

“For thorgh Yow Is My Name Lorn”:
Does Dido Accuse Virgil and Aeneas in the *House of Fame*?*

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In writing the story of Dido in the *House of Fame*, Chaucer clearly referred to the *Aeneid* written by Virgil (449, 1244)¹ as he introduces the Virgilian colonial discourse in the *House of Fame*: Aeneas’ exile from Troy (143-223); his arrival at Carthage; his encounter with Venus in the disguise of a native woman (223-38); Aeneas’ telling the story of his adventure to Dido (253-55); Virgilian justification of Aeneas’ wrongful behavior (“trespas”)(427-32); Aeneas’ sailing for Italy and his reunion with Anchyses and Dido in Hell (434-50); Aeneas’ accomplishment of his imperial mission and his marriage in Italy (450-63).

In the same way that Ovid provided the perspective of the abandoned woman, Dido, in his *Heroides*,² Chaucer rewrote the Virgilian colonial discourse from the perspective of a colonial native woman and focused on the postcolonial³ trauma of an already colonized⁴ woman.

Probably Chaucer attempted to recover the silenced voice of Dido. In her lamentation about her lost “fame” (*MED*, 1 [b] good reputation), Dido says, “For thorgh yow is my name lorn” (346). If this is taken literally, she means Aeneas by “yow” and she attacks only Aeneas. However, can we not think that “yow” also implies Virgil and that Chaucer makes his Dido attack not only Aeneas but also Virgil at the same time?

Virgil (70-19 BC) refers to Aeneas’ responsibility for the destruction of Dido’s good reputation. In the *Aeneid* (IV, 322-23), Dido says, “because of you I have lost / My old reputation. . . .”⁵ Dido in Ovid (43 BC–17 or 18

AD) does not mention Aeneas' responsibility. She acknowledges the loss of fame; however, she denies its importance. In *Heroides* (VII, 6-8), Ovid's Dido writes, "After the loss of all that is mine, / good name, chastity of both body and soul, / a loss of words is not important."⁶ Only Chaucer's Dido complains that her distorted fame is inscribed, read, sung and circulated all over the world. She says, "And alle myn actes red and songe / Over al thys lond, on every tonge" (347-50). In contrast to the Virgilian and Ovidian versions, Chaucer's originality can be found in his emphasis on Dido's lament about the circulation of her transformed fame (from good reputation to bad reputation) through writings and songs, and in her implied claim (346-50) against Virgil's epistemic imperialism.

Presumably Dido's accusation in Chaucer is turned not only toward Aeneas but also toward Virgil⁷ because, in the *Aeneid*, Virgil described Dido as a temptress and destroyed the good reputation of a chaste widow, Dido.⁸ Latin commentators argued that Virgil defamed Dido's character.⁹ Presumably, Chaucer had their criticism of Virgil in mind when he suggested the epistemic violence done by Virgil to the chaste Dido.

In the present study of Dido's accusation of Aeneas/Virgil and her post-colonial trauma in the *House of Fame*, Gayatri Chakravorty Spivak's idea of the "epistemic violence of imperialism"¹⁰ and her postcolonial criticism of *Wide Sargasso Sea*¹¹ will provide insight into how a colonized subject's voice can be heard.¹² When the author of *Wide Sargasso Sea*, Jean Rhys (1894-1979), born on the Caribbean island of Dominica, read *Jane Eyre* in her childhood, she was moved by Bertha Mason, the mad Creole woman from the West Indies and thought she would "try to write her a life" from the perspective of a Creole woman.¹³

In *Wide Sargasso Sea*, Rochester marries the Creole heiress, Antoinette Mason, to establish his own property. However, he gradually hates his Creole wife because of the rumor of madness in her family. Finding that

the name of her late mad mother is also Antoinette, he calls her Bertha instead of Antoinette.¹⁴ Rochester feels both the West Indies and his Creole wife are his Other. Bertha/Antoinette notices that Rochester is tired of loving her. She fears being taken to England and being separated from her faithful black servant, Christophine.¹⁵

