ACT IV

INTRODUCTION

Berlioz begins this act with The Chasse Royale et Orge, à pantomime, closely based on A.IV.129-168, in which the love of Dido and Aeneas is consummated. This number is No.29.

In Nos. 30 and 31 Berlioz prepares us for the conflict between love and duty which Aeneas will have to face, by presenting, in a recitative followed by a duet, the opposing views of Anna and Narbal. Anna believes that the love of Dido and Aeneas will result in a permanent settling of the Trojans in Carthage; Narbal is aware that Aeneas is fated to establish a new kingdom in Italy, and he fears the consequences for Carthage caused by Aeneas' delay there.

Nos.32 to 35 are largely based on the end of A.I. No.32 is a short orchestral piece for the entry of Dido, her guests, and her train for the evening's entertainment. The nature of the music prepares us for a change in Dido.

No.33 is a sequence of three ballets which form the first part of the evening's entertainment. Dido is restless and has the dancers dismissed before the completion of their performance.

No.34. The song of Iopas is the second part of the entertainment. Dido hopes that the art of Iopas will soothe her. It does not, and she dismisses him.

No.35 Dido, in another attempt to overcome her restlessness, asks Aeneas to finish his tale of Troy's miseries and his wanderings and tell her of the fate of Andromache. When Aeneas tells her that Andromache, widow of Hector, married the Greek (Pyrrhus) who murdered her father and whose father murdered Hector, Dido's restlessness, due to a conscience troubled by her
infidelity to her dead husband Sychaeus, is banished. Dido feels that she may follow Andromache's example and accept a new love. As she marvels at her new peace of mind, and Aeneas joins her rejoicing, Anna, Iopas and Narbal watch as Ascanius stealthily removes Sychaeus' ring from Dido's finger.

No.36. In a recit. Aeneas persuades Dido to forget her sad memories and surrender to the extraordinary beauty of the night. In a septet with chorus, Dido, Ascanius, Anna, Narbal, Iopas, and Panthus join Aeneas to comment on the influence of nature's loveliness.

No.37. Dido and Aeneas are left alone to sing a sublime love duet. During the last refrain, they leave the stage and conclude in the wings. Mercury suddenly appears, approaches a broken column where Aeneas' armour is hanging, strikes the shield twice, and cries three times "Italie".

Berlioz's adaptation involves four major divergences from Virgil. The first is the placing of the hunt, storm, and consummation in the cave earlier than the banquet and Aeneas' narrative. Secondly, Dido's courtiers know about the development of the love affair, and, when Narbal's concern has been temporarily allayed, are favourable. This contrasts very strongly with Virgil's subjective narrative of Dido's turmoil, the general disapproval of the affair, and Mercury's contemptuous execution of his mission to Aeneas. Thirdly, Berlioz allows us to see the love affair in a favourable light instead of emphasising its disintegration, as Virgil does.

The fourth divergence is Aeneas' emergence as the leader of the love affair, as Act IV progresses.
"In Book IV the main weight of interest falls upon the disintegration of the love affair". Quinr, p.88.
Berlioz has based this pantomime Chasse Royale et Crase on A.IV.129-168. The scene emerges with slow grace and beauty following the heroic preparation for and departure to the battle against Tarbas, then develops an intensity as great, in personal terms and in the context of nature, as No.28.

Virgil spends the last nine lines of A.I. and the first eighty-nine of A.IV. describing Dido's decline into a destructive passion, using all his poetic art to point the way. At A.I.749 he calls her infelix Dido and from A.IV.9-30 he has her speak directly to her sister with great intensity, obsessively describing Aeneas, bemoaning the temptation to break her vow to Sychaeus, and finally defeated by her tears.

A.IV.54-67 show her progressing along a desperate but useless course of action in an attempt to win divine favour for the breaking of her vow. A.IV. 67-73 constitute a metaphor which illustrates her complete helplessness, 74-85 her complete love-sickness; and 86-39 give the first painful warning of the decay which has already set in as a result of her passion.

This has taken only ninety-eight lines - nine of A.I., eighty-nine of A.IV. - because the poison of Cupid has been working into Dido throughout Aeneas' narrative in A.II. and III.

There follow thirty-eight lines (A.IV.90-128) during which both Juno and Venus plan to use Dido and each other to gain their own ends - basically, possession and sway of the new kingdom of the Trojans. Juno, here, is attempting to keep the new Trojan kingdom in Carthage; Venus, who already knows from Jupiter (of A.I.257-96) that it is fated to rise in Italy, is happy to allow Juno to believe that she is winning the point by her deception. Neither goddess has a thought for the effect their pretended alliance will
have on Dido's fate.

Berlioz omits the divine machinery here because he has shown in Act III very natural reasons for the certain development of love between Dido and Aeneas; Dido's acute loneliness, which she has struggled so nobly to subdue, is awakened by Anna just prior to her being rescued from Iarbas' invasion by Aeneas, the two being thereby united in fierce battle against the enemy. He has re-created Aeneas as a person who is more ambitious than loving, more devoted to the pursuit of glory than of personal happiness. Although his Aeneas sought brief refuge at Dido's court, he sprang into action as soon as a polemical challenge presented itself, and was transformed swiftly from a weary leader in disguise into a hero eager for battle.

During A.IV.117-127 Juno explains in advance her plan for the hunt, storm, and union of Dido and Aeneas. And, after thirty lines which unfold the richness of the hunting scene in its human and natural aspects, what Juno has promised does come to pass. And it takes place swiftly, able to do so partly because Juno has already told us it is going to happen. The entire storm, disruption of the hunt, and union of Dido and Aeneas takes nine lines only; lines crammed with events, names, symbols. (A.IV.160-8).

Immediately following the exaltation or climactic excitement of A.IV.167-8 ".....fulsere ignes et conscius Asther/comubiis summoque ulularunt uertice Nymphae" comes the shock of the descent to the consequences: (A.IV 169-70) "ille dies primus leti primusque malorum/causa fuit". Our enjoyment of the blossoming affair between the Carthaginian queen and the Trojan hero has always been under a cloud, but now the clouds completely dull the bright lustre of Virgil's rich imagery when it is applied to the colours and textures of things which need the light of the sun to give them life. (A.IV.129-159).
Bailey² says of the Georgics 1.10. "...to which belong the spirits of fountain and river, the vague groups of Nymphs and Fauns, and the wilder spirit of the woods, Sylvanus"; (cf Georgics 1.10.). All of this permeates Berlioz's work here. (Berlioz's work here is imbued with this spirit).

Berlioz re-creates the hunt and storm in such a way that as much as possible of Virgil's imagery is translated into music drama, and we need here to make a close comparison of his hunt and storm with the actual lines of Virgil which have been used.

Berlioz bases his setting - an African forest in the morning - on A.IV. 129-30. He omits A.IV.133-150, but the dramatic effect of having to wait a long time here for the appearance of Dido and Aeneas re-creates the feeling of suspense which Virgil creates by having Dido linger in her room.

Berlioz replaces the mountain goats and stags of A.IV.151-5 with water nymphs who inhabit a stream. When this stream of his own invention is overwhelmed later by the deluge from above, the symbolism is very powerful.

He delays and expands the arrival of the hunters (A.IV.132) quite considerably so that the audience receive a continuous picture of the hunt in progress (cf also 151). Virgil is able to suggest the entire hunt by means of A.IV.132 and 151.

In the same way, Berlioz develops A.IV.160-1 to a great extent; this is his dramatization of the storm.

He creates a lone hunter who gives dimension and perspective to the hunt itself and pinpoints the approach and onset of the storm.

For dramatic expediency, Dido and Aeneas are on foot when they appear to
seek shelter in the cave. Berlioz has dressed Dido as Diana, probably after A.V.498-504, and the description of Aeneas A.V.143-150.

To the symbolic stream, waterfalls, tree struck by lightning, passing of the storm, clouding and unclouding of the scene, he adds satyrs, sylvans, and fauns — symbols of sexuality unblest by conjugal bonds. And against the jubilant cries, his nymphs yell Italia, the music drama's recurring motif. (cf A.IV.167-8).

Virgil's hunt begins with the dawn (A.IV.129). The swift images of huntmen, horses, hounds, and the trappings and machinery of the hunt (130-2) are succeeded by the luxuriant imagery surrounding the queen and the Trojan hero. These slow-moving laudatory descriptions (133-50) are succeeded by swift images of nature in beautiful disturbance (151-5). Appropriately, these lines are followed by the joyous and most innocent member of the party — Ascanius — who is at one with nature in a special way.

Berlioz translates all of Virgil's descriptions of nature into music drama either directly or by artistic replacement or substitution according to the dictates of theatrical limitations, and by calling upon music's almost limitless resources.

As Virgil lingers over the two central characters before the hunt begins, so does Berlioz linger over nature. The work of the one is memorable for the separate vivid images, that of the other for the unfolding and intensifying of the musical imagery.

The invia lustra of Virgil (151) are heard in the idealized hunting melody of Berlioz. The melody is long, and its entire echo, in every case, is heard. (cf bars 45-88, 148-166, 185-201, 241-59).
The influence of nature and the relationship of human activity with nature are strangely similar, and of similar proportions in the two works, even though the treatments or approaches are different.

Virgil's disturbance of nature is a fleeting but vivid event. The very power of nature to affect Dido and Aeneas, which the poet can suggest in a few lines, is unfolded by Berlioz in a long, significant meditation.

At A.4.129 Virgil states "Oceanum interea surgens Aurora reliquit". This simple statement involving a personified dawn creates the conditions which usher in the royal hunt. The personification increases the feeling that nature leads all activities of men.

Berlioz has responded to Virgil's subtlety, and No. 29 bars 1-17 express and depict the undisturbed calm and beauty of the African forest in the morning which we then see as the curtain rises. Berlioz's tone-painting creates a very special, individual picture of nature, one undisturbed by any attempt at realism. This becomes clear during bars 1-8, as the stylization is established.

The climax of Virgil's symbolism occurs during 166-8. From the beginning of No. 29 Berlioz has set the scene for his re-creation of this climax; his rocher, corresponding with Virgil's vertex, is the source of the running stream which is the element of the water nymphs who play so important a symbolic role in the climax; it houses the cave which shelters Dido and Aeneas; it stands with ready provision for the feet of the half-human, half-divine symbols of nature who react to the sexual union.

Berlioz has invented the water nymphs to replace the wild goats and stags who are disturbed by the hunting humans. It is Virgil's technique to
make full use of our inner eye as he writes of scenes which physically we are unable to follow (cf. A.IV.151-5).

*postquam altosuentum in montis atque inuia lustre,*  
*occe ferae saxi dejectae uertice caprae*  
decurrere iugis; *alia de parte patentis*  
*transmittunt cursu campos atque agmina cerui*  
puluerulenta fuga glomerant montisque relinquunt.

Berlioz cannot translate into stage drama those high mountains, trackless ways, or disturbed creatures departing in their dusty columns. Whether or not he translates it directly into music is discussed below.

He shows us nature before introducing any human activity. Thus the subtlety and delicacy of the undisturbed calm and stillness of the morning is demonstrated (or suggested) by the particular kind of swift, elegant grace of the water nymphs. The wild goats and stags of Virgil have undeniable grace and swiftness also, but their grace is untamed, emphasised by their thundering hooves. Berlioz's water nymphs retain the sensitivity of Virgil's goats and stags without the noise of their hooves. As the nymphs move and swim we hear gentle bird-calls, too small a detail to have been included in this part of Virgil's tapestry.

A slight intensification of the bird music (bar 29) coincides with our first awareness of the water nymphs; in this way Berlioz enables us to relate ourselves to nature in the way he wants us to feel it, — responding to its subtlety and delicacy. The disturbance of nature will be gradual, and, at its height, powerfully affective.

The nymphs, despite their close affinity with nature, are only halfway between it and our world, and immediately after their appearance there is a reaction by nature (bar 29) in the form of timpani rolls and a new flute and piccolo flourish. At bar 30 the music changes, and the swimming of the nymphs
is accompanied by the sound of nature adjusting to their presence, and by
the time they return to our sight, nature and nymphs are in harmony.³

Virgil, having evoked the Dawn with A.IV.129, immediately wipes away
that picture by replacing it with 130-2: "it portis iubare exorto delecta
iuuentus,/retia rara, plagae, lato uenabula ferro,/Massylique ruunt equites
et odora canum uis". And we are swiftly faced with two realities — one,
the beauty and leadership of nature; the other the man-trained youths, man-
trained dogs, the hunting knife fashioned by man out of hardest iron, and
the many kinds of nets designed by man to entrap nature. Virgil has intended
that we feel the excitement of the hunt; it is possible that he hoped we would
be conscious of no ambiguity.

In order to keep this spirit, and as an expression of his own sensitive
response to nature, Berlioz has unfolded the scene gently, avoiding all
shock. We shall see that the hunt and storm have all of the excitement and
none of the sorrow of two opposing forces clashing.

Two horns, one stating the melody, the other echoing it in the distance,
filter through with most mellow sound, showing an affinity both with nature
and with mankind (bar 44 f). They are sufficient to alert the nymphs; not
enough to overwhelm them. The first ripples of the nymphs’ concern are
transmitted by the violas (bars 58-9) in a gentle eddy. These viola ripples
keep widening, even after the nymphs have disappeared into the reeds to hide
from the gradually invading people and dogs.

At bar 86, with the change to the leaping, energetic, urgent music of
the hunt, Berlioz coincides fully with Virgil for the first time, as man
invades natural territory, and, although responsive to nature, brings with
him the tension between nature and himself which his very existence creates.
After an almost imperceptible change from "disturbed nymph music" to "hunting music" hunters and dogs cross the stage, bringing Virgilian echoes to the audience of Berlioz.

