowe's statements concerning his opinions on religion, God and social activity. They included:

*...Moses was but a juggler.
...The first beginning of religion was only to keep men in awe.
...Christ was a bastard and his mother dishonest.
...St John the Evangelist was bedfellow to Christ, and leaned always on his bosom, and he used him as the sinners of Sodoma.
... All they that love not tobacco & boys are fools.*

During his lifetime Christopher Marlowe was both revered and reviled, and his untimely death caused shockwaves through the literary community of the Elizabethan age. His plays largely disappeared from view until well into the 20th century.

Other famous quotes about Marlowe include:

Thomas Kyd:

'It was his custom in table talk or otherwise, to jest at the divine scriptures, jibe at prayers & strive in argument to frustrate & confute what hath been spoke or writ by prophets & such holy men.'

'He was intemperate & of a cruel heart.'

Thomas Beard (in response to Marlowe's death):

'See what a hook the Lord put in the nostrils of this barking dog.'

Thomas Nashe (in response to Marlowe's death):

'One of the wittiest knaves that ever God made.'

'His pen was sharp-pointed like a poignard. No leaf he wrote on but was like a burning-glass to set on fire all his readers. With more than musket-shot did he charge his quill where he meant to inveigh.'

'He was no timorous servile flatterer of the commonwealth where he lived. His tongue & his invention were fareborn: What they thought they could confidently utter. Princes he spared not, that in the least point transgressed.'

'His life he contemned in comparison of the liberty of speech.'

On Puritan propaganda against Marlowe:

'Puritans, spew forth the venom of your dull inventions. A toad swells with thick troubled poison: you swell with poisonous perturbations. Your malice hath not a clear dram of any inspired disposition.'

Synopsis of *Dido, Queen of Carthage*



Jupiter is distracted. Whilst his wife Juno is causing a storm in the Mediterranean to sink the fleet of Trojan warrior Aeneas, he is busy wooing the beautiful Ganymede. Ganymede, however, is preoccupied because he is being mistreated by Juno for being Jupiter's favourite. Into this scene bursts Venus, the goddess of love. Concerned about her son Aeneas' wellbeing, she pleads with Jupiter to control Juno and save him. After re-assuring her that Aeneas will go on to father the people of Rome, Jupiter sends his messenger Hermes to stop the storm.

Just at this moment, Aeneas, his son Ascanius and his loyal companion Achates wash up on the shore of Carthage. Lost, hungry and exhausted, and with only seven out of 24 ships having survived the storm, morale is at an all-time low. Venus, now disguised as one of Dido's maids, appears before her son, and tells him to make his way to Queen Dido's court, where help will be supplied. It is only after she disappears that Aeneas realises it was his mother he was talking to.

Meanwhile, further along the beach, the shipwrecked Trojans – Ilioneus, Sergestus and Cloanthus – are

seeking out help from the local King, Iarbas. Initial suspicions are soon put aside when he hears of their plight, and he invites them to join him at Queen Dido's court. Sergestus laments the supposed loss of Aeneas.

Aeneas, Ascanius and Achates find their way to the town of Carthage. They happen upon a memorial statue in honour of the deceased Trojan King Priam. Aeneas is overcome with grief. Ilioneus, Sergestus and Cloanthus pass by, now dressed in Carthaginian clothes. After a brief moment of confusion, the Trojans celebrate their reunion.

Queen Dido is hosting a banquet, and is overjoyed to learn that Aeneas is alive and amongst her guests. On her request, he shares the bloody tale of how Troy was overcome by the Greek army after a ten-year war. Venus is keen to help Aeneas re-build his fleet, so that he may fulfil the prophecy and sail to Italy. Together with her son Cupid, she kidnaps Ascanius and hides him in a wooded grove. Cupid is sent to Dido's court disguised as Ascanius. It is Cupid's mission to make Dido fall in love with Aeneas so that she will provide him with anything he needs.

Synopsis of *Dido, Queen of Carthage* ctned...

Cupid complies gladly. He distracts Dido from her conversation with Iarbas, who is desperately trying to woo Dido for himself. As Cupid's darts begin to take effect, Dido is overwhelmed with love for Aeneas and rapidly turns against Iarbas. Dido reveals her feelings to her sister Anna, who is delighted to hear the news, as she has harboured passionate feelings for Iarbas for some time.