In England, Rhys' Bertha/Antoinette is shut into an attic room in Thornfield Hall. From her own perspective, she recounts several events which remind us of the corresponding happenings in *Jane Eyre*. In *Jane Eyre*, when Richard Mason, the brother-in-law of Bertha, is injured by Bertha in the attic room, the English title heroine assumes that "the wild beast" or "the fiend" bit him.¹⁶ In *Wide Sargasso Sea*, regarding her attack of Richard Mason, Bertha is told by Grace Pool:

So you don't remember that you attacked this gentleman with a knife? . . . "I must speak to her," he said. Oh he was warned but he wouldn't listen. I was in the room but I didn't hear all he said except "I cannot interfere legally between yourself and your husband." It was when he said "legally" that you flew at him and when he twisted the knife out of your hand you bit him.¹⁷

In *Wide Sargasso Sea*, she is motivated by the word "legally"¹⁸ but not by "an innate bestiality."¹⁹

In *Jane Eyre*, Bertha is compared to a ghost or "the foul German spectre—the Vampyre."²⁰ In *Wide Sargasso Sea*, Bertha/Antoinette hears of the rumor of the ghost. When she looks into the mirror, she says, "The girl I saw was myself yet not quite myself."²¹ *Wide Sargasso Sea* ends with the scene of the fire in Thornfield Hall. In *Jane Eyre*, the mad woman sets fire to Thornfield Hall and Rochester tries to save her from the fire. In *Wide Sargasso Sea*, Thornfield Hall catches fire when Bertha/Antoinette drops the candle, being surprised with the ghost in the

mirror. Bertha/Antoinette says, “[in the fire] I heard the parrot call as he did when he saw a stranger, *Qui est là? Qui est là?* And the man who hated me was calling too, Bertha! Bertha!” (sic).²² In *Jane Eyre*, Bertha Mason’s insanity is emphasized and she is presented as a monster, a beast, fiend, and a ghost. In *Wide Sargasso Sea*, she is neither a monster nor a ghost. By making Bertha Mason tell her story herself, Jean Rhys allows her to recover her humanity and reveal her sanity, qualities which are denied in *Jane Eyre*.

Spivak found *Wide Sargasso Sea* to be an indictment of the epistemic violence of imperialism done to a Creole woman, Bertha Mason, in *Jane Eyre*:

In this fictive England, she must play out her role, act out the transformation of her “self” into that fictive Other, set fire to the house and kill herself, so that Jane Eyre can become the feminist individualist heroine of British fiction. I must read this as an allegory of the general epistemic violence of imperialism, the construction of a self-immolating colonial subject for the glorification of the social mission of the colonizer.²³

As Jean Rhys did in *Wide Sargasso Sea*, Chaucer attempted to reconstruct the voice of Dido and to let her attack Aeneas/Virgil for her sullied fame. Virgil’s presentation of Dido as a symbol of temptation can be regarded as the epistemic violence of imperialism done to the chaste Dido. How does Chaucer give his Dido her voice of protest not only against the bad conduct of Aeneas but also against the epistemic violence done to her by imperialist Virgil? Concerning the complicated situation of the real Dido whose position changed from colonizer to colonized, Bentia Parry’s discussion of the Creole woman will be useful. To examine Dido’s voice, Trinh T. Minh-ha’s concept of the lost language of postcolonial

natives will also be helpful.

Few critics have studied Dido from a postcolonial perspective. Elaine Tattle Hansen explores the story of Dido from the perspective of gender study. According to her, the story of Dido functions as a temptation for the feminized narrator who temporally feels sympathy for Dido, with the rest of the *House of Fame* presenting the feminized narrator's recovery of masculinity through his abandoning Dido's story.²⁴ Hansen's concentration on gender is valid, but it can be complemented by postcolonial perspectives.