Both Virgil and Berlioz use the hunt and storm sequence as a way of showing man and his trained animals at large amid nature. In Virgil it is brought out immediately before the sudden onset of the storm (A.IV.151-9). Lines 151–5 have been quoted previously. 156–9:

\[
\text{at puer Ascanius mediis in uallibus acri} \\
gaudet equo iamque hos cursu, iam praeferit illos, \\
spumamentque dari pecora inter inertia uotis \\
optat aprum, aut fuluum descendere monte leonem. 
\]

Virgil does not tell us directly that Ascanius is enjoying nature in the very special way of the young and innocent; but he chooses verbs and adjectives which overflow with joy, enthusiasm, and awareness of nature's offerings; and as for the rhythm, only line 157, with its beautiful imagery suggestive of an imaginative lad peering from left to right, is predominantly spondaic.

Berlioz recalls Virgil's image here precisely. For, after accompanying the vividly evocative music for many bars with separate passages across the stage of huntsmen (bars 86 f) and one lone huntsman sensitive to the approaching storm (bars 129 f), he gives us that swift glimpse of Ascanius on horseback which is all that is needed to recall Virgil's image. Tastefully, he directs several final huntsmen to follow Ascanius before introducing Dido and Aeneas to the cave opening and to our eyes.

After disposing of Ascanius and all the Tyrians and Trojans, Virgil states (A.IV.165) "spoluncam Dido dux et Trojanus eadem/deueniunt". Here again, he and Berlioz coincide. Both have created and described a storm powerful enough to shatter the general Tyrian-Trojan unity which has
existed since they joined forces against Iarbas, and make room for the specific union of Dido and Aeneas which has been made inevitable by the success of the combined defence.

Virgil's Dido is most luxuriously and sumptuously attired in purple and gold. Berlioz's Dido is dressed as Diana the huntress, a virgin goddess. Dido is at the moment both a huntress and a widow pledged to celibacy. The storm has put an end to her hunting, and the shelter from it will be the means by which the pledge is broken. And so her choice of costumes, while true to Virgil's first description of Dido (A.I.498 f) is ironical. Furthermore, Virgil (A.IV.141-150) describes Aeneas as being as beautiful as Apollo in his finest season; Diana is Apollo's twin, his other self, the moon to his sun. 4

Virgil's starkly dramatic statement of A.IV.165 sets the pace for the following lines: (A.IV.166-8) "...prima et Tellus et pronubia Iuno/dant signum; fulsere ignes et conscius Aether/comuibus, summoque ulularunt vertice Nymphae". Berlioz's "prima et Tellus et pronubia Iuno" are the all-pervading nature, the half natural, half human beings, but his climax is as swift as Virgil's. As soon as Dido and Aeneas enter the cave, the earthy, primitive chorus and grotesque dance begin which are so appropriate to this consummation of love without the formality of a marriage ceremony.

To Virgil's nymphae Berlioz adds fauns, sylvans, and satyrs - all creatures of Classical mythology especially well-chosen for their symbolism:

fauns and sylvans: spirits of the countryside and woods.

satyrs: attendants of Dionysus; spirits of the woods and hills.

Grotesque creatures, in the main form human but with some part bestial. Lustful and fond of revelry.
The nymphs, ambient nature, fauns and sylvans correspond to Virgil's Earth and Juno.  

With the introduction of the satyrs, Berlioz has added another dimension to the storm's climax, but it is not merely the fact that fauns and satyrs are present, implying a grossness to the intercourse of Dido and Aeneas which is wholly absent from Virgil's cave; the satyrs actually try to mate with the fauns and sylvans, in parallel with what is happening inside the cave where we cannot see.

Berlioz has also added to his climax implications which parallel A.IV. 169-72:

*ille dies primus leti primusque malorum
causa fuit. neque enim specie famae mouetur
nec iam furtium Dido meditatur amorem:
coniugium vocat, hoc præteexit nomine culpam.*

For Virgil, who rarely allows us to forget Aeneas' mission, has nonetheless during A.IV.1-218 shown that only the gods have been concerned with it. This is probably the clearest evidence we have that Aeneas' involvement is as deep as Dido's. For the first and last time, his *pietas* is forgotten.

Berlioz, however, keeps us aware of the lovers' misdirection by having the chorus of nymphs, fauns, sylvans and satyrs intersperse stern cries of *Italie* with their crude rejoicing over the sexual union. Thus there is created a fine, classical balance between what is natural and what is ordained. The spirits of nature *must* rejoice over a natural union; but the seriousness of the misdirection is emphasised by the fact that these natural creatures are aware of higher duties or priorities - an awareness that in season, natural inclinations *must* be foregone. The orchestral music (bars 242 f) leaves us in no doubt as to the victory of passion over duty.
The physical events are of an exciting symbolic nature. The flow of water increases to a torrent in different places, and the most magnificent invention is the response to *fulsore ignes* (A.IV.167). Virgil's brief, economical sentence is expanded and transformed into a specific and spectacular image. In Berlioz, a tree is struck by lightning, catches fire, and crashes to the ground. Fauns and sylsinks pick up the burning branches, dance, holding the torches aloft, and disappear with the nymphs and satyrs, and the *tutti fortissimo* on the second beat of bar 258 leaves no doubt of the sexual imagery of Berlioz's lightning-struck tree; the consummation of the love of Dido and Aeneas, made explicit in this orchestral gesture, overshadows the last and most plaintive cry of *Italia*.

Virgil's climax is quickly reached in 168: "...summosque ulularunt vertice Nymphae", and marks the end of the union, which has been as swift as the storm. The passing of the storm is not mentioned; the storm has achieved its purpose, and the consequences follow just as swiftly, beginning with A.IV.169.

For the purpose of his music drama, Berlioz cannot change direction instantaneously, or drop so suddenly from his climax. His storm passes with the same beautifully balanced and graded unfolding which has characterized the whole scene. The place which has witnessed the union is tastefully shrouded in cloud, and as the earlier music of calm, serene nature returns, a cloudy peace is replaced by the lifting and dispersing of the clouds.

1. "The occasion of the love-making is the hunt, but this in Virgil occurs before the storm, and the mention of love is at once followed by an agitated digression on Rumour. The musician, not aiming at narration, has no use for this pattern. He simply creates a sylvan atmosphere...." Barzun, p.149.

3. Bailey writes of Virgil "The spirits of the countryside, the Nymphs and Fauns in their undefined group, are recalled by him in words of affectionate and almost impassioned reverence". p.302. The same is true of Berlioz's music.


5. of Bailey, p.34.

6. "The epic, ......is like music in giving sharp expression to broad contrasts: the hero is less a man than a symbol - sometimes a symbol of an entire people". Barzun, p.153.

7. "Where Berlioz is completely at one with Virgil is in considering the storm not only the cloak but also the symbol of the passion". Barzun, p.149.
Nos. 30 and 31 form a unit, a developing entity. The unit comprises four parts: recitative — No. 30
  air (Narbal) — No. 31
  cavatine (Anna) — No. 31

Air and cavatine ensemble
  (Anna and Narbal) — No. 31

In this number, which has no actual parallel in Virgil, Berlioz begins to demonstrate the conflict between love and duty which is so agonizing in Virgil from the beginning of A.IV. until the departure of Aeneas and the Trojans.

In Virgil one voice only tells Aeneas to stay in Carthage — Dido's — and it is pitifully small compared with the divine commands which bid him leave. We experience the agony because Virgil takes great pains to demonstrate Dido's position as the victim of divinely-inspired furore. Berlioz does no such thing. Having brought the lovers together most credibly, circumstantially he now uses Anna and Narbal to keep us temporarily at a distance from the problematical consequences of a serious love affair. Anna here represents and defends the love affair's continued existence, and Narbal represents and expresses concern for the path which fate has mapped out for Aeneas.

The stifling atmosphere of A.IV. (1-30, 54-5, 65-85), caused by the moral decay of the Queen of Carthage and the perversion of the separate destinies of Dido and Aeneas (86-9), all precipitated by the furore insinuated into Dido's heart by Venus and Cupid, is absent from No. 30.

Although the uneasy bravado of the orchestral introduction reaches our ears as the curtain rises, our eyes rest, relaxed, on "Les jardins de Dido"
sur le bord de la mer. Le soleil se couche”. The setting sun is more than just a stage setting in preparation for the evening banquet. It is symbolic of the time that is running out for Dido and Aeneas.

Visually, the episode is spacious, following the sub-tropical splendour of the powerfully confining storm. The mood has changed because the scene has shifted from two people who are, at least for the present, powerfully united, to two who hold opposing and seemingly equally valid points of view.

No.30 begins and ends with textual inventions by Berlioz heard through the mouth of Anna. But Narbal's large middle section is significant. Virgil's Carthage is conspicuous for its lack of male advisers to the queen. Anna, Barce (nurse of Sychaeus A.IV.632-40), and the unnamed priestess whom Dido uses to screen her death, are the only human beings to whom Dido turns after her madness has afflicted her. When she inflictst the fatal wound upon herself, and her deed of self-destruction is revealed, it is the shrieks of women which Virgil mentions specifically (A.IV.667). It is a woman's kingdom indeed. But Berlioz's Carthage has a responsible, even visionary male voice in the character of Narbal.

No.30 continues and concludes the significance of Iarbas in Berlioz. It succeeds the hunt and storm, replacing the dialogue between Juno and Venus which precedes and precipitates the storm in A.IV. (cf 90-128).

Anna and Narbal may be said to replace Juno and Venus. To a certain extent, Anna is both Juno and Venus; she is Juno because she is on the side of Carthage; Venus because she is on the side of love. Narbal has, like Venus, the interest of Aeneas' mission well in mind; and, like Jupiter, he does not wish to obstruct fate.
No. 30 provides us with confirmation of events which we already suspect have occurred: the combined Trojan-Tyrian forces have defeated the Numidians; Dido and Aeneas are in love, and the presumed scene in the cave was not an isolated incident but the beginning of a deepening change in their relationship. This number provides us with a direct and immediate confrontation between Anna and Narbal which is of special dramatic worth. It is a confrontation between a man and a woman, the sexual difference highlighted by each holding opposing views, and holding them strongly, with neither side able to yield.

This confrontation is the means by which Berlioz reveals to us Dido's change in behaviour and her placing love above her work in Carthage; a change welcomed, at least superficially, by Anna, and causing immense concern to Narbal. Narbal in this function represents Virgil himself (cf. A. IV. 86-9) and, vaguely but undeniably, Jupiter (cf. A. IV. 265-76).

But Anna and Narbal also represent the two forces of love and duty, the aspects of Dido's character which oppose each other; false idealism and realism. Realism, here, means a realistic interpretation of the consequences of current events in Carthage; false idealism means here the interpreting of events as one wishes to see them. Anna and Narbal are confidants who are expounding the situation as well as commenting on it.

In Virgil, Anna's speech (A. IV. 31-53) is "persuasive, ... full of rhetorical devices to lead Dido to the course Anna knows she wants to take..... Its persuasive intention is wholly and immediately successful, so that Dido, who had sworn that the earth should swallow her up before she violated pudor (27) now can accept that her duty towards Carthage's future as well as her personal inclinations justify her in violating it (55)."
In neither work has Anna suggested anything which was not already close to Dido's consciousness. In each work, her arguments have been able to affect Dido instantly and centrally. (cf A.IV.54-5, and No.24 bars 85-93). In each work Anna has wanted what she felt Dido's natural inclinations were leading her to, especially since those natural inclinations opened up the possibility of a glorious future for Carthage (cf A.IV.31-53 and No.24 bars 85-93). In so doing, she is concentrating fully on the realities of Dido's personal needs, and excluding from her vision any reality, such as Aeneas' own destiny, which may hinder absolutely the progress of events which to her seems natural.

The Royal Hunt and Storm has been dramatically placed, not only as a logical sequence to the presumed battle against the forces of Tarbas, but to exemplify the pleasure-dominated or even totally hedonistic existence which disturbs Narbal so much. For Virgil that scene was a climax of the divine, the sexual, and political threads of his narrative. (cf A.IV.169-237).² To Berlioz it is just as essential for the same reasons.

In No.30 the Anna-Narbal argument provides us with all the erotic and political information which we need, to keep us abreast of affairs in Carthage. Berlioz's attitude to the divine aspect - fate, and the good order of things - is revealed in No.31, which is, structurally, a continuation of No.30.

Anna bears a strong resemblance to Coroebus (cf. No.3) in choosing to believe that the problems caused by the enemy of the present have been permanently solved. There is an obvious, deliberate association by Berlioz here. What is to come bears no relationship to the treachery of the Greeks implicit in Act I. Just as it was understandable, if not laudable, for the Trojans to believe that the Greeks had left their shores never to return, so
now is it understandable for Anna to choose to believe that conditions in Carthage are leading to the union of two people and two nations in an impenetrable or invincible alliance. (After all, if it had not been conceivable, Juno and Venus would not have entered into their "pact", A.IV.90-125). The fact that the Trojans would lose their identity, and become absorbed into the Carthaginian nation, is not Anna's concern. Nor does she realize what she is asking of the Trojans. Her first challenging words to Narbal (bars 10-19)

Dites, Narbal, qui cause vos alarms?
Le jour qui termina la guerre et ses malheurs
N'a-t-il pas vu briller la gloire de nos armes?
Les Tyréens ne sont-ils pas vainqueurs?

suggest that in her mind the Trojans have already become absorbed, without trace, into Carthage. Anna is irresponsible about the love affair. She is aware of Dido's vow to Syræaus and of Aeneas' Italian mission, but discounts both as realities which might oppose the obvious, present, and happy solution of the mutual love. Both Virgil and Berlioz have used Anna to illuminate the real desires of Dido's heart. In each work, Anna presents certain rhetorical arguments which Dido's serious and responsible side, true to her ideal, would not have admitted. (cf A.IV.31-53 and No.24 bars 85-93). This is why she seems to us politically superficial and emotionally sentimental. In Virgil she has no purpose beyond this representation of Dido's secret desires and the role of confidante. It is she to whom Dido turns when forbidden love comes (A.IV.6-23); it is she whom Virgil uses to persuade Dido to yield to that love. She plays no further part until Dido turns to her to beg her aid in persuading Aeneas to remain in Carthago (A.IV.416-36), and uses her as an unwitting accomplice in her suicide (A.IV.478-503); then when Dido turns on her in her absence and reproaches her for her persuasive powers (A.IV.548-52). Dido's death, in fact, does seem as much a deliberate reproach to Anna as to Aeneas.
(A.IV.634–81), and it is Anna whom Virgil uses to express the implicit consequences of Dido's suicide (A.IV.682–3). She herself would never have been so seriously wounded by Aeneas' desertion; if she had been of the tragic stature of her sister (or even understood it) she would never have failed to see the dangers of the situation represented by Dido's vow and Aeneas' mission.