Dido summons Aeneas and promises to repair his ships on condition that he will stay with her at Carthage. Keen to keep her love a secret, she shows him through a picture gallery of suitors, all the while protesting her independence as a woman of state. She then invites everyone to go hunting.

Juno finds the sleeping Ascanius. She schemes to kill him in order to take her revenge on Venus, but finds herself unable to go ahead with it. Venus appears and the two goddesses agree on a pact: Juno will create a storm whilst Dido and Aeneas are hunting. This will force the group to split up and lead Dido and Aeneas to meet by chance in a cave. They shall then be married and jointly rule over Carthage. Venus is satisfied with this plot, but, mistrustful of Juno, brings Ascanius with her to a safe place.

The court is at the hunt. Dido is still keen to convince Aeneas that she is not in love with him, whilst Iarbas stewes with jealousy. Cupid entertains the crowd before Dido orders the group to disperse, sending Iarbas home. He reflects on his unrequited love for Dido and decides that the only way to gain her heart is for Aeneas to die.

Juno's storm is raging, and Dido and Aeneas find one another in the cave, where she reveals her true feelings. He, in turn, pledges an oath of love to her.

The hunting party re-assembles after the storm and marvels at the sight of Dido and Aeneas appearing together from the cave. Consumed with jealousy, Iarbas prays to Jupiter for help. Anna interrupts and reveals her true feelings for him, but Iarbas is left cold.

Woken by a dream, in which Hermes bids him sail for Italy in order to fulfil his prophecy, Aeneas rouses his men to leave Carthage. Dido sends Anna to fetch him from the harbour and, after a sharp confrontation, Aeneas convinces her that he never really intended to

leave. Mortified at her display of mistrust, Dido elects Aeneas King of Libya, but she remains cautious.

Ascanius (really Cupid) is ordered to the Nurse's house. Dido orders that Aeneas' ships be de-rigged in anticipation of a further attempt to leave the city. Meanwhile the Nurse and Cupid make their way to her home and he takes the opportunity to inflame her heart with lust.

Aeneas plans to turn Carthage into an even bigger and more powerful city. Whilst surveying the town, Hermes appears with the real Ascanius. Hermes scolds Aeneas for obeying Jupiter's orders and tells him to leave Carthage immediately. Aeneas accepts that an imminent departure is now inevitable, but laments that his fleet is unfit to sail. Overjoyed that Aeneas is leaving Carthage, Iarbas offers to ready the boats for departure.

Dido pleads with Aeneas to stay, but despite her angry tears, he is resolved to follow the call of the gods. Anna is sent once again to try and call him back, but fails.

Dido erects a pyre, and burns Aeneas' belongings and then herself. Finding her dead, Iarbas also kills himself, closely followed by Anna.

Children of the Chapel

During the reign of Queen Elizabeth I, a number of children's companies flourished in London. Only boys were permitted to join, and they were made up of talent from grammar schools or choirs. The boys were extremely skilled in diction and music in order 'to turne the prose of the Poets into the Poets owne verse, with delight, certainty and speed, without any bodging.' One of these troupes went by the name of the Children of the Chapel, later known as the Children of the Queen's Revels and, later still, as the Children of Blackfriars. Originally set up as a vehicle for the choristers of the Queen's chapel in Windsor, this particular group had firm support from the royal household.

Initially the boys only performed for the Queen and her court, but it was soon clear that the company's royal associations had raised much public interest. In 1570 a private playhouse was established at Blackfriars, where the boys 'rehearsed' their plays in front of a paying audience made up of the socially aspirational and those wishing to maintain their public profile. The company's commercial success attracted talented dramatists of which Christopher Marlowe was one. He wrote *Dido, Queen of Carthage* specifically for the troupe. It is estimated that the play was performed between 1585 and 1588; and published by Thomas Nashe in 1594.