Some critics discuss the two contradictory traditions of Dido: Virgil versus Ovid. They consider that the two opposing views of Dido represent contradictory traditions of truth, unreliability of authority, and "the uncertain ability of art to be true to the fact."²⁵ Sheila Delany writes, "The relevance of the legend of Dido and Aeneas is not to be found in its specific content, but in the exemplary value of the tradition itself."²⁶

However, considering the function of Dido's story in relation to the topic of the transitory and ambiguous nature of the fame (1136-47) in the *House of Fame*, we cannot completely dismiss the content of Dido's story as irrelevant. The transition of Dido's reputation from being a chaste widow, then a temptress, and finally an abandoned woman, which is caused by the Virgilian fictional colonization of Carthage and Dido, functions as a suitable example of the transitory nature of fame itself: good reputation can be transformed into bad rumors full of lies. The change in her reputation is caused by the unreliability of representation.

According to Marilyn Desmond, T. S. Eliot underscores the imperial themes of Virgil's *Aeneid* and views Aeneas as a symbol of the Roman Empire and for civilized Europe.²⁷ For Frank Kermode, the Roman Empire becomes a metaphor for "the image of the imperial classic" with "a measure of authenticity."²⁸ Desmond considers "the connections between 'classics,' the 'canon,' and cultural imperialism"²⁹ and writes,

“Such readings of Virgil’s *Aeneid* thematize the imperial program of the text and thereby produce a totalizing discourse for a Eurocentric, colonializing view of history.”³⁰

If “a Eurocentric, colonializing view of history” can be defined as meaning that European imperialists control, dominate, and restructure the history of colonial natives in a manner convenient for the imperial purpose, this can be applied to Virgil’s symbolical representation of the history of the relations between Carthage and Rome.³¹

The history of the relations between Carthage and Rome is symbolically represented by the story of Aeneas and Dido.³² Virgil distorts the history of the queen of Carthage, Dido. By placing the Queen of Carthage in contact with Aeneas, he destroys the good reputation of the chaste Queen of Carthage and reconstructs her image as a symbol of temptation or obstacle for the imperial goal of the Roman Empire.³³ This can be viewed from the viewpoint of Edward W. Said’s “Orientalism” “as a Western style for dominating, restructuring, and having authority over the Orient.”³⁴

The “historical Dido,” as described by the Greek historian Timaeus of Tauromenium and the Augustan historian Pompeius Trogus (ca. 356-260 BC), never met Aeneas and committed suicide to preserve her chastity, when she was required to marry the king of the Libyans after her husband’s death.³⁵ This historical Dido is given as an example of a chaste widow by Jerome, Macrobius, and Boccaccio.³⁶ Although Chaucer does not mention the historical Dido as an example of a chaste queen in the *House of Fame*, he must have known of her at least through Jerome, if not Macrobius, and Boccaccio.³⁷ Macrobius (fl. 400 AD), Petrarch (1304-74) and Ausonius also acknowledged Virgil’s responsibility for defaming Dido.³⁸ Macrobius criticizes Virgil for distorting the truth of Dido’s fame in *Saturnalia* V (17, 4-6).³⁹ In Ausonius’ epigram, Dido’s accusation is not turned toward Aeneas but toward Virgil.⁴⁰ Petrarch also questions why

Virgil chose to turn Dido who was “worthy of eternal praise” into a fictive character “obedient to lustful love.”⁴¹ As has already been stated, the tradition of criticism of Virgil for defaming Dido may have been in Chaucer’s mind when he presents Dido’s lamentation about her lost fame. Chaucer realized that Virgil had done the epistemic violence to the chaste Dido in order to establish Aeneas’ “renoun.”⁴²

In Virgil, Aeneas leaves Dido behind “because Virgil accepts Rome as an external sanction, the source of all legitimating explanations.”⁴³ In the *Aeneid*, Mercury reminds Aeneas of his “own high destiny” to found “an Italian kingdom, the soil of Rome.”⁴⁴ In the *House of Fame*, Chaucer writes,

But to excusen Eneas
 Fullyche of al his grete trespas,
 The book seyth Mercurie, sauns fayle,
 Bad hym goo into Itayle,
 And leve Auffrikes regioun,
 And Dido and hir faire toun.