So, in Virgil, Anna never comments on the love between Dido and Aeneas. She is excluded because of the overwhelming and essentially self-absorbed nature of the affair, and because Virgil does not want us to see it through sympathetic and approving eyes. (cf A.IV.169–172). He abandons dialogue, and uses his own narrative to inform us of the progress of events. There is only one dialogue on earth in A.IV. after the hunt and storm, that between Dido and Aeneas (305–387), and only two monologues, both by Dido, with Anna as addressee.

No.30 is a recit. Its nine-bar orchestral introduction expresses frisson and agitation (inner strings bars 1–7), uneasy challenge (syncopation to bar 5), and defensive determination (dotted rhythm combined with ascending pitch, bars 8–9). The shape of the melody (bars 1–6) recalls the beginning of Act III. This melody becomes Narbal's own in No.31; it stands for duty, responsibility, and vision.

Anna's challenging questions have been invented by Berlioz because there is no parallel in Virgil. Narbal's reply is an invention while it concerns the result of the war with the Numidians, but the second part of it

Mais Didon maintenant oubliée
Les sains nagière encore à son esprit si chers;
En chasses, en festins, elle passe sa vie;
Les travaux suspendus, les ateliers deserts,
Le séjour prolongé du Troyen à Carthage
Me causent des soucis que le peuple partage. (bars 32–44)
is based on A.IV.82-90, 51, 193-4, and 224-5, and is a re-creation in music drama of the deep concern which Virgil communicates to us through his editorial comments and the words of Jupiter.

Narbal's reply has had two functions; its first part concludes the Iarbas episode, which has served its purpose of bringing Dido and Aeneas together, and its second part informs us that Carthage is now in trouble from within, due to Dido's loss of interest in her city and people.

The first half of his reply is rapidly delivered and accompanied in strict recitative secco style by the strings (Bars 22-31). The vocal line and its terse chordal accompaniment relay no pleasure at all in the victory over Iarbas. We realise, as Narbal brushes the victory aside, that this is only part of the answer - the obvious part - to Anna's challenge. This past triumph has been clouded by the present. Only the orchestra (cf bars 31-2) is allowed briefly to comment with pleasure, and even as strings and woodwind dance, they change in mid-step. The joy they expressed was Anna's happy reaction. Now, in the same bars, they change again for Narbal's explanation of his deep concern.

Once he has made his statement "Mais Didon......si chers" (marked allegro, and quite explosive in melodic shape), his expansion of that statement is marked moderato and the mood is noticeably changed. "En chasse...... sa vie" not only rises in pitch, but also expresses agitation and lack of comprehension - it is broken up, at the commas, by rests. (bars 35-8). For the description of what has befallen busy Carthage, the melodic direction is downward (bars 38-45). Significantly, the full orchestra makes a brief, sad comment in agreement with Narbal's words (bar 44). By this means, Berlioz indicates to us that in cosmic terms Narbal's viewpoint is right.
In bar 45, however, there is a change to a much lighter mood (bars 45-50) to prepare us for Anna's statement that Dido and Aeneas are actually mutually in love (bars 45-56).

Narbal's consternation at the news that this love is shared, that both parties are truly involved, surprises us at first (bar 56).

Anna is in full flight, closely resembling the Anna of A.IV.31-53 on whose rhetorical arguments Berlioz has based

\[ \text{Eh! ne voyez-vous, Narbal,} \]
\[ \text{Qu'elle l'aime,} \]
\[ \text{Ce fier guerrier, et qu'il ressent lui-même} \]
\[ \text{Pour ma soeur un amour égal?} \quad \text{(bars 50-56)} \]

By having Anna exultantly believing in Aeneas' equal love for Dido, Berlioz is both raising our hopes and preparing us for a very great contrast when those beliefs are proved to be empty in Act V.

"De l'ardeur qui les anime/Quel malheur craignez-vous?/Didon peut-elle avoir un plus vaillant époux,..." (bars 56-62). Anna sees this love as giving them life; she sees Aeneas as a matchless husband (cf A.IV.31-53); but the climax of her triumph,

"...Carthage un roi plus magnanime" is the argument which cannot be refuted either in Virgil or Berlioz, fate notwithstanding (cf A.IV.31-53). To counter this argument, Narbal must look beyond the uncomplicated truth, that there could be no greater king than Aeneas, to the fact which will prevent Carthage from ever having him as king.

"Mais le destin impérieux/Appelle Enée en Italie" (bars 62-4). In Virgil, Dido is ignorant of fate (A.IV.365-387, A.I.299-300) although she knew and accepted, until undermined by Anna and her own inclinations at the
start of A.IV., that the Trojans were bound for Italy (A.I.534-59, 569-71).
In Berlioz, Panthus has told her of Aeneas' divine mission (No.27).

In Virgil, Dido had nothing but her own conscience to keep her to her self-appointed course, and advise her of the consequences of yielding to her passion. In Berlioz, Narbal is her wise adviser; but Berlioz must keep Narbal's wisdom away from his more vulnerable Dido. There is a feeling of inevitability here; Narbal's role includes something of the Greek Chorus leader, able to see how particular actions must lead to certain consequences but unable to change their course.

The debate, then continues between Narbal and Anna, and it is the latter who seems to triumph at this stage "Une voix lui dit: Pars!/Une autre voix lui crie: Reste". (bars 65-9). There is a difference between the verbs dire and crier; Berlioz wants Anna's belief to be more seductive to the audience than Narbal's here. He sets "Reste" to a plaintive, yearning, falling minor third, and follows it by a mournful statement of part-truth, also minor, and rhythmically coloured; "L' amour est le plus grand des dieux" (bars 67-69).

Berlioz has presented us with two points of view; he wants us to appreciate both; and when he gives Anna the clinching argument for the moment, he is giving extra weight to the sorrowful wonder we experience in Act V, when Aeneas actually does leave Dido. He uses Narbal to speak to us on behalf of the Aeneas we eventually see. Through Narbal we are prepared for Aeneas' return to a Virgilian pietas mingled with the desire for glory.

1. Williams, p.335.
2. "The surrender of one ideal begins to affect her (Dido's) general sense of duty. She neglects Carthage". Glover, p.177.
In an aria, Narbal expresses his concern at the anger he fears Jupiter is directing at Carthage, as a result of the extended sojourn there of Aeneas and the Trojans whose destiny it is to seek Italy.

In a cavatina, Anna scorns his terrors and insists that a happy union of Dido and Aeneas is imminent.

The air and cavatine are heard first separately and then ensemble, and the two viewpoints are thus expressed in counterpoint.

None of this is based on any actual lines of Virgil, but, while being an invention of Berlioz, it reflects the spirit of several editorial comments, and lines from Iarbas' prayer in A.IV.170-2, 208-210, 219-221.

Virgil, to impress upon us the danger of a serious relationship between Dido and Aeneas, a relationship which perverts fated courses, has built up that long episode immediately following the presumed scene in the cave during the storm: (A.IV.165-6) speluncam Dido dux et Trojanus eandem deviniquit (A.IV.169)

ille dies primus leti primusque malorum
causa fuit, neque enim specie famae movetur
nec iam furtivam Dido meditatur amorem;
coniugium vocat; hoc praetexit nomine culpam.

Virgil makes his statement in 169, then uses the next three lines to supply the reasons. He builds a huge metaphor of monstrous Fama (A.IV.173-197), the first evil consequence of Dido's action. The next in the chain of reactions is the prayer of Iarbas to Jupiter (A.IV.198-218). The reaction of Iarbas is received differently by different readers. To some he seems predominantly chauvinist, his contemptuous diction issuing from his tyrannical stance. To others, while all of these characteristics seem to be present, the predominant impression is of a man who is bitterly hurt by Dido's
rejection - her right to refuse him notwithstanding - and who is seriously and deeply puzzled by Jupiter's apparent rejection of or callous indifference to his devout worship.

But no matter how we view Iarbas, Virgil is showing us the lovers through someone else's eyes. He strengthens this by adding the logic of the musing Jupiter (A.Iv.219-237) who sees the lovers, not in terms of his own needs, but in terms of their cosmic significance, as obstructors of fate. And once we have experienced the Mercury episode (A.IV.238-278) we are ready to admit ruefully that Aeneas does appear foppish when seen through the eyes of the winged messenger, whose recent travels have made him at one with the rugged grandeur of nature (A.IV.261-5).

And so in lines 169-278 Virgil builds a series of episodes which illustrate a diversity of opinions opposed to an enduring union between Dido and Aeneas.

In No.31 one hundred and sixty-eight bars of music are devoted to extending and explaining the opposing points of view of Anna and Narbal which were given their exposition in No.30. Berlioz has disposed of Iarbas, and now concentrates the struggle as a duel between the strength of the power of love, championed by Anna, and the very serious question of obedience to fate, which Narbal cannot ignore.

The air expresses Narbal's deep concern. It is of considerable musical substance, giving insight into his vision and intuition, which like Cassandra's knowledge go deeper than experience, but which, in their sober concern, constitute the world vision of a statesman, not the extraordinary gift of prophecy. The air is twice as long as Anna's cavatine, and entirely
different in character. The length reflects the serious and important
nature of Narbal's communication, and gives weight and significance to a
valid concern, indeed a combination of truths, which events, beginning with
No. 32, seem at present to be overshadowing with doubt.

As the air unfolds, Berlioz reveals Narbal's visionary capacity; his
turning outward from the world to address the future in intimate terms:
"De quels revers menaces-tu Carthage, sombre avenir, sombre avenir"
(bars 1-7). There is emphasis and a rhythmical lingering over the two
utterances of "sombre avenir" which reveal Narbal's desire to discover the
truth.

The melody is in essence that of the recit. (No. 30), the time signature
changed from $\frac{4}{4}$ to $\frac{9}{8}$, and the tempo marking from allegro to a fairly specific
larghetto misterioso. The accompaniment for these bars is itself mysterious
and hollow-sounding, the sombre, quasi-ecclesiastical use of brass almost
funereal and bringing echoes of Hector's ghost. The uncertainty and concern
are felt harmonically, too. The chord on which "Carthage" comes to rest
(bar 4) is II:7 in G major, causing the tonality to hover between G major
and D major, and that on which the second "avenir" rests is VI in G major,
causing the tonality to tread between G major and A major. There is a change
in the effect of the syncopation to a caution and reflectiveness (cf bars 4
and 6) which emphasises those characteristics of the text.

Bars 7-14 continue the intimacy of Narbal's address: the sequential
structure of the melody both accommodates expressively the repetition -
"Je vois sortir/De sinistres eclairs"
- and leads to the climactic modulation through D minor to B flat major
(bars 11-14) of "du sein de ton nuage". This phrase, which completes Narbal's
address to the "sombre avenir", leaves us in full knowledge of his gift, and prepares the way for his address to another specific power.

The new direction of his attention is a confident and assured address to Jupiter as the father of the gods and the god of hospitality. Here he replaces the whole Fama - Iarbas - Jupiter/Mercury episodic sequence of A.IV. 169-221. For as these episodes in Virgil show the seriousness of Aeneas' protracted stay in Carthage, and emphasise that personal concerns are causing the neglect of far wider ones, so does Narbal bear and communicate the weight of this responsibility of which he is very keenly aware.

Anna is blind to the dangerous reality of the consequences of the present; Narbal is blind to the mutual love of Dido and Aeneas until he accepts Anna’s last words in No.30 and begins to worry about the dark consequences. He is on the side of fate, of the ghost of Hector. (bars 15-31).

\[
\text{Jupiter, dieu de l' hospitalité,} \\
\text{En exerçant la vertu qui t'est chère,} \\
\text{Avons-nous donc, avons-nous mérité} \\
\text{Les coups de ta colère?}
\]

and the text of the last two lines is actually the essence of the richly angry prayer of Iarbas (A.IV.206-10). A Virgil's Iarbas is duly sacrificing to Jupiter and remaining unrewarded; Berlioz's Narbal fears that Jupiter will punish the Carthaginians who, in obeying his law of hospitality, have delayed the Trojans, thus obstructing fate.

Virgil's Iarbas and his plight are used also to demonstrate the hopelessness of human beings and the indifference of the gods. (cf Jupiter at A.IV. 219 f.). Let us examine Berlioz's attitude to the forces which may or may not control the universe, and the concentration of those forces, in a partly post-Christian century, into one god. Narbal has a personal relationship with
a god who is less remote than Virgil's Jupiter, and not indifferent to mortal confusion and sorrow. The music of the aria's second half (bars 15-31) is warm, expansive, and intimate in a mood prepared by the orchestration of bars 14 and 15, with its rather loosely woven warm combination of woodwind, trombones, strings, and lumbering timpani. Narbal has no fear of approaching a god who may not care to hear; his prayer is heartfelt, but in no way strained or desperate. He is asking for help from a friend whom he fully expects will be able to shed the light he needs.

Narbal, then, emerges at the end of his aria as a serious man of depth and wisdom, concerned about known fate and the righteous anger of Jupiter. He knows that hospitality is one thing, diverting a leader and his nation from their fated course is another (cf Anna, A.IV.50-3).