Marlowe was writing for boys between the ages of eight and thirteen. To think that so young children would be able to do justice to such demanding material is hard to imagine now, but Marlowe used his performers' age to his advantage. He added new scenes to Vergil's existing plot structure, all of which mocked the notion of romantic love by exploiting the audience's awareness of the actors as boys. We meet Jupiter 'dandling' Ganymede on his knee, Dido is made to fall in love with Aeneas when Cupid crawls into her lap, and the Nurse also catches the love bug whilst taking Cupid to her house. These unexpected additions to the story would not have failed to amuse friends and scandal-seekers in the audience at the time, aware of Marlowe's sexuality. His openly expressed opinion that 'All they that love not tobacco & boyes are fooles' would have fuelled public debate even further.

At this point, the Elizabethan theatre was alone in Europe in still forbidding women to perform on the public stage. As the boys were well suited to playing women, plays written for children's companies often had central female characters, as with *Dido*. The play included songs and musical interludes, but no lyrics exist as part of the text, suggesting that the songs and lyrics were chosen by the company themselves, as is also the case in this production.

The Children of the Chapel tallied up to 60 productions of various plays, which they performed at court and in their own theatre. The sophistication of the boys' performances made them immensely popular – Shakespeare mentions the boys in *Hamlet* – but they were not to retain their status. The company dissolved gradually. The court of King James was less interested in the troupe than Queen Elizabeth had been. They moved from Blackfriars to Whitefriars in 1608, and were eventually absorbed by an adult company in 1613.

Vergil and the conception of *The Aeneid*

Troy was not a fictional city. Excavated ruins of the site show that the earliest settlements in the area date back to approximately 3000 BC. From that point on, the city was destroyed and rebuilt several times, suffering damage by wars and earthquakes. Situated just south of the Hellespont, Troy held a strategically excellent position, overlooking the main trade routes from the Aegean into the Black Sea. Troy was destroyed in around 1250 BC, but stories about its people and their most famous war, against the Greeks over Helen, still live on today.

The Greek poet Homer was fascinated with the tales of Troy. He wrote his two most definitive books, *The Iliad* and *The Odyssey*, around 750 BC. Both stories capture the relationship between the Greek people and their mythological pantheon of gods. *The Iliad* reports on the final year of the Grecian siege against Troy, whilst *The Odyssey* tracks the adventurous journey of Greek hero Odysseus across the Mediterranean after the war at Troy. Both books were instantly accepted into the definitive canon of Greek heritage, loved by its people and later the Romans.

The Roman poet Vergil lived many years later, at a time when Greek philosophy, poetry and literature had been firmly integrated into Roman society. Born Publius Vergilius in 70 BC in a small village near Mantua, Vergil was privately schooled in Greek and Latin. As a scholar, he spent many hours studying Homer's work, by which he was heavily influenced. He began writing his own poetry, styled to Homer's verse, and would later be known for his mastery in the hexameter.

With *The Aeneid*, Vergil set out to write an epic story to glorify the birth of the Roman state after 100 years of civil war in Italy. Written in approximately 29 BC, *The Aeneid* was instantly popular and became an enormously important text for the Romans. Vergil had created a story, which directly traced Roman origins back through the ages, past the Emperors, Romulus and Remus and the founding of Rome, all the way to the charismatic warrior Aeneas. As a refuge from war-torn Troy, seeking his ancestors and family origins in order to found a new race, Aeneas was the perfect hero for the Roman people.

Vergil found the seeds for his story in book XX of Homer's *The Iliad*. In this story, Homer describes a scene on the battlefield at Troy. Aeneas is in mortal combat with Achilles. Fearing for his life, Poseidon, the god of the sea, intervenes and proclaims that Aeneas must be brought to safety. Poseidon knows that Aeneas and his son will be amongst a small group of survivors in the war against the Greeks, and furthermore, that Aeneas will found a new race over whom his sons will rule in days to come.

Book XX of *The Iliad*

Poseidon: "...Come now, we ourselves may take him out of danger, and make sure that Zeus shall not be angered by his death at Achilles' hands. His fate is to escape to ensure that the great line of Dardanus may not unseeded perish from the world for Zeus cared more for Dardanus, of all the sons he had by women, and now Zeus has turned against the family of Priam. Therefore Aeneas and his sons, and theirs, will be lords over Trojans born hereafter."

The notion of fate and prophecy spins all the way through Vergil's *The Aeneid*. It is a subject that he spent much of his time deliberating. One of his main motivations for writing the story was to explain the origins of the Roman people, whilst elucidating the events taking place during his own time. Vergil's audience would have been very interested in the parallels and prophecies of a story set over 1200 years in the past; all the while remembering the not too distant battles between Carthage and Rome fought in the three Punic Wars, that are foreshadowed in the book.