(427-32)

In *Heroides* VII, Ovid omits the “sanction,” refuting “the arguments adduced by Virgil’s Aeneas to justify his action.”⁴⁵ Ovid gives Dido an elegiac perspective through the letter she is writing after Aeneas decides to leave Carthage and her. Ovid’s Dido, who is presented as the symbol of temptation in Virgil, is transformed into a betrayed and abandoned woman. Ovid emphasizes “the seriousness of Dido’s claim”⁴⁶ of betrayal and abandonment. In her letter, Ovid’s Dido writes,

But I ask again: are you still determined
 to abandon me to misery
 and permit both your ships and your promises

to sail from this shore on the same wind?⁴⁷

Perhaps inspired by the Ovidian lament of the betrayed and abandoned queen, Chaucer attempts to approach “the inaccessible blankness circumscribed”⁴⁸ by the Virgilian text. In the *House of Fame*, Dido accuses Aeneas of finding a false excuse for his wrong behavior once he gains what he desires (280-85) and cries, “How sore that ye men konne groone, / Anoon as we have yow receyved, / Certaynly we ben deceyvyd!” (338-40). She condemns Aeneas for deceiving her and for obtaining the glorification of his own “fame” (*MED* 1 [b] good name): “As thus: of oon he wolde have fame / In magnifyng of hys name” (305-06). Virgil glorified the fame of Aeneas by contaminating the good reputation of Dido, whose name used to be cited as an example of chastity. Chaucer writes,

Tho saugh I stonde on a piler,
That was of tynned yren cler,
The Latyn poete Virgile,
That bore hath up a longe while
The fame of Pius Eneas.

(1481-85)

As has already been discussed, Dido’s lamentation in Chaucer can be understood as implicit accusation of epistemic violence done by Virgil to Dido’s good reputation, and hence Dido’s accusation of Aeneas, “thorgh yow” (346), is turned also toward Virgil:

For thorgh yow is my name lorn,
And alle myn actes red and songe
Over al thys lond, on every tonge.
O wikke Fame!—for ther nys
Nothing so swift, lo, as she is!

(346-50)

Her distorted fame (reputation) is read, sung, and circulated as a rumor because of colonization by both Virgil and Aeneas. Both in *Heroides* and in the *Aeneid*, there is no acknowledgment of the inscriber's responsibility for the degraded reputation. Unlike Virgil and Ovid, Chaucer is sensitive to the responsibility of representation (in inscriptions, books, records, songs, paintings, and carvings) for spreading Dido's degraded fame.

The distorted fame of Dido is inscribed in Virgil's book, and it is circulated all over the world (346-78). Dido complains of the circulation of the rumor of her unrecoverable fame:

O, soth ys, every thing ys wyst,
 Though hit be kevered with the myst.
 Eke, though I myghte duren ever,
 That I have don rekever I never,
 That I ne shal be seyde, allas,
 Yshamed be thourgh Eneas,
 And that I shal thus juged be:
 'Loo, ryght as she hath don, now she
 Wol doo eft-sones, hardely'-
 Thus seyth the peple prively.

(351-60)⁴⁹

The *MED* defines "fame" as follows:

- 1 (a) reputation (whether good or bad) as to character or behavior, (b) good reputation, good name; (c) bad reputation, ill repute;
- 2 (a) wide-spread reputation, celebrity, renown, fame, (b) a reputation (for some specified or implied excellence or accomplishment);
- 3 (a) any report, rumor, or widely circulated opinion; also, a tiding or rumor.

Chaucer is presumably aware of these ambiguous meanings of “fame”⁵⁰ and underlines the ambiguity and unreliability of “fame” (rumor, reputation) compounded of falsity and truth. The Palace of Fame is “full of tydynges, / Bothe of feir speche and chidynges, / And of fals and soth compouned” (1027-29). Again: “Thus saugh I fals and soth compouned / Togeder fle for oo tydyngge” (2108-09).