Anna's cavatine involves a complete musical as well as textual change. The time changes to $\frac{3}{8}$ with precise instructions — "Trois mesures de ce mouvement équivalent à une mesure un peu animée du mouvement précédent". The tempo marking is allegro vivo; Narbal has firmly established the key of minor alternating with G major so that Anna's disagreement can take it quickly into G major; the trombones, bassoons, and timpani have vanished; and Anna's vocal line is highly decorated in nineteenth-century Italianate style. Her every utterance is embellished by flute and/or clarinet triplet decorations. Following the lead (bars 32-3) of flute and clarinet, she flings at Narbal: (bars 33-50)

Vaine terreur!
Carthage est triomphante,
Notre reine charmante
Aime un héros vainqueur,
Une chaîne de fleurs les enlace;
Bientôt, bientôt ils vont s'unir.
Telle est la menace du sombre avenir.

Whereas Narbal had gone far beyond his human opponent and addressed the future
and Jupiter, Anna is enclosed wholly within the present; the future she describes is only what she assumes to be the only possible outcome of the present.

The words which Berlioz has given her (they are not in Virgil, even though their spirit reflects A.IV.31 f) are dramatically ironical. Flowers wither and die. While Anna thinks she is expressing herself poetically as well as romantically she is—whether she realizes it or not—expressing the ephemeral nature of the present, which must give way to the future; and she cannot predict what that future will be. Narbal did not make predictions; he sought guidance while expressing a fear he could not dismiss. Narbal is the larger of the two, in his vision of the scheme of things. His generous, knowing music, which seeks to communicate with that wider consciousness outside him, makes Anna sound, by comparison, grasping and strained for the sake of short term possibilities.

Anna swept away Dido's conscientious protestations with great aplomb; here, just as confidently, she scornfully dismisses Narbal's sober concern. Virgil's Anna had no need to taunt or be scornful, merely to be warmly persuasive: for Dido was already weakened by the sickness of love (cf A.IV.1 f). In Berlioz, whereas Anna has extra confidence as a result of having been proved right about her claims in No.24, she has to defend her viewpoint quite strenuously here against Narbal's strength and wisdom.

For the air et cavatine ensemble Berlioz has Narbal restate his air in entirety with no significant orchestral change before adding Anna's cavatine. It is traditional for two contrasting pieces to combine very effectively in nineteenth-century operatic duets, but here they do so even in spite of their different time signatures. At the end the two characters combine in a
perfectly concordant musical disagreement, with Anna's repetition of "Telle est la menace du sombre avenir" - made more defiant by extra decoration (bars 87 f) - and Narbal's recall of his first address "ô sombre avenir". As they sustain their final notes, widely separated in pitch as well as in feeling, Anna's music is predominant in the orchestra, and it would seem on these grounds that she has won. But her triumph is as hollow as her music, and the long struggle has left us with a very clear impression of the two points of view and the importance of each. Berlioz has, in his own wisdom and vision, given the deep and truly memorable music to Narbal; for it is Anna whom we want to believe, since apart from the wishes already expressed by fate, an enduring love between Dido and Aeneas is a wholly attractive proposition. But because of the quality of the music which Berlioz has given to Narbal, who is justly on the side of fate, our hopes for Dido and Aeneas are already undermined, and this number will have the effect of very subtly countering the main sweep of the action of Nos.35-6 and preparing for the appearance of Mercury at the end of No.37.

1. See Williams, p.350
Berlioz uses this number to prepare us for the change that has taken place in Dido since the beginning of Act III.

As this Marche pour l'Entrée de la reine is sur le thème du Chant National, it is designed as a direct contrast to No. 18.

The Chant National (No. 18) with its power, grandeur, and proud optimism, prepared us for the strong and purposefully self-determined queen who emerged at the beginning of No. 19.

The magical, diaphanous scoring of No. 32 prepares us for the distracted, lovesick woman who interrupts the two sequences of entertainment - the ballet (No. 33), and the song of Iopas (No. 34) - because she cannot concentrate on anything but Aeneas.¹

Since it immediately follows the opposing claims of Marbal and Anna, this use of Dido's music might suggest that the music applies to Aeneas equally and replaces his own Trojan March, and therefore that Aeneas has lost his Trojan identity by being on the point of becoming Dido's consort.² That Berlioz is making Dido's emotional state the focal point here is, however, borne out by Dido's interruptions of Nos. 33 and 34. On the same level, later events prove that Dido has been the one most changed and affected by the love affair. Dramatically, too, Aeneas is here very much a guest at Dido's court; he is being treated in accordance with his rank and Dido's generosity. Here the music drama has reached a far earlier stage than the scene which meets the eyes of Mercury in A.IV. 259-64.³ In Berlioz now we see Dido at an emotional and experiential stage which closely corresponds to A.I. 712 f.

Already the music evokes a mood like that which Venus' spell cast in A.I. 673-5, and so prepares for a night of enchantment in which, after Iopas
has tried but failed to calm the queen's restlessness, first Aeneas, and then his son, will cast over Dido a veil of enchantment in which her last remorse will disappear (cf Nos.35-6).

The music now continues the opposition of the two different musical and textual arguments of No.31, but smoothly, as though in a spirit of détente, and to help us keep an open mind about the consequences of the deepening bond between Dido and Aeneas. It begins with two two-bar phrases, each followed by a pause. The first, played by flutes, oboes, and bassoons, is gently bright in G major. The second, where clarinets replace bassoons, is in B minor, and brings a brief but definite shadow. One phrase sounds optimistic, the other wistful, even sad, not quite foreboding. Both phrases finish on an implied imperfect cadence, and the combination of cadence and pause in two consecutive instances creates a delicate feeling of expectancy.

It is only during the last three bars that there is a feeling of real peace. After the expectancy of the introduction, the counterpoint continues the division of feeling of No.31, in a different guise and with the purpose of leading to a new debate. The string writing is related to part (c) of No.33; throughout it has the busy wandering and restlessness, albeit so delicate, of the duet between Dido and Inna (No.24); and this string music has the final say here, lulling us for a time with its brief peace.

1. "A reprise of the Carthaginian hymn introduces Dido, after which the prevailing mood is established: 'it is amorous and restless of nature in serenity". Harzun, p.140.

2. cf Dickenson, p.224.

3. "A.IV.260 tells us a great deal very economically about the extent to which Aeneas has acquiesced in the liaison.". Quinn, p.57.
When Berlioz wrote the three ballets of No. 33, he had two elements to satisfy — the patrons of the Paris Opera for whom no opera was of any interest unless it contained a ballet sequence, late in the evening to allow them to have dined comfortably and at length before arriving at the opera house, and his own deep commitment to the re-creation in musico-dramatic form of Virgil's Aeneid. These ballets are the first part of the evening entertainment at Dido's court, and are Berlioz's own invention. They reflect the spirit of A.I. 723-7, and A.IV. 76, 77.

The entertainment as a whole draws together the banquet described in the last thirty-three lines of A.I. and the echoes of that banquet in lines 76, 77 of A.IV. A.II., the first half of Aeneas' narrative after the banquet, has already been dramatized in Act II. A.III., the second half of that narrative, has been omitted. Berlioz is here setting the stage for Dido's emotional condition as a result of the actual consummation of her love affair with Aeneas. In Virgil the love affair does not actually begin until A.IV. 165, whereas Dido has been seriously wounded by her love for Aeneas since A.I. 719, amid a banquet scene dominated by the languorous brooding of a love-infected Dido (cf. A.I. 701-52). We become so enmeshed in, even oppressed by the queen's already morbid absorption in her guest that the imagery of 701-11, 723-47 fades from our imaginations, leaving the picture of Dido evoked by 712-22 and 748-56 deeply etched. Virgil has taken us within Dido's heart and mind as surely as Venus has caused Cupid to enter there. To us, as to her, the diverse riches of the banquet hall are but a blur, with only Aeneas in focus.

While fulfilling Berlioz's commitment to Virgil, No. 33 provides the spectacle of three contrasting ballets, offers three contrasting pieces of
music, at least one of which contains echoes of the *Royal Hunt and Storm*; it presents a seductive spectacle to Aeneas and the audience since the ballets are performed by slave girls of three different nationalities, and is pure entertainment which plausibly entrances everyone but Dido.

**Pas des Aimées (Dance of Egyptian Slave Girls).** This first dance offers a new time, 6\textsuperscript{8} *lento quasi adagio* and *un peu animé*, a new key - G major with chromatic alteration in the melody - and new orchestration; strings arco, four horns, full woodwind (section A), strings horns, timpani, trombones, full woodwind, cornets à pistons (section B, twice), section C, section A, section D twice. Section A is deliberately slow and sinuous, its melody very chromatic above the cheerful, simply harmony. From section B to the rather pompous formal cadence (bars 55-6) the dance is more energetic and abandoned, less languorous. The overtly seductive nature of A is repeated after C. Although the form A BB C A DD is quite assymetrical and unusual, the balance is exquisite, and the structure itself enables us to anticipate the next item of entertainment.

**Dance of the Slave Girls.** Again in G major and 6\textsuperscript{8}, the *allegro moderato* of this number is translated into a buoyant, bounding energy which never slackens, swelling in graceful rhythmic and melodic arches throughout. Trumpets are added, and joy pervades the movement. The phrases are approximately six bars long, giving rise to expansiveness and relaxation with regard to feeling. Aeneas cannot conceivably be impervious to the infectious energy and grace, vitality and joy.

This dance is the longest of the three. In depth of feeling and strength of suggestion, it might well be a precursor of those later operatic intermezzi (in *Cavalleria Rusticana*, *Notre-Dame*, and *L'Amico Fritz*) which epitomise
the part of the action which they are designed to illuminate. For the music seems to reflect the vitality of this great city of Carthage, and the life of richness and peace so different from Troy which we only saw in its trouble and ruin.

Dance of the Nubian Slave Girls. In the Phrygian mode and in allegro vivace. The effect of the hollowness of the modality and the short martial-primitive pulse is heightened by the exotic orchestration and four contraltos sitting on the stage chanting pseudo-Nubian syllables. (A light woodwind counterpoint foreshadows the shifting of fortunes).

The first thirty-one bars make emphatic use of the first half of the Phrygian mode, thereby establishing modality. From bar 32, although there is no change either inter-modally or from modality to tonality, the triadic structure of the melodic phrases (FAC, CEG) creates a neutral effect, since these chords are common to other modes and to major keys.

As a result, music which began as mildly spicy and mysterious enchantment to allure the senses becomes bland and superficial, to dull them. It's here, perhaps, that Dido really becomes restless. And although at bar 68 the violins introduce a swiftly-moving counterpoint of semiquavers which weave in all directions, subtly generating a gentle frenzy, the busy nature of this strand does not obliterate or enliven the blandness; likewise, a return to the obviously darkly Phrygian modality at bar 91 is too late. The moment of mystery has passed, and the entertainment cannot enthrall Dido who desires to be a participant rather than a spectator.
Berlioz has drawn this number from A.I.740-6, but his actual setting and atmosphere are different from the setting and atmosphere of A.I.723-56 of which Virgil's Iopas is a part.

In fifty-nine lines (A.I.697-756) Virgil describes the magnificence of the different aspects of the banquet hall, the background against which the queen displays herself, the gathering and settling of guests, the dedication of the attending servants, the opulence of the banquet itself and the ceremony with which it is served, the enthusiasm with which these very vital peoples consume it, the wine rituals, the song of Iopas received with such intense approval by all the company (he communicates as effectively to Trojans as to Tyrians), and the increasing passion and unhappiness of Dido (from 716) who becomes more and more estranged in mood from the rest of the company as the night advances. While Trojans and Tyrians would hear more of the universal message of Iopas, Dido's desire takes a completely different direction — an obsessive hunger to hear of the history of Troy; and this desire leads to Aeneas' narrative, A.II. and A.III.

Of the fifty-nine lines, eight are devoted to the song of Iopas and its reception (740-7), and twenty are devoted to Dido's developing emotional condition (712-22, 748-56) and the strategy by means of which she prolongs a night she would have have endure as long as possible.

But the drinking ritual (723-40) shows us Dido in a perspective which we have not seen before, and will not see again. Here she is very conspicuously a queen amidst a world of men in a vigorous age. This highlights the change in Dido from a queen who is in control (723 f) to a love-obsessed woman (749). The world of Dido's Carthage and her Trojan guest is tough and vigorous. These characteristics extend to Iopas, the only provider of entertainment.
at Virgil’s banquet scene. (A.I.740-7)

\[\ldots\] cithara crinitus Iopas
personat aurata, docuit quem maximus Atlas.
hic canit errantem lunam solisque labores,
unde hominum genus et pecudes, unde imber et ignes,
Arcturum pluviisque Hyadas geminisque Triones,
quid tantum Oceano properent se tingere soles
hiberni, vel quae tardis mora noctibus obstet;
ingemiant plausu Tyrii, Troesque sequuntur.

The description Virgil gives us of the vast scope of Iopas’ poetry is wonderful rich.¹ The images stand shoulder to shoulder with no intervening space; the vastness explodes under the influence of the poet who was robust enough to have learned his art from Atlas, and dwindles as the essential narrowness of Dido’s obsession receives Virgil’s focus: (A.I.748-50) "nec non et vario noctem sermon curahat/in felix Dido longuque bibet amorem/multa super
Priam rogitans, super Hector multa;". From A.I.712 on, we have known that Dido is infelix and doomed, but now she seems small and lost in the pomp which surrounds her, the vitality of which she would normally be in control (cf. A.I. 723 f), but in the midst of which she is relatively insignificant now that she is no longer in control of herself. And so here she and Iopas are contrasted as they will not be in Berlioz. A.I.748 f contain a measure of panic, as though Dido feels the need to compete with her subjects for Aeneas’ attention. The structure of the imagery creates the illusion – or perhaps emphasises the reality – of her aloneness; the rest of the gathering are oblivious to her condition. Moreover, the vastness of the subject of Iopas’ song makes Dido’s plight seem miniscule in the scheme of things, and shows her lack of control of events.