Octavian, later crowned Caesar Augustus, became Emperor of the Roman State in 27 BC. Vergil was amongst his entourage and the emperor was a firm supporter of his work.

The Aeneid was not entirely finished when Vergil was on his deathbed. Dissatisfied with his work, and embittered at not having the opportunity to revise and master the text, he ordered it burnt. It is thanks to Augustus that the manuscript survived.



Gods and religion in Roman times



Vergil wrote *The Aeneid* between 29 and 19 BC, during a time when the Roman people still believed in a huge variety of gods and goddesses.

Well before the founding of Rome in 753 BC, and the expansion of the Roman Empire, people believed in and prayed to deities, stars and the elements. The assistance of supernatural and natural forces was widely believed to aid in agriculture, health, war, love, trade and learning. Firmly embedded in the public consciousness, these deities were an important part of everyday life.

Each god and goddess was believed to execute a particular function. For example, Janus and Vesta protected the main entrances to homes and hearths; Palus the fields; Saturn the sowing of crops; Ceres the harvest, etc. No written accounts exist of this time, and only a few of the old traditions were later put in writing by Marcus Terentius Varro (116–27 BC). We do know that Jupiter, Mars and a god named Quirinus existed in the early Roman Pantheon, though at this stage these gods had not been attributed human characteristics, or stories of interaction with mortals.

As the Roman Empire began to expand, vast masses of land surrounding Rome were conquered. Consequently the Empire adopted many new belief systems, and incorporated more gods and goddesses. The worship of these gods was tolerated by Rome, and the new deities were generally granted the same honours as the existing gods. Temples and shrines were built in their honour and animal sacrifices were common.

When Greece was annexed, its Pantheon of existing gods was readily accepted into Roman culture. Greek mythology was full of stories about divine intervention, character profiles of the gods and tales of their interaction with mortals. The Romans adopted these stories and gave the Greek gods new names.

The central Pantheon of the Greek gods became the following:

Zeus, the father of the gods, became **Jupiter**.
Hera, his wife and sister, became **Juno**.
Apollo, the god of the sun, remained **Apollo**.
Aphrodite, the goddess of love, became **Venus**.
Poseidon, god of the sea, became **Neptune**.
Hermes, the messenger of the gods, became **Mercury**.
Ares, the god of war, became **Mars**.
Athena, the goddess of wisdom and war, became **Minerva**.
Hestia, the goddess of the hearth, became **Vesta**.
Demeter, the goddess of fertility, became **Ceres**.
Artemis, the goddess of the hunt, became **Diana**.
Hesphaestus, the god of fire and crafts, became **Vulcan**.

As time went on, people began to neglect the old religious rites in exchange for other foreign religions. Under the reign of Constantine from 324–337 AD, the Christian faith steadily grew and became an officially supported religion in the Roman state in approximately 312 AD. Under an edict of Emperor Theodosius, all pagan cults were prohibited in 392 AD.

A biography of the Gods in *Dido, Queen of Carthage*



Jupiter: The ruler of the Olympian gods, Jupiter is married to his sister Juno. Afflicted with an enormous sex drive, he endlessly provokes marital strife by sleeping with and impregnating other goddesses, nymphs and mortals. In order to protect his mortal conquests from harm at seeing him in his real form, Jupiter has been known to transform himself into such shapes as a bull, a shower of gold or a swan, to name but a few.

Juno: The wife and sister of Jupiter. She spends most of her time retaliating against Jupiter's female conquests. Fiercely jealous, she transforms or kills his mortal lovers, and makes it her task to put as many obstacles in the path of his illegitimate children as possible. After losing the judgement of Paris, she supports the Greeks in the Trojan War. Consequently she hates Aeneas. Juno is also a firm advocate of Carthage.

Venus: The Goddess of erotic Love. Her exact origins are disputed; some say she was the daughter of Jupiter and Dione, others claim she was born from the foam that gathered around the severed genitals of Uranus in the sea near Cyprus. Venus is married to the lame blacksmith Vulcan, but has had several high profile affairs; with Mars, the god of War and with the Trojan Anchises, whom she bore a son: Aeneas.