The ambiguity and unreliability of “fame” is illustrated in the case of Dido. Dido’s good reputation (“fame,” *MED* 1 [b]) as a founder and a chaste queen of Carthage is in time transformed into “rumors” (“fame,” *MED* 3 [a]) of “bad reputation” (“fame,” *MED* 1 [c]): the rumor of the queen of Carthage who tempts Aeneas and is abandoned by him.

As discussed earlier, Virgil’s distortion of the facts reminds us of Spivak’s reading of *Jane Eyre* and Jean Rhys’ *Wide Sargasso Sea*. The *Wide Sargasso Sea*’s reinscription of *Jane Eyre* is read by Spivak as “an allegory of the general epistemic violence of imperialism.”⁵¹ A colonial woman, Bertha Mason, is “brought into the England of Brontë’s novel” and constructed as “a self-immolating colonial subject for the glorification of the social mission of the colonizer.”⁵² Likewise, the historical Dido of Carthage is brought into Virgil’s text, and Dido “acts out the transformation of her self into that fictive Other.”⁵³ In Virgil’s text, she is reduced to being “a self-immolating colonial subject for the glorification of the social mission of the colonizer,”⁵⁴ Aeneas.

In her analyses of *Wide Sargasso Sea*, Parry explores the Creole position of Bertha Mason and her fellow Creoles, whose ancestors were colonizers in the sixteenth century and became, for Imperial Britain in the nineteenth century, colonial natives of the West Indies.⁵⁵ This demonstrates the complexity of colonial history which problematizes the dichotomy of colonizers/colonial natives. Colonial history has seen the irony of “colonizers colonized” as the Creole position has illustrated.

Like Bertha Mason, Dido is situated in the complexity of colonialism. Before she is placed in Virgil's fiction, the historical Dido, as Petrarch puts it, "was not a native but a foreign queen," herself a colonizer.⁵⁶ Being exiled, she uses "marvelous ability," "skill" and "deceits," and "settles on a foreign shore" to found Carthage.⁵⁷ The historical Dido, who once was a colonizer, is brought into Virgil's fiction to act as a fictive colonized native woman.

The fictive colonized Dido's lamentation of her lost reputation reminds us of Trinh T. Minh-ha's notion of the lost language of colonial native women:

Words empty out with age. Die and rise again,
accordingly invested with new meanings, and always equipped with
a secondhand memory. In trying to tell something, a woman is told,
shredding herself into opaque words while her voice dissolves on the
walls of silence.⁵⁸

The historical Dido's good reputation as a chaste queen was destined to "empty out with age."⁵⁹ In time, "she is invested with a new meaning," representing temptation or a colonized and abandoned queen. In Dido's lamentation of her lost fame (good reputation) in the *House of Fame* (346-50), two different meanings of fame can be heard: the "secondhand memory" of "good reputation" ("fame", *MED* 1 [b]) as a chaste queen and "the new invested meaning" of "bad reputation" ("fame," *MED* 1 [c]) as the representation of temptation and the abandoned queen. Dido predicts that "the new invested meaning" of her fame (bad reputation) as a temptress or an abandoned women will be "widely circulated" as "a rumor" ("fame," *MED* 3 [a]), being read and sung "[o]ver al thys lond, on every tonge" (348).

The ambiguity and unreliability of "fame" (*rumor*) is associated with

the false stories or reports of voyagers, pilgrims, pardoners, and messengers (2121-30). This can be viewed in terms of Said's theory of Orientalism: Oriental countries and Oriental people are reconstructed and misrepresented by European views. Chaucer knows that the folks of foreign countries can sing about themselves better than he or their Other:

That I had herd of some contre
 That shal not now be told for me—
 For hit no need is, redely;
 Folk kan synge hit bet than I.
 (2135-38)

He seems to be aware of the unreliability of representation or of "fame" (rumor, reputation) reconstructed by the Other.⁶⁰ He, therefore, attempts to make Dido "synge" (2138) about herself because she "kan synge hit bet than" (2138) her Other.