Iopas performs as part of the sweeping continuity of Virgil’s episode, the speed and metre of which Virgil has designed to demonstrate how swiftly Cupid’s poison takes effect. Long before there is any question of a
consummated love between Dido and Aeneas, we are very conscious of impending tragedy.

In Berlioz at this stage there is no certainty of impending tragedy, even though the hunt and storm episode has been brought forward and the love of Dido and Aeneas consummated. The duet of Narbal and Anna does not presuppose tragedy (cf No.31) even while it presents irreconcilable points of view concerning the directions which events must take. It establishes the undertone of a highly problematical situation which is slightly different from the tragic undertone of A.I.697 ff.

During Nos.32-5, in contrast with Virgil's swiftness, Berlioz is gradually unfolding a problem which the union in the cave (No.29) has posed for Dido. We do not yet know the nature of the problem, but we do discover now that Dido is restless. This whole tableau has been, and remains, far more centred on and around Dido than A.I.697 ff. The world which Berlioz reveals to us is not the robust one of Virgil's banquet. The delicately magical No.32 has set the tone of refinement and elegance which indicates the tenor of life at Dido's court: and this is maintained not only for the entertainment (Nos.32-4) but until the close of Act IV.

The musical and visual opulence of the ballets is used to place Dido into a particular perspective. We are to assume from its length that the final dance is only half-completed when Dido leaves her couch. The Numidian ballet, with its Phrygian close, leads straight into Dido's recitativo secco address to Anna after the following actions are performed: Dido (languissement) (La reine descend de l'estrade et va s'étendre à l'avant-scene, sur un lit de repos, de maniere à presenter son profil gauche au spectateur. Enée debout). "Assez, ma soeur, je ne souffre qu'à peine/Cette fête importune".
she has left her platform for a couch downstage; has enlisted Anna's aid
to control the proceedings, and has half withdrawn from audience and court so
that each sees only one half of her face. Aeneas appears to be affected and
made uncertain by her restlessness, as he at first remains standing.

Although the brief recit. ends on a perfect cadence, the rhythm is
feminine and inconclusive (bar 4). In the first ten bars of orchestral music
(E minor), the sweet flute and hollow clarinet murmurs are weighed down by
the bassoons whose two-part harmony is delicately emphasised by the upper
strings (bars 8-14). But they are preparing us in feeling for the following
seven bars which are the full development of the sad, wistful languour —
a feeling of heaviness within lightness. Dido is making a supreme effort
to beguile her restlessness of spirit; in her search for peace, she turns to
Iopas (bars 20-3), and her vocal line expresses the simplicity of the pastoral
atmosphere which she feels will answer her need: "Iopas, chante-nous,/Sur un
mode simple et doux,/Ton poème des champs". Berlioz's Iopas is a Tyrian poet
of Dido's court; the world which Berlioz evokes is formally different from
Virgil's. Berlioz's Iopas, true to operatic tradition, does not play his own
accompaniment, but is accompanied by a Theban harpist. Unlike A.I.740 f, there
is a certain understanding between Dido and Iopas here. He sings an isolated
number in response to her request, his eagerness to help her in her dilemma
reflected in the change from A minor to C major, and the eager little string
motifs which support his statement (bars 24-5). "À l' ordre de la Reine,/J'
obéis".

When Berlioz's Iopas sings, it is at the order of Dido, who is in control
of her court, not her emotions. She prescribes the song of Iopas and his
vision is kept within those bounds. He sings not of the universe, but of
fields, farmer, and wind, all governed by Ceres, but all relevant to the
agricultural and political triumph of Carthage, a triumph which re-emphasises the peace Dido so prized for her people, and which now seems secure. (cf Nos.17-23, especially Dido's aside during 23) (bars 148-161).

Berlioz's Iopas is a gentler, more aesthetic poet than the robust Iopas of Virgil who could never have been a tenor, especially a lyric tenor. In Iopas' song there are two emphases; on Ceres the golden, the abundant, the fruitful protectress; and on vulnerable mortal creatures - the old farmer, the young shepherd, the timid bird, the frisking lamb; and added to these is one element - the soft breath of the winds of the plain. All these gentle things, whose destruction will bring such an agonizing sense of waste and futility, are the content of the caressing song.

This peaceful and productive young nation needs its queen as much as it needs Ceres. But the importance placed on peace made the invasion of Iarbas especially significant, and this in its turn made Aeneas an irresistibly great hero when he led the army against the Numidian. In the peace that this has secured, the relationship between Dido and Aeneas which will destroy Carthage has developed. The gentle, barcarolle-like \( \frac{6}{8} \) flow of Iopas' song recurs in No.36, in an even more languorous, soporific form, where vocal harmony subtly weaves silken strands of magic web further to entrance and ensnare the remarkable hero and heroine.

Iopas' song has a twofold effect. There is irony - for as he sings of the rural peace and prosperity which were Dido's most passionate delight and concern, she is forsaking them for a delight and concern too long denied her, love. And yet the song, in praise of Ceres, must, by virtue of its nature, increase her already strong tendency toward complete surrender to the demands of love.
The song is scored for harp, woodwind, and strings. At bar forty-three, oboe and clarinet, doubling in thirds, briefly suggest perfectly harmonious love. Their function throughout is to affirm with graceful echo and variation the words which Berlioz has set with his serenely decorative and effortlessly soaring vocal line.

The voice-types of Iopas and of Aeneas, who will replace Iopas in trying to sing for Dido, are ideally contrasted — the poet/musician who keeps unbroken the silver thread of beauty through times of peaceful prosperity; and the man/warrior of whom life requires swift ruthless action and whose mercy has a quality of terrible condescension, placing him somewhere between man and god, neither comfortable nor a resting place.

The song of the poet is a resting place. Only in an atmosphere of peace, serenity, and security could so delicately and carefully ornamented a piece be performed and received. Its first function within the scheme of things is to keep preparing, as Berlioz has been doing since the beginning of No. 32, for the perfect accord of the love duet which concludes Act IV. Its structure achieves this. Very formal, and so subtly varied that the listener is left with the impression of strophic word pattern set to repeated music, the music does actually develop through melodic decoration, modulation, and orchestration to give the different cameos of nature which Iopas celebrates. The second function of this idyll is to provide a contrast with the next three numbers, which are musically much heavier and more complex.

1. Quinn hears in the song of Iopas a symbol of the parallel destinies of Dido and Aeneas, this mortal Diana and Apollo whom fate has thrown together. He notes A.I.498–504 and A.IV.143–50 (p.108). Berlioz has used Diana in Dido's costume in No. 29, and in one of the verses of No. 37.
2. See Cairns, p. 126.
In this most complex number of the entire music drama, Berlioz brings to a climax his reversal of the emotional course which Virgil plotted for Dido. With all the similarities and differences between the two works which this chapter discusses, the principal contrast is that Berlioz has written music which expresses Dido's happiness, whereas Virgil mentions only illness, unhappiness, doom, and death; and throughout A.IV. while Dido's love is being fulfilled, he relentlessly counterpoints that love with a strand of eclipsing, overwhelming darkness.

Berlioz's sources for No.35 are:

(i) A.I.748-755 (the end of the banquet at the end of A.I.)
(ii) A.III.294-355 (the episode in which Andromache plays a part)
(iii) A.IV.31-53 and 77-80 (This passage contributes two things -
    (a) Anna's speech (31-53) is replaced by the Andromache narrative as removing 
        Pudor.
    (b) 77-80 mention an attempt to hear more of Aeneas' story, 
        and this banquet in Berlioz is not the first instalment.)
(iv) The Pierre-Narcisse Guérin painting "Aeneas Telling Dido of 
    the Misfortunes of Troy".
(v) The Cupid/Ascanius substitution of A.I.664-722, with special 
    reference to 715-19.

Virgil explains Dido's motivation for falling in love with Aeneas in terms of Venus' substitution of Cupid for Ascanius (A.I.664-722), to ensure Dido's vulnerability in the interest of Aeneas' safety. And so Dido is in a state of emotional frenzy long before any sexual union takes place (A.IV.1 f). Virgil explains Dido's actual breaking of her vow to Sychaeus and her total yielding to her love for Aeneas in terms of Juno's decision to take advantage
of the extent of Dido's passion; Juno gives Dido the illusion that her inevitable sexual union with Aeneas is actually marriage, and that as a result the new kingdom (fated to be established in Italy) will become part of Carthage. (A.IV.90-104, 117-127, 160-8). The two goddesses, while pretending to collaborate, are in fact relentlessly pursuing their own ends. Venus knows that the Italian kingdom is secure (A.I.257-96) and her end at this stage, in allowing Juno to compound the ill already inflicted upon Dido through Cupid is malicious amusement, the satisfaction of having won a victory over her unsuspecting rival goddess.

In Virgil, then, Dido, infected by Cupid's poison, becomes so frenzied with passion for Aeneas that she is eventually able to be deluded into breaking her vow to Sychaeus.

In Berlioz, Dido falls in love with Aeneas when he leads her defence against Iarbas (No.28). Their joint victory is celebrated by the hunt, the storm providing the conditions for the consummation of their love. It is not until after all this has occurred that Dido experiences any emotional disturbance. And what she does experience is a troubled conscience due to her disloyalty to Sychaeus. Berlioz has thus reversed Virgil's order of events, and has brought Dido and Aeneas together in a way which is explicable in purely human terms.

As he needed to change Dido's motivation for falling in love with Aeneas, replacing Cupid with Iarbas, Berlioz also needed to change the circumstances which allow Dido to feel, at least temporarily, at ease about her infidelity to Sychaeus' memory. For this purpose, he uses just one part of Aeneas' narrative, that of the fate of Andromache, A.III.294-355.
Structurally, No. 35 falls into eight developing and blended musicodramatic parts:

(a) Dido's address to Iopas - Berlioz's invention (cf A.I.740-7, 748-9).

(b) Aeneas' loving exclamation "Chère Didon", and seating himself at her feet - two significant inventions by Berlioz.

(c) Dido's request, inviting four strands of narrative (of which she only gets one):

(i) the completion by Aeneas of his story
(ii) his long wanderings
(iii) the miseries of Troy
(iv) the fate of Andromache (cf A.I.749-56, A.III.294-355)

(d) Aeneas' relation of Andromache's fate.

(e) Dido's complete release from her conscience.

(f) Aeneas' further pressing of his winning point (Andromache's remarriage).

(g) Anna, Iopas, Marbal, assuming the role of an intimate chorus, observe and comment on the action of Ascanius removing Sycaeus' ring from Dido's finger.

(h) All five characters in perfect accord and resolution for the quintet proper.

(a) Dido's interruption of Iopas' song continues Berlioz's dissent from Virgil concerning the banquet. There is none of the irony here that is presented by Virgil's description of the wine cup belonging to Belus' line, which Dido is about to desert by forming a quasi-conjugal alliance with a Trojan. (A.I.728-740). Virgil then tells us of Iopas' song himself, of Dido's condition, and of her reactions; he gives no indication that she had
any communication with Iopas. The reactions which he describes, and the way he describes them, invite us to visualize a Dido who is aware only of Aeneas, and who, in spite of her words which conclude A.I., is socially almost helpless. She is apart from her court.

Berlioz presents a Dido who is in the centre of things and moved by a deep and genuine Romantic passion, rather than gripped by a fatal one. In Berlioz, the fact that she does speak at this point, and without seeming to need to compete for attention, gives her control over her part of the universe, and that control is felt when she charmingly dismisses Iopas.

Virgil's first description of Dido after her exposure to Cupid includes no joy (A.I.712): "præcipue infelix, pesti devota futurae;/expleri mentem nequit ardescitque tuendo/Phoenisse." He gives her one more gracious and queenly speech, indicative of her generosity of heart (A.I.731-5). But after this benevolent utterance she loses her grip, and soon the separation of Dido from her court is revealed. (A.I.747-9): "ingemiment plausu Tyrii, Troesque sequuntur,/ nec non et vario noctem sermone trahebat/infelix Dido longumque bibebat amorem;..."

Berlioz's Dido, far from seeming pesti devota futurae or infelix, speaks of her own incuitude extrême (bars 2,3) before any tricks are played on her conscience.

(b) Aeneas, behaving as we may assume he behaved in Virgil for Mercury to express such contempt at the sight of the Asiatic splendour of his dress (A.IV.260-7), begins the tableau by sitting at Dido's feet. The real difference here between Virgil and Berlioz is that in Virgil this type of behaviour is never made explicit, and Aeneas' subservience or submission to Dido's control is hinted at with such subtlety and brevity (A.IV.259-67) that Virgil
is able to eclipse it in our memories with events of greater impact, whereas in Berlioz Aeneas plays the wooer's part for all to see. His Chère Dido! is coaxing as well as tender.

(c) Aeneas, by saying these things and by sitting at her feet, makes Dido mistress of the situation, which she is not in A.I.748-52, where Virgil speaks for her. When Virgil does allow her to speak, he does so to show her desperate attempt to recall self-control, and as a device for introducing Aeneas' narrative (A.II, III.). (cf A.I.753-6).

In Berlioz, the attempt she makes to keep control contrasts with that corresponding attempt in A.I.753-6. Virgil has placed Dido in the position of wooer (A.I.748-56), making her seem to be clinging desperately to a situation which will afford her Aeneas' continued attention and society. Virgil's use of Venus and Cupid establishes the fact that Dido is the one smitten, and so it is consistent for her to exert herself to attract Aeneas.

During No.28 it is evident from Dido's aside to Anna, and her promise to look after Ascarius with a mother's love, that she is half way to falling in love with Aeneas. In Berlioz, Dido has been won physically as well as emotionally since No.29. In Virgil she is won emotionally by the end of A.I., but the "marriage" in the cave does not occur until A.II, III, and 165 richly charged lines of A.IV. have embroiled us. Immediately prior to the hunt Virgil invites us to savour an image of Dido at least half-consciously securing for herself an effective entrance (A.IV.133-4): "regnam thalame cunctantem ad limina primi/Poenorum expectant." She lingers in her room - not unlike a bride preparing for the wedding ceremony; she must know that when she appears it will be at the head of an impressive throng.