Hermes: The son of Jupiter and Maia, Hermes was remarkably precocious from birth. Keen on adventure from day one, he was appointed herald of the Olympian gods and guide to mortal travellers. He frequently accompanies and advises Jupiter on his trips to earth, and enjoys putting his own individual spin on messages to other gods and mortals.

Ganymede: A Trojan youth of enormous beauty. Jupiter fell in love with him and transported him to Olympus on the wings of a giant eagle, where he made him immortal. Jupiter demoted his own daughter Hebe from her position of cupbearer to the gods and replaced her with Ganymede. This inevitably incurred the wrath of Juno.

The origins of the Trojan War – The Judgement of Paris



Peleus, King of Phtia in Thessaly and the Sea-Goddess Thetis were married at Mount Pelion. To celebrate, all the gods came to the wedding. However, the couple had failed to invite Eris, the Goddess of Strife. After being turned away from the celebrations, Eris produced a golden apple, which she threw amongst the revellers, on which the words 'To the fairest' were found to be inscribed. Immediately Juno, the Goddess of Marriage, Minerva, the Goddess of War, Arts and Crafts and Venus, the Goddess of Love, argued that the apple was intended for them. Jupiter, the Ruler of the Gods, stepped in to quell the feud.

Jupiter elected his messenger Hermes to take the goddesses to Mount Ida, where the handsome prince Paris of Troy was to make judgement. In order to win the prize, each goddess offered him different things in return: Juno presented power and riches, Minerva promised glory and renown in war, and Venus offered the most beautiful woman in the world as a wife. Paris chose Venus, and she in turn gave him Helen, the wife of Spartan King Menelaus.

Paris set off for Sparta and stayed with Menelaus and Helen as a visitor. Nine days passed and Menelaus was called away to his grandfather's funeral. On his return he discovered that Paris and Helen had sailed to Troy, taking with them a substantial part of the palace treasury. Menelaus acted quickly. With his brother Agamemnon, he assembled 1000 ships at Aulis and set off for Troy. The siege lasted for ten years before the demoralised Greeks finally took the city by means of Ulysses' brilliant ruse – the Trojan horse.

Dido and her journey to Carthage



Dido and her sister Anna were princesses of Tyre. Their father Belus, King of Tyre, bequeathed the city to Dido and her brother Pygmalion under joint rulership after his death. Dido married the high priest Sychaus, which Pygmalion found an enormous threat. He secretly murdered Sychaus in his own temple, keeping the deed secret from Dido; even sending out search parties and laying blame on other people.

Sychaus appeared before Dido in a dream, revealed the murder as well as the secret location of a treasure, and told Dido to flee from Tyre as soon as possible. Frightened of her brother and keen not to arouse suspicion over a sudden departure, Dido made it known that she was to embark on a trade mission. Pygmalion approved of this plan, thinking that Dido would send him riches from foreign shores. He provided her with ships, and Dido, Anna and a small group of trusted friends and advisors of Tyre, set to sea. On their journey they collected 80 women at Cyprus for their men. It is unclear if these were virgins or prostitutes.

Eventually the ships arrived on the shores of what is now known as Tunisia. Popular with the locals for their skilful hand in trade and auctions, Dido was soon in a position to negotiate with the locals over land. She

had already set her sights on a headland called Cambe (or Caccabe), an ancient Sidonian trading post. Dido made a deal with the local King Iarbas: she would pay rent and a generous amount of money for as much land as she could mark out with an ox-hide. Using a mathematical model borrowed from Pythagoras, she cut the ox-hide into very thin strips, sewed them together and so staked out the whole headland which is known, to this day, as Byrsa hill. Carthage was founded in approximately 800 BC.

Carthage became a powerful city, with a strong sea fleet and useful trade resources. Tension in the Mediterranean mounted when Rome began to establish its supremacy over other great powers, Carthage included. There were to be three Punic wars between Rome and Carthage. The first war broke out over the Roman annexation of Sicily and was to last for just under 20 years. The Carthaginian commander Hannibal led the second war against Rome, famously marching elephants across the Alps to launch a surprise attack from the north. This battle was to last for 17 years. Hannibal was eventually forced to withdraw from Italy and return to Carthage to defend the city against a brutal Roman counter-invasion that razed the city to the ground.