Notes

- * I would like to thank Henry Ansgar Kelly and Susan Tennant for commenting on early drafts of this essay.
- 1 All citations of Chaucer's work are from *The Riverside Chaucer*, ed. Larry D. Benson, 3rd ed. (Boston: Houghton Mifflin, 1987), and appear parenthetically in the text.
- 2 In the *House of Fame*, Chaucer also makes references to Ovid (379 and 1487).
- 3 As Gandhi and Cohen did, I use the form without the hyphen, "postcolonial" rather than "post-colonial," which means "colonialism and its aftermath" (Gandhi 3) for the following reasons: firstly "colonialism and its aftermath" are not necessarily "chronologically separated" (Gandhi 3); secondly, the hyphenated form must be limited to "a decisive temporal marker of the decolonising process" (Gandhi 3); thirdly, the postcolonial condition is inaugurated with the onset rather than the end of colonial occupation" (Gandhi 3).

- Lee Gandhi, *Postcolonial Theory* (New York: Columbia UP, 1998). Jeffrey Jerome Cohen, introduction, *Postcolonial Middle Ages*, ed. J. J. Cohen (New York: St Martin Press, 2000), 3.
- 4 The words, “colonize” and “colonization” are used to mean that a woman’s body and mind are occupied, controlled, and dominated by a foreigner. In the *Legend of Dido* in the *Legend of Good Women*, Chaucer details the process by which Dido and Carthage were colonized by Aeneas.
- 5 English translations of the *Aeneid* are from C. Day Lewis, trans., *The Aeneid of Virgil* (New York: Doubleday, 1952), 89.
- 6 English translations of *Heroides* are from Harold Isbell trans., *Heroides*, by Ovid (Harmondsworth: Penguin, 1990), 58.
- 7 In the *House of Fame*, Chaucer cites also “the Epistle of Ovyde” (379-80); however, as is mentioned earlier, Ovid, who rewrites Virgil’s story from Dido’s perspective in his *Heroides*, seems to be exempted from Dido’s condemnation for her lost fame.
- 8 For the chaste Dido, see Boccaccio, *De claris mulieribus*, ch. 40, trans. Henry Parker and Lor Morley, in *Forty Six Lives*, ed. Herbert G. Wright, *EETS*, os 214 (1943; Oxford UP, 1970), 146-47, and *De casibus virorum illustrium* bk. 2, in *Tutte le Opere di Giovanni Boccaccio*, ed. Pier Giorgio Ricci and Vittorio Zaccaria (Milan, 1983), 9; Jerome, *Against Jovinianus*, bk. 1.43, trans. W. H. Fremantle, in *The Principal Works of St Jerome in A Select Library of Nicene and Post-Nicene Fathers of the Christian Church* vol. 6 (New York: The Christian Literature Co., 1893); Macrobius, *The Saturnalia*, trans. Percival Vaughan Davies (New York: 1969), 5.17; Francis Petrarch, *Letters of Old Age: Rerum Senilium Libri*, trans. Aldo S. Bernardo et al. (Baltimore and London: The Johns Hopkins UP, 1992), 104; Mary Louise Lord, “Dido as an Example of Chastity: The Influence of Example Literature,” *Harvard University Library* 17 (1969): 22-44 and 216-32; Marilyn Desmond, *Reading Dido: Gender, Textuality, and the Medieval Aeneid* (Minneapolis: U of Minnesota P, 1994), 56-58; John M. Fyler, *Chaucer and Ovid* (New Haven and London: Yale UP, 1979), 33-34.
- 9 Eleanor Jane Winsor, “A Study in the Sources and Rhetoric of Chaucer’s *Legend of Good Women* and Ovid’s *Heroides*,” Diss. Yale University, 1962,

398-99.