Berlioz has Aeneas make his impact on Dido in No.28, and needs no more
development before No. 29. Since Dido's meeting with Aeneas in Berlioz (No. 28) we have had no indication that she has experienced dire agony; her restlessness has kept us in anticipation since she asked Anna to dismiss the dancers (No. 33). Virgil removes her from our mental vision for A.II. and III.; but for the last 34 lines of A.I. and the first 165 lines of A.IV., we are made painfully aware of Dido's acute distress.

In No. 35 Aeneas implicitly, as demonstrated by the first lines of his text, and explicitly, as demonstrated by his physical position and the subsequent text, becomes the wooer. It would be impossible to retain Virgil's slant, in a drama, without making Aeneas seem merely pursued, reluctant, and uninvolved, with the love on Dido's side only. That is the case in Virgil, where Dido is the one who is aware of the other. Until A.IV. 165-6 he gives us no indication that Aeneas is sexually aware of Dido.

In Berlioz, by contrast, we are able to see Dido and Aeneas responding to each other. The pair have been lovers, to our knowledge, for seven numbers; in Virgil they have known each other only a few hours before Dido's "wound" becomes apparent.

In the recit. of No. 35 Berlioz presents two people firmly established as lovers, and uses his musical apparatus - carefully structured recitative and orchestral response - to suggest, elegantly, that there is an obstacle hindering their attainment of the perfection of love (bars 1-13).

At the same time it expresses a complicity, an understanding between the lovers, but does it so subtly that we are scarcely aware of it until the unfolding of the quintet proper. However, it is undeniably there. Aeneas' sympathetic "Chère Didon!" (bars 4-5), her fond, gently indulgent "Enée"
(bars 5-6), her consequently more relaxed and hopeful request (bars 6-10), and his swiftness to comply with it (bars 13-26) all point in the same direction. Compare the more hopeful C - F major tonality of "Ah! daignez achever/Le récit commencé de votre long voyage/ Et des malheurs de Troie" with the "Pardonne Iopas......." which wavers between D major and D minor, ending on a half-close in D minor. It is this half-close which Aeneas! "Chère Didon!" rescues and reassures.

(d) From bars 13-17, Berlioz's text and music re-creates the sadness of Andromache in A.III.300-43 (bars 13-17): "Hélas! en esclavage/Réduite par Pyrrhus;/Elle implorait la mort;" then Berlioz takes a different path from Virgil, inventing a text and music which will suggest that Aeneas understands Dido's dilemma well enough to manipulate her and release her from her conscience.

In A.III.294 ff Andromache has been married to Pyrrhus, but is now married to Helenus who has inherited Pyrrhus' kingdom and built therein a miniature Troy in what seems an attempt to recapture the past. The degree of success of this venture is as one would expect. Andromache lives only for the day when death will reunite her with Hector, and cherishes his tomb with a fanaticism or obsessiveness akin to that of Dido's cherishing of Sycaeus' shrine in A.IV. Helenus' venture has the function of being very easily recognizable as a false "Italy", and contrasts with Carthage which, because of its forward-looking, industrious character, is not immediately or easily recognizable by Aeneas as a false goal.

Berlioz takes the story of Andromache only as far as her marriage to Pyrrhus and acceptance of her position as queen. He uses this part of the story as the foundation for the future relationship between Dido and Aeneas.
The language which Aeneas uses to describe Andromache's progress from inconsolable widow to barely reluctant queen strongly suggests that he feels a parallel between himself and the patient Pyrrhus: (bars 17-23)

Mais l'amour obstiné de ce prince pour elle
Sut enfin la rendre infidèle
Aux plus chers souvenirs
Après de longs verirs, elle épousa Pyrrhus.

The words and phrases singly underlined can be identified with Aeneas himself; those doubly underlined are intended to be understood by Dido as a parallel with her own situation. The very strong rhymes in the last line, combined with uncharacteristically long notes, suggest Aeneas' effort to communicate the parallel to Dido, whose conscience has been an obstacle to Aeneas' enjoyment of their love.

In Virgil, two things come remotely near solving Dido's conscience:

(i) Anna, at the right psychological moment, uses wholly plausible arguments (A.IV.31-53) with the result solvitque pudorem (55).

(ii) Dido gives the name of marriage to her sexual union in the cave with Aeneas, but Virgil's editorial comment (169-172)

ille dies primus letis primusque malorum
causa fuit. neque enim specie famae movetur
nec iam furtivam Dido meditatur amorem;
coniugium vocat; hoc praetexit nomine culpam.

does suggest that she has not only been deluded by the cosmic manifestations but has partly deceived herself in the need to thrust from her mind the relatively sordid circumstances in which she has betrayed her vow to Sychaeus (A.IV.171-2). Her attempt to propitiate the gods (A.IV.56-64) in obedience to Anna's advice was an empty exercise (65-73). Much later, in her madness, she bursts out (552) "non servate fides cineri promissa Sychaeo".

Now, in Berlioz, Aeneas is giving both Dido and himself the freedom each
needs for complete, if temporary, happiness. As he pauses for breath after
"Elle épousa Pyrrhus" Dido responds with a shocked excitement in which delight
has already conquered the expected disapproval: "Quoi! la veuve d' Hector!"
(bars 23-4). Aeneas, swift to press his advantage, finishes, with maximum
dramatic effect: "Sur le trône d'Epire/Elle est ainsi montée".

To Dido, Andromache is not only a widow, but the widow par excellence. In both works Dido's admiration for
Troy and everyone concerned with it has been made explicit (cf A.I.453 f and
565 f, No.27). In Les Troyens, we have seen that Aeneas has had time to
learn the joys of her heart as well as its troubles. In A.IV., in spite of
193-4 "nunc hiemem inter se luxu, quam longa, foedere/regnorum immemores
turpique cupidine captos", we have not observed their developing intimacy.

In Les Troyens she has, as far as she knows at this stage, only one
obstacle left, and Aeneas is removing it, using Andromache's example to achieve
that end.

Virgil stressed Andromache's emotional fidelity to the past, to present
a comparison of that kind of existence with a picture of people who are striv-
ing toward the future. Berlioz uses part of the fate of Andromache to present
an example which Dido might well follow. In both works Andromache acts as a
spur; in Virgil she shows Aeneas, by her example, how not to act; in Berlioz
she sets an example for Dido to turn from the past to a positive existence in
the present and future.

At this stage it is necessary to leave Berlioz for several paragraphs in
order to discuss Virgil's Andromache more closely.

In Virgil Andromache remains faithful, in heart and mind, to Hector; she
loves Helenus only as a friend. (A.III.298 f, 321-4, 486-8). Virgil's Dido is similar to his Andromache and different from her, just as she is similar to and different from Aeneas in history, rank, and marital status. Life has placed these people in situations which are similar but not the same. Virgil shows, through the use of these characters, how different individuals can respond to similar circumstances. Dido is an individual who will be crushed because the lover of her ripening years must choose his new kingdom in place of an alliance with her. We remember that in Virgil this will not be Dido's first major disappointment. Although Venus has told Aeneas Dido's history in A.I. Dido herself expresses her disappointment in very significant language early in A.IV. (17). "postquam primus amor deceptam morte fefellit;" and these words are further emphasised by the spondaic character of the line itself.

But when Aeneas arrives, the life-force which she has so successfully channelled into building a new kingdom at Carthage is diverted in an attempt to satisfy her unfulfilled love. This is true of Dido in both works. Aeneas, deprived of wife, home, and lately father, is, like Dido, filled with the will to live with purpose.

Andromache has been crushed as a purposeful living being because the husband she worshipped and the child she adored were torn from her. Not possessing the temperament to take her own life, she waits for death.

This Andromache episode in Virgil is not intended to have any especially significant meaning for Dido. It is part of a longer episode (A.III.374-462) in which Aeneas learns more of the future through the prophecy of Helenus "which is by far the longest piece of prophecy about the voyage of Aeneas". Berlioz has omitted Helenus and his prophecy. In the epic poem, Aeneas relates
the content of A.II. and III. without comment from any of his Trojan-Tyrian "audience"; and we soon forget them, so vivid and absorbing is Aeneas' tale of the fall of Troy and his subsequent seven years of purposeful wandering.

Dido is in an emotional condition where she will take Aeneas' sufferings unto herself, but not draw any parallels between episodes or characters and her own situation. Aeneas is set apart as he relives the destruction of his past life and his struggles toward the future; we are aware that the present unexpected respite in Carthage is part of his journey toward his new kingdom. Dido, however, is susceptible to what she hears.

When A.IV. begins, it is no surprise that she is gravi iam ludum saucia cura. We have had warning (A.I.657-60, 673-5, 688) and have seen the beginning of the irreversible process (A.I.712-14, 715-22, 748 f).

In Berlioz the scene is one of close intimacy. Only one fragment of the past seven years of the Trojan survivors is being recounted. Why does Dido ask about the fate of Andromache? We may assume that this may be where Aeneas broke off his tale; or that he mentioned Andromache then passed over her fate in favour of another episode; or that he has not yet reached that point in his narrative. These are all possible reasons because they presuppose Dido's especial interest in that widow of exemplary spiritual fidelity. But the most likely motive, I believe, is that Dido is interested in Andromache's fate because, knowing so well of her fidelity to slain Hector, she is hoping to be presented with an example which will restore her to behaviour which is in accord with her conscientious scruples.

And so we come to (e). Dido has been postponing the moment when she must confess her shame to herself. She has tried to distract herself from her
nagging conscience with the ballets (No.33) and the song of Iopas (No.34). Now she has turned to Aeneas in search of further distraction, hoping to lose herself or find an answer in his narration. Unexpectedly, his narration gives her the loophole she has unconsciously been seeking. Instead of coming nearer to facing up to the fact that she has broken her vow (cf No.24, 80 f "la veuve fidèle/Doit étoindre son âme, et détester l'amour" and 93 f "Puissent mon peuple et les dieux me maudire/ Si je quittais jamais cet anneau consacré"), she is presented with an invitation to follow the example set by a most illustrious widow. Dido's image of herself and Sychaeus pales beside her Romantic image of the heroic Andromache and Hector.

Her previously mentioned interjection "Quoi! la veuve d'Hector!", and "ô pudeur!" which both leads to and is inseparable from her wider, deeper reaction, are swift and excited. There is no time for reflection. She has assimilated the story and its implications very rapidly. This is Romanticism; the real and natural made emotional and exciting by the temperament of the person who responds to it.

That part of Andromache's story which Berlioz has had Aeneas tell Dido may be read almost as a straightforward fairy tale. In most mythologies there is a princess who resists a princely suitor who perseveres until she accepts him. Aeneas' words "Sur le trône d'Epire/Elle est ainsi montée" textually and musically suggest "And so she lived happily ever after". And of course Berlioz's Aeneas wants Dido to see the same fate as possible for herself.

There is no shame expressed in Dido's music, even in "ô pudeur!". Her text, in this way, pays lip service to the outrage which she feels she ought to experience on hearing of Andromache's capitulation, but this is outweighed completely by the joy of release which that capitulation gives Dido; (bars 26-
33) "Ô pudeur! Tout conspire, tout conspire/A vaincre mes remords, et mon coeur est absous". The remords and absous are un-Virgilian, and the music expresses what she really feels (note the soaring melody, the leaping intervals, and the long notes in bars 27-33); a mixture of awe and excitement occasioned by relief at being given absolution from the guilt of her sin and therefore a clean slate on which to chart a new emotional course.

What constitute this "everything" which conspires to overcome Dido's remorse?

(i) the peace and justified success of her burgeoning empire (No.17 f).
(ii) the victory over the Numidians and her rescue from Iarbas; she owes these to Aeneas. (No.28).
(iii) the kindly, glowing ambience of Nature throughout Acts III and IV (of Nos.1-3).
(iv) the seal set upon favourable nature, and upon Dido's own heart overflowing with happiness, by the musical and poetic art of Iopyas.
(v) the example set by Andromache.

All of these factors are Berliozian. Virgil's Dido was the victim of Venus and Cupid, while being simultaneously a free agent (A.I.664 f) and that of Juno (A.IV.90-168). Virgil tells us of her agony, but shows us her bliss only through the eyes of those who wish her harm (A.IV.191-4, 211-18).

Textually during (e) and (f) Berlioz makes us aware that Dido is clutching at the example of Andromache, and also makes it impossible for us to decide whether Aeneas is an eager and impatient lover or a manipulating seducer. Even when Aeneas leaves her in Act V, we remain uncertain. Berlioz is, however, suggesting that the role of lover is as important a part of Aeneas' personality as his warrior-like rising to challenges. And in doing this, he
creates the very important tension which exists in his Aeneas when he acknowledges, in Act V, that he must abandon Dido.

Virgil shows us nothing of the kind. His Aeneas has a destiny which includes no human comfort at this stage (see Jupiter's words at A.IV.227-231).

During (e) and (f) too, Berlioz uses his music to help us understand Dido's self-justification by expressing her happiness, excitement, and relief; and he establishes the eagerness of the two lovers, so preparing for the love duet of No.37. Because of her dilemma Dido is the one in focus, as she is in Virgil (cf. A.IV.1-30, 68-85, 170-2). But Berlioz differs from Virgil in that we actually observe Aeneas' involvement in the affair; cf. A.IV.191-4, 215-17, 220-1, where we only see Aeneas through the eyes of Fama, Iarbas, and Jupiter.

After the two-part opening statement made by Dido (bars 27-33) there is a change, led by the orchestra (bars 33-6). The new, busy rhythm is dominated by the bassoons, half sympathetic, half-mocking; and, with the extra rhythmic energy given by the use of dotted notes, richness replaces delicacy. This is Dido's music.