A family tree of the Alba Longa: Aeneas' past and future



Trying to explain Aeneas's heritage is no easy task. Put simply, he is the son of the Love-Goddess Venus and the Trojan warrior Anchises. However, his lineage can be traced far back to the titans of Greek mythology, as well as stretched forward to the founding of the Roman Empire.

The forefathers of our Trojan hero lived in a world of gods, semi-gods and nymphs.

The Titan Atlas, best known for bearing the weight of the firmament upon his back, had a daughter called Electra. Jupiter, the father of the gods, and she were lovers, and Electra bore him two sons in Italy. They were called Dardanus and Iasion.

Dardanus left Italy and travelled across the Mediterranean Sea to Asia Minor. There he met King Teucer, who gave the hand of his daughter to Dardanus in marriage. It was his grandson, Tros, who named Dardanus's country Troas, and its people the Trojans.

Tros had three children himself. They were called Assaracus, Ilius and Ganymede (the very same who gets kidnapped by Jupiter and taken to Olympus). Assaracus fathered Capys, who begot Anchises, Aeneas' father.

Ilius fathered Laomedon, and Laomedon's son was Priam, later the King of Troy. It was Ilius who founded

Troy.

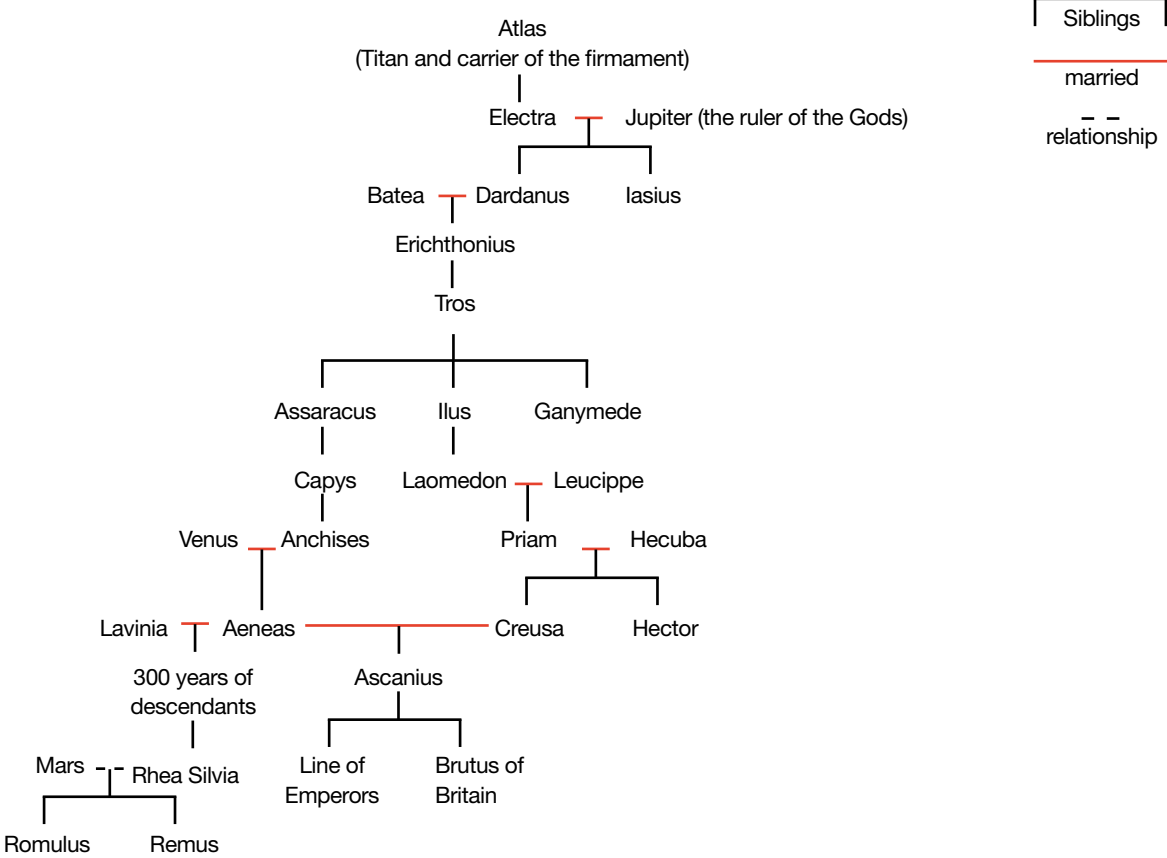
Anchises and Priam were cousins, as were Anchises' son Aeneas and Priam's daughter Creusa, who later married, and gave life to Ascanius (whom we also meet in the play).