- 10 Spivak, "Three Women's Texts," *Critical Inquiry* 12 (1985): 251.
- 11 Jean Rhys, *Wide Sargasso Sea* (New York: Norton, 1966). All citations from *Wide Sargasso Sea* are from this edition and *Wide Sargasso Sea* is abbreviated WSS in the notes.
- 12 Some medievalists may problematize the application of modern theory of postcolonialism to the medieval text. However, the careful application of the modern tool to the medieval text seems to "direct us to the 'truth' about the past" (Loomba 6). Ania Loomba says, "we must not flatten the past entirely through the lens of our own assumptions and imperatives. However, neither is it desirable, or even possible, entirely to unhook the past from the present" (Loomba 6). Ania Loomba, introduction, *Post-Colonial Shakespeare*, ed. Ania Loomba and Martin Orkin (London: Routledge, 1998), 5- 6. Cohen also argues "how might postcolonial theory encourage an opening up of what the medieval signifies, and how might that unbounded 'middle space' then suggest possible futures for postcolonial theory" (6).
- 13 Spivak, "Three Women's Texts," 249.
- 14 Spivak writes, "Rochester violently renames Bertha" ("Three Women's Texts," 250).
- 15 Looking at Christophine, Bertha/Antoinette thinks: "Oh Christophine, do not grow old. You are the only friend I have, do not go away from me into being old." Christophine says to her, "Your husband certainly love money. . . . That is no lie. Money have pretty face for everybody, but for that man money pretty like pretty self, he can't see nothing else" (WSS 114; sic).
- 16 Citations from *Jane Eyre* are from Charlotte Brontë, *Jane Eyre*, ed. Margaret Smith (Oxford: Oxford UP, 1993), 221.
- 17 WSS, 184.
- 18 The word "legally" may have reminded her of Christophine's quarrelling with Richard Mason. In the West Indies, Bertha/Antoinette hears Christophine quarrelling with Richard Mason about her marriage. Christophine says, "You [Richard Mason] are handing over everything the child owns to a perfect stranger. Your father would never have allowed it. She [Bertha/Antoinette] should be protected, *legally*" (WSS, 114; emphasis added).

- 19 Spivak, "Three Women's Texts," 250.
- 20 *Jane Eyre*, 297.
- 21 WSS, 180.
- 22 WSS, 189. In the West Indies, Antoinette says, "Our parrot was called Coco, a green parrot. He didn't talk very well, he could say *Qui est là? Qui est là? . . .*" (WSS, 41).
- 23 Spivak, "Three Women's Texts," 251.
- 24 Hansen, *Chaucer and the Fictions of Gender* (Berkeley and Los Angeles: California UP, 1992), 87-107.
- 25 Fyler, 33. See also Sheila Delany, *Chaucer's House of Fame: The Poetics of Skeptical Fideism* (1972; Gainesville: UP of Florida, 1994), 57.
- 26 Delany, *Chaucer's House of Fame*, 57.
- 27 Desmond, 6.
- 28 Desmond, 6.
- 29 Desmond, 6.
- 30 Desmond, 6.
- 31 Regarding wars between Carthage and Rome, see Livy (Titus Livius 59 BC —17 AD), *The Early History of Rome*, trans. Aubrey de Selincourt (1960; Harmondsworth: Penguin, 1971), 301.
- 32 Steven Farron's reading of Virgil is different from mine. He considers Virgil to be sympathetic to Dido because Virgil deliberately portrays Aeneas' mission as brutal and destructive ("The Aeneas-Dido Episode as an Attack on Aeneas' Mission and Rome," *Greece and Rome* 27 [1980]: 34). However, Virgil seems to justify Aeneas' mission. In the *Aeneid* (V, 326-60), Mercury persuades Aeneas to recall his "own high destiny" to found a kingdom in Rome, leaving the "temperamental queen" (Lewis, trans., *The Aeneid of Virgil*, 89).
- 33 Francis Petrarch (1304-74) read the story of Aeneas and Dido as an example of trials and temptations in the allegorical pilgrimage of life (*Letters of Old Age*, 147). See B. G. Koonce, *Chaucer and the Tradition of Fame: Symbolism in the House of Fame* (Princeton: Princeton UP, 1966) 109; Desmond, 74-98.
- 34 *Orientalism* (1979; New York: Vintage, 1994), 3.
- 35 Petrarch, *Letters of Old Age*, 147. See Don Cameron Allen, "Marlowe's Dido and the Tradition," in *Essays on Shakespeare and Elizabethan Drama in*