The clarinet-bassoon strand (bars 33-6) is related to the Anna-Narbal music (No.30, bars 1-7). The upper woodwind are joyous (bars 34-6) and exultant (45-7) by turns, and the string counterpoint is organically connected to Dido's vocal line. Among them, the three strands express the secret part of Dido's heart, and the sly presence of unconfessed hopes.

(f) Dido's melody descends chromatically. Her line (in Ab major) soars happily and triumphantly, exulting in the rich melodrama of the text: "Andromaque épouser l'assassin de son père/Le fils du meurtrier de son illustre époux" (bars 36-44).
But Aeneas' line, being higher, reveals, as well as triumph, the strain placed on him by Dido's conscientious scruples ever since their union in the cave. Realising that the precious psychological moment has come, he raises his voice to press home the point she has made - Andromache has not merely re-married; she has married the man who killed her father, whose father killed her husband. The underlined words are highly emotive.

This repetition is also a musical device which continues the Berlioz's picture of Aeneas as an elegant, courtly lover wooing Dido. It is persuasion, but elegantly persuasive: courtly love as it might be seen by the contemporary Parisian aristocracy.

The repetition also gives the audience as well as the hero and heroine time to absorb the implications of the facts about Andromache's re-marriage. Despite Aeneas' vocal contribution, this is orchestrally Dido's music through-out; she is the one more profoundly affected.

The delightful four-bar phrase for bassoons and clarinets, which preceded Dido's statement about Andromache (bars 33-6) and Aeneas' affirmation of it, becomes a two-bar phrase linking Aeneas' last bar and the first bar of Dido's new music (cf bars 55-6). Psychologically it is a gleeful introduction to Dido's frank expression of her new state of mind and heart (bars 56-75). Her text, "toué conspiré/vaine mes remords, et mon coeur est absous" is happily confident; its rhythm is measured, with a proliferation of minims, and for the several repetitions of "et mon coeur est absous" the vocal line assumes the constant syncopation hitherto felt in the string part of the accompaniment; and when the vocal melody descends, it does so according to the broader steps of the major scale. There is contentment and no regret.

The remainder of the number is for the other characters' sake and ours; Dido's awareness of anything but her love and its true fulfilment is now gone,
her music and her text have been completed, and all she has left is repetition.

(g) Coinciding neatly with Dido's final "absous" in Section A (cf bar 75) is Anna's "Voyez, Narbal, la main légère/De cet enfant semblable à Cupidon/Navir doucement à Didon/l' anneau qu'elle rêvera"), so introducing that part of the quintet about which Berlioz wrote to his sister Adèle on 12/3/1857.

"I have finished the ring scene; do you remember it? It's when Ascanius playfully takes from the queen's finger the ring given her by her first husband, Syphaxus. I borrowed the idea from Guérain's painting". The painting "Aeneas telling Dido of the Misfortunes of Troy", involves four human figures. Aeneas is seated at the left of the picture on one end of the curved couch. Opposite him, at the other end of the couch, sits Dido with her arm around Ascanius who is smuggled into her left side (i.e. to the viewer's right). Behind Ascanius and Dido, Anna is leaning with both elbows on the high back of the couch, watching intently, with fascination, as the boy takes the ring from one of the fingers of the hand of Dido which rests on his shoulder. Dido is completely absorbed in Aeneas' narrative.

The tableau in No.35 which this painting inspired involves six characters instead of the original four, and only Dido and Anna are positioned precisely as in the painting.

Aeneas is sitting at Dido's feet; Ascanius is leaning on his bow and looking like a statue of Cupid (cf A.I.657-244, replaced in Berlioz by Harpax and Andromache); Berlioz's two additional characters, Narbal and Iopas, are standing beside Anna.

As in the painting, Dido and Aeneas are only aware of each other, while Anna is aware of what Ascanius is doing. Here she has two other characters,
Narbal and Iopas, with whom to share courtly amusement.

Anna's music, with its crotchety-tied quaver triplets, is elegantly and delicately sinuous, accompanied in kind by light woodwind and embellished single violin quavers. The music portrays Anna's lighter character, and is a diversion and relief from the rich ecstasy of Dido. It contrasts with Dido's serious fulfilment, as a delicately effervescent excitement appropriate to an observer who is not convinced there is anything wrong with Dido's new direction (cf No. 30-31 passim). The combination of quaver triplets (sinuous) and minims (arresting the flow) creates a definite feeling of anticipation.

Anna leads Iopas and Narbal in a musically beautiful and elegant trio of courtly gossip which ensures that the audience keeps pace with the drama. As the painting comes to life and is acted out, Anna "steps out" of it, giving it extra perspective, and is joined by two other characters so that the stage is evenly divided in half by the six characters. 6

The audience is now aware that Dido and Aeneas have reached a point of no return in their relationship, and that Narbal has had to accept this. Narbal's full capitulation comes with the return of "Tout conspire" (bars 96-end) in which all five voices combine at last to produce serene harmony, the only textual difference between the parts being Aeneas' part from bars 101-3 during which he observes: "Didon soupire, mais le remords enfuit". However, this subtlety is barely significant in dramatic terms, being more useful in aiding the effect of the part-writing. As the voices of the lovers compete for the higher register, their music foreshadows the ecstasy and domination of Aeneas in No. 37.

The number concludes with a superbly spaced V.7-I cadence which makes
almost tangible the predominant feeling of peace, of a decision made;
predominant rather than total, because of the subtle premonitory undertone
of the string frisson in the penultimate bar.

1. The fact that he has told some of it on an earlier occasion, presumably
between Nos. 28 and 32, is a major difference from Virgil. Book II has,
of course, been dramatized.

2. of Glover, p. 172, who writes of Virgil, "Dido's love begins in sympathy
for one whose lot had been so like her own. It was helped forward by
her fondness for his child."


4. Williams, p. 299.

5. Of Virgil, Quinn writes "Dido has been talking to Aeneas throughout the
banquet; the imperfects suggest this". p. 87.

6. "This exquisite vignette has no parallel in music; nowhere else has
Berlioz spun psychological threads of such fineness and woven them
into so delicate yet strong a musical tissue". Newman, p. 217.

2a. Andromache's heroic dignity and courage are major themes
not only of Seneca's play Trojan Women and its
Europidean original, but also of Racine's highly
influential tragedy Andromaque.
Instead of using Virgil's divine apparatus as the cause of Dido's passion for Aeneas, Berlioz has replaced the motivation explained in terms of Venus, Cupid, and Juno with the natural and social forces which act upon the lovers - the force of circumstances begun by the shipwreck of the Trojans on Carthaginian shores and continued by the unifying effect of Iarbas' invasion, Dido's psychological state at the time of the Trojans' arrival, the natural circumstances created by the storm during the celebratory hunt, and the impetus and entrapment of courtly love, the practice of which is in itself a set of circumstances and, once it gains momentum, a force.

And since the debate between Anna and Narbal (Nos. 30, 31) Berlioz has been gradually creating an atmosphere which will make a fully developed love affair inevitable. The consummation in the cave was only the beginning. No. 35, with its implied courtly approval of the affair, leads to the two major dissent from Virgil in No. 36 - the court approves, and indeed uses nature's favour to encourage the love affair. Also, Aeneas now leads the affair.

In Virgil, Anna is the only one of Dido's court, to our knowledge, who encourages the affair (cf A.IV.31-53, 421-2). In Virgil, the weight of public opinion, human and divine, swings against Aeneas immediately after the union in the cave (cf A.IV.170-2, 173-97, 203-17, 223-7, 259-76, 320-3).

In Berlioz, public opinion is not against the lovers. No. 36 involves seven characters and a chorus. The seven characters include the two lovers and five approving observers, two of whom - Ascanius and Panthus - are Trojans. The chorus is Dido's court, which includes Trojan guests, and is also in favour of their love. Of the three Carthaginian observers, only Narbal was ever a dissenting voice, and his capitulation occurred during No. 35.
Virgil describes Dido's love as *furor*, and goes out of his way to give this idea psychological reality in passages such as A.I.657-end, A.IV.1-172. It is credible because of the weight of divine impetus and Virgil's constant suggestion that this is a harmful passion, dangerous to the person who is gripped by it. Virgil emphasises both the love and its destructive quality simultaneously by building up a series of images, in A.I.748-9, A.IV.1-5, 7-8, 74-9, 80-5 and 86-9, with the powerful metaphor of A.IV.68-73 occupying the central position.

By showing in this way that Dido's love is *furor*, and by showing her as the instigator of the affair, Virgil makes it impossible for us to blame Aeneas when he leaves Dido, placing duty before personal feelings and needs.

Berlioz however shows Dido and Aeneas enjoying a love which is not *furor* on either side, and in which Aeneas is at least an equal partner. This makes it impossible for us not to agonize over Dido's fate when Aeneas deserts her. And so their visions of the lovers diverge sharply, even though Virgil does not wish to prevent us from sympathizing with Dido, nor does Berlioz wish us to despise Aeneas. Also, our observation of the lovers interacting with each other gives their love credibility, in Berlioz, in that it wins our sympathy for the affair generally.

The most direct effect of the *récitatif et sentent avec choeur* is to extend the confirmation of Dido's words in No.35 "Tout conspire à vaincre mes remords"; now that her remorse has been overcome, everything is conspiring to provide conditions in which love must develop fully; further, it establishes Aeneas as the leader in the love affair from now on, so that when he does eventually leave Dido, the desertion seems especially cruel.
The récitatif belongs to Aeneas in his new position of command:

Mais banissons ces tristes souvenirs. (se lève)
Nuit splendide et charmante!
Venez, chère Didon, respirer les soupirs
De cette brise caressante. (bars 1-9)

With an elegant and courtly play on words, Aeneas is asking Dido to exchange her sighs of No.35 for the sighs of the caressing breeze. We are seeing here a courtship which has no parallel in Virgil. This number is the progress from contented freedom (No.35) to the completion of love which can result when all visible or remembered obstacles have been removed (No.37).

Aeneas' recit. shimmers with sensitive awareness of the magical beauty of nature so in accord with the rapturous love that is within reach. To achieve this effect of awareness of the close affinity between nature's magic and love's magic, Berlioz has selected his orchestral forces with great care. Muted violins play tremolos in four-part harmony pianissimo, very high in the register (bars 2-9). Four violas play softly in four parts (bars 2-7), their final sustained chord remaining suspended for two-and-three-quarter bars. The woodwind are silent after bar four, and in bars seven and eight the violas are replaced by the tremolos of two cellos. And so the recit. increases in magic until bar nine which concludes it and begins the septet.

After the recit. the seven principal characters on stage combine with the chorus to perform the barcarolle-like septet avec cœur, of remarkable peace and beauty, clouded as subtly and occasionally as, on a clear night, the radiance of the full moon is briefly and delicately veiled by wispy clouds.

As at the close of No.35, all the characters are in harmony, and there is no dissenting voice. The same string tremolos which characterize Aeneas' recit. continue during the septet. Two voices stand out at different times;
that of Ascanius (bars 21-7) who has played the important role of removing the visible and symbolic bond from Dido's finger, and that of Dido, whose new freedom is expressed in the serene melodic tracery. Dido's is the only part which has this tracery; all feel the remarkable peace and beauty of the night, but hers is a special joy (bars 32-90).

The first disturbance of the textures is caused by piccolos, flutes, and horns (bars 27-9) bridging Sections A and B of the septet avec choeur, during which the choir enters for the first time to add another dimension to the wonder of the night, to the luminosity of the already multi-stranded music, and to provide opportunity for some subtle antiphony. The disturbance is a simple, repeated, plaintive cry; on the level of tone-painting it is a solitary nocturnal bird. On a different level it is a gentle warning or reminder that such perfection is ephemeral. The night will not always be like this, either in itself or for the passion and unity it now encourages.

The first harmonic disturbance occurs in bar 27, beat 1: such is the subtlety of the harmony that although the previous chord is only very slightly different, the sforzando of the chord in question and the fortissimo F pedal of the cellos and double basses actually cause its individuality to be felt. The chord, by its nature — a widely-spaced diminished seventh — effectively cloaks, for its brief duration, the general clarity and brightness.

The plaintive orchestral motif is heard again twice; bars 51-2 and bars 62-6, where it becomes dissipated. The harmonic disturbance is also heard again twice, in bar 58, closer than before to the textural disturbance, and in the final bar where its warning both combines with the textural one, and forms an astringent modulatory resolution, as its warning is overruled by
the confidence and security of the tonic chord of G flat major which begins the even more ecstatic No. 37.

1. Based on Lorenzo's lines in The Merchant of Venice, Act V, 1-3, 54-57. Berlioz's use of Shakespeare in the closing phrases of this Act is fully discussed below, at No. 37.
This number involves Berlioz's first major borrowing of a non-Virgilian source. The source is *The Merchant of Venice*¹ Act V, Scene I, 1-24.

This number is a love duet in which Dido and Aeneas are equal partners. It has no actual parallel in Virgil, even though it is a development of Virgil's Dido's desire to prolong the night (A.I.748 f).

At its conclusion there is an appearance by Mercury which is based, with considerable modification, on A.IV.259-78.

The situations in Shakespeare and Berlioz have striking differences and similarities. *The Merchant of Venice* is generally accepted as a comedy,² *Les Troyens* is a tragedy. Dido and Aeneas are of royal lineage and heroic stature, while Lorenzo and Jessica occupy a middle rank in society somewhere between Portia and Bassanio and Nerissa and Gratiano. The dialogue between Lorenzo and Jessica is witty and elegant (M.V.II. vi 26-59, III. v 59-84, V. i 23) and is poetry of a very high order (M.V.V. i 1-24, 54-88) appropriate to a hero and heroine. Although Lorenzo and Jessica exist as the characters of a sub-plot, their situation requires that they be as sensitive and fine of feeling as those of the highest rank in the play (cf Portia and Bassanio).