After many hours of fighting, the night that Troy is besieged by the Greeks, Aeneas meets the ghost of his cousin Hector, who tells him to leave Troy and save himself. As Aeneas and his family are running through the streets, Creusa falls behind and is killed by Greek soldiers. Aeneas must continue his journey without his wife.

When Aeneas finally reaches Italy, he has to battle against the local King Turnus, whom he kills after three years of war. Turnus's fiancé, Lavinia marries Aeneas and together they start a dynasty that lasts for 300 years, and ultimately produces the twins Romulus and Remus, born by the vestal virgin Rhea Silvia and the god of war Mars. Raised by a she-wolf, these twins will go on to found Rome.

Meanwhile Aeneas's first son Ascanius begins the Julian line, which includes Julius Caesar amongst its famous descendants. It is Ascanius's grandson, Brutus, who is said to have travelled to Great Britain to found the British nation.

A family tree of the Alba Longa: Aeneas' past and future



A rough timeline: Troy to Marlowe

Some of the listed dates are approximate:

3000 BC: Troy is founded

1250 BC: Troy falls

800 BC: Carthage is founded

753 BC: Rome is founded

750-700 BC: Homer writes *The Iliad* and *The Odyssey*

264-241 BC: The first Punic War

218-201 BC: The second Punic War

149-146 BC: The third Punic War

146 BC: Carthage falls

70 BC: Vergil is born

29 BC-19 BC: Vergil writes *The Aeneid*

27 BC: Octavian becomes Emperor of the Roman Empire

312 AD: The Christian Faith is made the official religion of the Roman Empire

392 AD: All other cults and faiths are prohibited under Roman law

1564: Marlowe is born

1593: Marlowe dies

1594: *Dido, Queen of Carthage* is published

Interview with Steven Hoggett, Movement Director

The interview was conducted by staff director, Caroline Steinbeis, during week five of the rehearsal process, on 4 March 2009

C: What is the movement director's role on a show like *Dido, Queen of Carthage*?

S: It varies massively. We have sequences and set moments within the piece that should have a certain authenticity about them. One is the Banquet scene, in terms of its staging. You focus on characterisation and, in this production, that would be the gods, so you consider how we distinguish gods from humans. Looked at in more detail you consider how gods move and portray themselves amongst other gods, and amongst humans.

It is also the movement director's job to bring a certain precision to the storytelling, or to create theatricality. This might not necessarily be realism or naturalism, but I look at how best to tell this story and inform the audience about what's going on.

C: How did you get involved with *Dido* and what attracted you to the play?

S: Frantic Assembly have never done a play with this kind of structure before. There aren't any big pre-written set pieces or crowd-pleasing dance sequences. This is very detailed work, and so a precise movement direction job.

The language is incredibly dense and robust. It has to be adhered to, so the challenge is to work out how the physical work can exist around it.

I saw a version of *4.48 Psychosis* by Sarah Kane, that James (Macdonald) directed, and I was amazed at how someone could present such a pure and open vision of a piece of writing. It was such a precise and detailed show. I marvelled at his directorship so I was intrigued when I received the call from the National Theatre to come and work with him.

C: How do you and James make creative decisions with regards to character and the staging of scenes?

S: We're still finding our feet with that. A lot of the rehearsal period has been about me absorbing James's process. I do one-on-one character sessions with the actors. They then bring that work into the room for James to decide if he likes it or not, and if he wants to turn it up or down. I provide tools and palettes of

movement for the actor.

I think it often needs to be relatively non-specific to be helpful for James.

For example: Susan Engel plays Juno and the Nurse. For those two characters she needs a set of very different movement qualities. She has to try and find a range, so we worked together in order to give her a whole set of ideas to think about. She then brought that work to James and he made his decisions.