- Honor of Hardin Craig*, ed. Richard Hosley (Columbia: U of Missouri P, 1962), 57; Fyler, 34; Desmond, 23. I borrow the term "the historical Dido" from Desmond, Fyler, and Allen.
- 36 Boccaccio, *De claris mulieribus*, ch. 40 and *De casibus virorum illustrium*, bk. 2; Jerome, *Against Jovinianus*, bk. 1.43; Macrobius, *The Saturnalia* 5.17; Petrarch, *Letters of Old Age*, 104; Lord, 22-44 and 216-32; Desmond, 56-58; Fyler, 33-34.
- 37 Desmond, 129; Lord, 225.
- 38 Macrobius, *Saturnalia* 5.17; Petrarch, *Letters of Old Age*, 147; Winsor, 398-99.
- 39 Winsor, 398-99.
- 40 Winsor, 398-99.
- 41 Petrarch, *Letters of Old Age*, 148.
- 42 Lewis, trans., *The Aeneid of Virgil*, 89.
- 43 Peter E. Knox, ed., *Heroides: select epistles*, by Ovid (Cambridge UP, 1995), 202.
- 44 Lewis, trans., *The Aeneid of Virgil*, 89.
- 45 Knox, 202.
- 46 Knox, 20.
- 47 Isbell, trans., *Heroides*, 58.
- 48 Spivak, "Three Women's Texts," 260.
- 49 I am tempted to guess that Chaucer himself feels nervous about the rumor concerning his own degraded fame because of the case of the *raptus* of Cecilia Champaigne though the truth of the case is covered with "the myst" (352). See Henry Ansgar Kelly, "Meanings and Uses of *Raptus* in Chaucer's Time," *SAC* 20 (1998): 101-65; William A. Quinn, "The Rapes of Chaucer," *Chaucer Yearbook* 5 (1998): 1-18.
- 50 In the *House of Fame*, for the ambiguity of reputation, see 1134-47; for rumor composed of "fals and soth" (1029), see 1021-31 and 2051-2109.
- 51 Spivak, "Three Women's Texts," 251.
- 52 Spivak, "Three Women's Texts," 251.
- 53 Spivak, "Three Women's Texts," 251.
- 54 Spivak, "Three Women's Texts," 251.

- 55 Bentia Parry, "Problems in Current Theories of Colonial Discourse," *Oxford Literary Review* 9 (1987): 27-58. In WSS, English women call the Creole women "White neggar [sic]" (102).
- 56 Petrarch, *Letters of Old Age*, 148
- 57 Petrarch, *Letters of Old Age*, 148.
- 58 Trinh T. Minh-ha, *Woman, Native, Other* (Bloomington and Indianapolis: Indiana UP, 1989), 78. Desmond also cites this passage and writes that the other story of Dido "allows us to see Cixous's evocation of Virgil's Dido as an enactment of Trinh T. Minh-ha's scene of writing for the 'native'/colonized woman. . . . Behind the canonicity of the *Aeneid* is the secondhand memory of Dido's other story" (3).
- 59 For transient nature of the fame in the *House of Fame*, see 1140-47.
- 60 Stories of foreign lands, for example, *The Travels of Sir John Mandeville*, are compounded of true and false materials. Iain Macleod Higgins sees *The Travels of Sir John Mandeville* as an example of ceaseless rewriting (*Writing East: The "Travels" of Sir John Mandeville* [Philadelphia: U of Pennsylvania P, 1997]). See C.W.R.D. Moseley, trans., *The Travels of Sir John Mandeville* (Harmondsworth: Penguin, 1983).