It's not about making anything too specific because James might then feel lumbered with a certain quality of movement. Fundamentally he has to make sure that the movement quality fits into the overall vision that he has, or that he's forming.

For me the job of movement director is, at times, a balancing act between giving enough so that it feels tangible, but nothing that feels so determined that it has no flexibility. That can be quite tricky.

C: How does this working process compare to your own when working on a Frantic Assembly show?

S: Frantic shows are a mixture of physical and textual scenes. We tend to choreograph the shows, which takes a lot of time. Movement direction is a bit of a luxury for us because it takes a lot of time to make just three minutes of physical sequence. We spend a lot of time creating a general company palette as well as creating a Frantic style of movement. On our last show there were eight people who had never worked with us before, so it took longer than normal.

There are also similarities. The first and second week are spent around the table looking at text (as we have done with *Dido*). For some of our performers, not moving can be a bit weird, but this process works almost in reverse.

In *Dido*, some of the cast felt very strange about leaving the table. The first session was very interesting to watch. I would say they were free, but they would probably say they felt lost in the room. By the end of the day we are all trying to do the same thing: to communicate a story to an audience by any means necessary.

C: You talk about working with people who are not always dance or movement trained...

Interview with Steven Hoggett, Movement Director

S: Yes, we often work with actors who don't necessarily have a lot of experience, but a sense of the human body's potential to communicate. So in many ways no technique at all is a brilliant asset to our company, because our job is to find the language for that specific show. A brilliant dancer might not be of any use to us because they're unable to 'unpick' their notion of what movement should be.

C: So with regards to our company, we have people of varying ages and physical ability. How do you adapt to that?

S: This show is quite tricky because you have a very distinct set of characters who are either mortal or gods, so certain physical exercises become redundant for some members of the company. A Trojan soldier wouldn't need to think about his body in the same way as Venus might. So I try to cover ground that will be applicable to everybody.

To create the physicality of a god is quite a challenge. There are things to avoid in terms of movement direction in front of a modern audience. It was important for me that we didn't have gods that wafted their arms about and tiptoed on their feet with their hair flying out. The question is what else can their physicality be informed by?

With the soldiers it's a different thing. They have been at war for ten years and on a boat for seven. What does that mean to their bodies?

With *Frantic* we work through the body to create an ensemble, particularly when we are devising work. Here the approach comes through the text, so within a rehearsal day my job shifts all the time. We can either be in god mode, or soldier mode.

C: Do you find that you change the language you use with people who have not come across movement direction or dance before?

S: Not necessarily. As a movement director, I don't come from a trained dance background, so I've never used technical dance language. My vocabulary isn't too complicated. I don't talk about 'lines' or the *pas de deux* at all. We always give the actors textual or emotional starting points. Take, for example, the scene of the lovers in the cave: I asked Anastasia (Hille) and Mark (Bonnar) to perform a specific task: to think about qualities of softness and where those qualities might be

located for them as humans, actors and characters. A non-technical vocabulary also means that we can work with actors who have had no training and still make beautiful work. Susan (Engel) made a gorgeous duet with Gary (Carr) in the very first movement session, which just knocked me out. She was only given a few words to work with, and she got it and made a piece of movement that was refined and precise, and informed us immediately about what she had been given as a stimulus. A moment like that tells me that it's a good idea to keep my language accessible.

C: What do you want to achieve out of working on *Dido*?

S: Solving the gods is a big task for me. That's also the thing that frightened me the most. What I'd really like to see are the actors inhabiting the space once we get to work on the set. There is very little time for that. I'd also like to see the character work we did with some of the actors 'bed in', so they can pull on that as a resource. With this play particularly, it's important that we never veer too far away from the heart of the piece. This is narrative theatre so, for me, to create a successful marriage between text and movement is essential. I'd like to make sure that the text and physical language intertwine before purely movement-based sequences begin. I'm very conscious of the audience in moments like that, and I think they should never feel they have been taken out of their comfort zone.

That can be quite tricky. It's not just about how you interlock with a scene, but what it is doing, how clear it is, and how it can remain imaginative. The worst thing that can happen is that a movement happens and everybody puts their heads down into their programmes to see who did it. Then you have a problem.

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