In deserting her father (Shylock), his principles, name, race, and creed, to marry Lorenzo, a poor man and a Christian, Jessica is giving up everything for love, only to gain everything in that love. Dido, placing all her hopes in her love for Aeneas, has formed a quasi-conjugal alliance which will cost her everything if it does not endure. Jessica and Dido, then, have for love travelled in opposite directions; Jessica in being able to escape from a father who was despised by all and who cared for his wealth more than his daughter; Dido in abandoning her position as a glorious and beloved queen on whom her people could rely. At this stage in *Les Troyens* Dido believes that
her relationship with Aeneas will be as enduring as their love is ecstatic; Berlioz's borrowing from The Merchant of Venice is therefore wholly appropriate.

Of the final act of The Merchant of Venice, John Russell Brown says:
"The last act crowns all; the scene returns to Belmont to find Lorenzo and Jessica, Jew and Christian, Old law and New, united in love; and their talk is of music, Shakespeare's recurrent symbol of harmony".³

This is the kind of harmony which Dido feels and believes she and Aeneas have found.

Brown also says of The Merchant of Venice, with special reference to Jessica's birth and behaviour: "A governing idea or theme of the play is the difference between appearance and reality".⁴

No.37 also deals with the difference between appearance and reality; the sublime love duet gives the appearance of an everlasting love and union for Dido and Aeneas, and Mercury's appearance at the conclusion of the duet shatters that appearance and suggests a different reality.

In No.37 we actually observe the bliss which Dido and Aeneas share however briefly. Even though it is not unalloyed (we have been prepared by muted warnings from nature in No.36, and the frisson in the penultimate bar of No.35, for the coup de théâtre at the close) we do see with our own eyes this one night of perfect love.⁵

In Virgil we never see the ecstasy. After the union in the cave Virgil tells us how Dido cloaked her shame (A.IV.170-2), and we see her subjection of Aeneas only through the eyes of Mercury (A.IV.259-67). Immediately after
the cave scene has been described, Virgil emphasises the unfruitful aspects of the affair, being far more concerned with their fault than their joy (A.IV.173-276).

Our view of Aeneas is always through the eyes of others - Iarbas, Jupiter and Mercury (A.IV.211-276). Iarbas' vision is secondhand, coming by way of Fame (A.IV.173-97). To Jupiter, Iarbas describes Aeneas as effeminate if not a woman's chattel (A.IV.215-17).

Iarbas sees Aeneas in terms of what he himself covets: Dido. Jupiter, too, sees Aeneas in terms of what he expects from him (A.IV.220-37, especially 222-34), and his whole speech is charged with mild contempt. Mercury's speech to Aeneas (A.IV.265-76) is a hostile, mordant repetition of Jupiter's message. And so the focus at the climax of Virgil's long and gradual preparation (173-279) is on Aeneas alone, dumbfounded by Mercury's reproach, irresolute and finally resolving to deceive the queen. Berlioz's long preparation has been designed, by contrast, to prepare us to accept and share the fulfilled love between hero and heroine. How he shatters this mood will be discussed later in this chapter.

Berlioz first establishes the ecstatic nature of Dido and Aeneas in No. 37, which is the culmination of Acts III and IV. In traditional operatic terms, the duet form is the best means of portraying mutual love. This duet is 135 bars long, including a brief introduction and an orchestral postlude, and is very formal in structure: it is a simple rondo (A.B.A.C.A.). Textually and musically Section A is an ecstatic refrain sung by Dido and Aeneas together, and Sections B and C consist of verses sung by Dido and Aeneas to each other after the style of Jessica and Lorenzo (M.V. V. 1).
A (bars 3-21)

Nuit d' ivresse et d'extase infinie!
Blonde Phoebé, grands astres de sa cour,
Versez sur nous votre lueur bénie;
Fleurs des cieux scories à l'immortel amour.

The text, possibly inspired by M.V.V. i 1-3 and 54-9, is very significant as well as musically rapturous. "Immortelle" is ironical for two reasons; it is sung only by Dido, never by Aeneas, and the last time it is sung is only seconds before Mercury's appearance undermines it.

B "Par une telle nuit, le front ceint de cytise/Votre mère Vénus suit le bel Anchise/Aux bosquets de l' Ida".

Only the idea and the form of this triplet are borrowed from The Merchant of Venice. Berlioz has devised it to remind us that Aeneas' father was, like Aeneas, so attractive that he was also pursued by a woman; the goddess of love found him irresistible; how should a mortal woman be able to resist his son? "Par une telle nuit, fou d'amour et je joie/Troïlus vient attendre aux pieds des murs de Troie/La belle Cressida".

Here, Berlioz borrows from M.V. Act V. scene 1 lines 3-6. Troilus, brother of Hector, loved the Greek Cressida, daughter of Calchas. In Shakespeare's Troilus and Cressida she is regarded, with reason, as a whore, especially by Ulysses (Act IV, Scene 5, bars 54-63). In Berlioz it is not the woman who will prove to be unfaithful.

C "Par une telle nuit la pudique Diane/Laisse tomber enfin son voile diaphane/Aux yeux d' Endymion". Berlioz has taken for this the form and style of the dialogue of Lorenzo and Jessica (M.V. V. i 1-24) and borrowed the content of Portia's "Peace - how the moon sleeps with Endymion,/And would not be awak'd" (M.V. V. i 109-10). Part of his image comes from Virgil
(A.I.498-502) and we recall that in No.29 Dido was attired for the hunt in the costume of Diana. Aeneas is gently reminiscing as he sings these words to Dido. He is recalling their union in the cave, and rejoicing that Dido has at last lost her reservations and emotional restraints.

"Par une telle nuit le fils de Cythérée/Accueillit froidement la tendresse envirée/De la reine Didon!". Berlioz has closely based this triplet on Jessica's lines (M.V. V. i 17-20), but has changed its function. Jessica's lines are light-hearted teasing, not a prelude to love-making. She and Lorenzo have already had their extraordinary night, using the money stolen from Shylock as an aphrodisiac (cf. M.V. V. 13-16). Dido's lines are set to music of considerable intensity and some urgency, as a sign to her lover, whose reply "Et dans la même nuit hâlées! l'injuste reine,/Accusant son amant, obtint de lui sans peine/la plus tendre pardon" closely based on Lorenzo's lines (M.V. V. i 20-22) are equally intense and very passionate. Aeneas has responded to Dido's reproach, and they leave the stage by common consent, as they sing the refrain (A) for the last time, the love scene ending as elegantly as all the preparations for it. The sung coda (bars 121-9), which takes them into the wings, is sublime, and has a special accompaniment of broken chords of semiquavers played by the violins and violas, with the strong beats of each bar picked out in crotchets by cellos and basses. This even and shimmering flow suggests eternity.

No sooner have the lovers disappeared and their sublime music ceased than Mercury appears. Berlioz, adopting a different technique from Virgil who slowly prepared us (A.IV.173-265) for the shattering of the love of Dido and Aeneas, has devised three large-scale numbers (35, 36, 37) to take Dido from restlessness to a fully declared love, and Aeneas to a fully lyrical
eagerness which Virgil has avoided completely. He then shatters it with a coup de théâtre, the appearance of Mercury, which is horrifying in its suddenness and brevity, and its complete and immediate undermining of the sublime rapture of the duet. Throughout the music drama we have been informed and reminded of Aeneas' Italian mission. The first instance is the appearance of the Ghost of Hector (No.12). This is followed in:

No.15 by Cassandra

No.16 by Cassandra and the Trojan women

No.27 by Parthys who informs Dido

"Obéissant au souverain des dieux/ Ce héros cherche l'Italie", although Aeneas never has, in this work, received a command directly from Jupiter.

In No.30 we are reminded of Aeneas' mission by Narbal and in No.31 by Narbal once more (appealing to Jupiter as god of hospitality). But much has happened since No.31, and by No.37 these instances are so deeply buried that Mercury's appearance comes as a complete surprise despite the musical warning - a frisson - in the penultimate bar. It is only when we have recovered from the shock of that appearance that we realise it was deeply expected. Berlioz makes it sudden and shocking because he wants us to feel totally dislocated. He has carefully shown us the love of Dido and Aeneas as a thing of beauty - so dissenting from Virgil - and he wants us to be horrified at the breaking of it. In his vision, the shattering of the bond is drastic and brutal, even if Act V will show that it was to some extent honourable.

The twelve bars in which Mercury appears and acts are ritualistic in quality, making us aware of the seriousness of the situation. His sudden appearance in a ray of moonlight emphasises his supernatural quality. Since
we have not experienced any element of the supernatural since the appearance of the Ghost of Hector (No. 12) the impact is great. Mercury returns to our minds one aspect of Aeneas we have now forgotten — his role as a warrior; for he approaches a broken column where Aeneas' armour is hung. The broken column represents the broken thread of fate while Aeneas has been delaying in Carthage absorbed in his love-affair. Mercury strikes Aeneas' shield twice and intones "Italio" three times; it is possible that these actions symbolize the penetration of Aeneas' consciousness by a supernatural warning.

The audience see and hear Mercury and experience the same shock and terror which Aeneas will feel when he is finally faced with the supernatural warnings. The audience can understand better than Dido why Aeneas must leave when he does, because they see and hear all of the prophecies and warnings. Dido will hear about them only from Aeneas.

By ensuring that Mercury appears to the audience but not to Aeneas or Dido, Berlioz has achieved the following:

(i) the love-affair is able to reach fulfilment in more than just the sexual sense before being shattered.

(ii) there is perfect continuity of action — the undermining of the love affair has begun, and the audience may feel that it knows the precise moment when Italy begins to reassert itself in Aeneas' consciousness — an effective form of dramatic irony.

(iii) the audience experiences the tremendous shock of having the lovers' complete fulfilment undermined so drastically and soon.

(iv) the audience is able to feel not only the danger but the tragic sense of loss, experiencing so intimately two things which normally are private — love and destiny.
Finally, Berlioz does not want his Aeneas confronted by Mercury as in Virgil. We shall see in Act V that Berlioz takes great pains to show us the extreme difficulty with which Aeneas is wrested from Dido, and in the end it is not Mercury or any other god who effects Aeneas' capitulation, but the ghosts of prominent Trojans from his past.


3. The Arden Shakespeare, Introduction, p.LI.

4. Ibid, LII.

5. cf Purcell, Dido and Aeneas, No.28, bars 20-27.


7. "Cresside, fille de Calchas, aimée de Troilus" (HB) is Berlioz's own note in the score. (Eulenberg Study Score, p.530).

8. And of Virgil, Cruttwell makes the point that Mercury is a symbol. He is not used as Aeneas' divine cousin. p.70.
ACT V

INTRODUCTION

This act comprises three tableaux. The first is the scene of the Trojan camp and ships on the shores of Carthage, the second is Dido’s apartments, and the third has Dido’s pyre, in *Dido’s gardens*, as its centrepiece.

In No.38 Berlioz begins the shift in focus away from Dido and the court to the Trojans and the ships, by portraying the homeless state of the Trojans through the loneliness of the song of the young sailor, Hylas.

In No.39 Panthus and the Trojan chieftains discuss the portents they have experienced which they are certain constitute divine warnings against further delay in the pursuit of Italia. They resolve to leave Carthage on the morrow, *disregarding*... any plans Aeneas might have concerning a longer stay, *since they are confident that he will have the strength to leave the queen*.

For No.40 Berlioz borrows his dramatic technique from Shakespeare — of especially the gravedigger’s scene from *Hamlet* — and presents in low comedy the opinion of two sentries who compare life as guests in Carthage very favourably with the perils and hardships of a long sea journey whose end, in Italia, will bring further toil and endless commands.

In No.41 Berlioz presents a very alarmed and shaken Aeneas who has seen Dido and informed her of his imminent departure. Her reaction to his news and all explanations was a terrible silence from which he fled in terror. He acknowledges that he has wounded grievously this glorious woman and resolves to see her again before he leaves, to beg her forgiveness.

In No.42 the ghosts of Priam, Coroebus, Hector and Cassandra appear to command Aeneas to leave immediately. He capitulates, aware that his obedience to the gods means that he will behave cruelly and with ingratitude to Dido.
In No. 43 Aeneas awakens his men who prepare to embark and to leave before dawn.

In No. 44 Dido furiously confronts Aeneas on the shore. He begs forgiveness and protests his undying love instead of changing his intention in response to her entreaties. She curses him and his gods and returns to her palace. The Trojans set sail.

No. 45 begins the second tableau - a room in Dido's palace. Dido, unaware that the Trojans have already gone, begs Anna and Narbal to ask Aeneas to stay for just a few more days.

In No. 46 the Carthaginians see the ships departing in the distance. Dido rages, then orders the construction of a pyre for a sacrifice to the infernal deities whose aid she has invoked to turn her love for Aeneas into hatred.

No. 47. Left alone, Dido forgets her prayer for hatred; she says that she is going to die of grief, and rejects two brief, futile hopes - that Aeneas may weep for her, and that Venus will return Aeneas to her.

In No. 48 Dido bids her city, people, and the beauties of nature a most tender farewell, resigned to her self-determined fate.

No. 49 begins the third tableau, set in part of Dido's gardens by the sea. During this ritual sacrifice to the infernal deities, the priests of Pluto pray for the restoration of peace and strength to Dido's heart. Anna and Narbal pray for the thwarting of Aeneas' destiny and for his ignoble death.

In No. 50. Dido, feeling a return of inner peace, finishes the sacrifice and mounts the pyre. After brief renewal of grief at the sight of Aeneas'
armour, she takes his sword, prophesies a heroic destiny for her people and the avenging of her death by Hannibal, then stabs herself.

No. 51. The uproar caused by Dido's action brings all the Carthaginians to the scene, and Dido, dying, begins a second prophecy which undermines the triumph of the first: Carthage will perish.

In No. 52 Dido finishes that prophecy, that Rome will be eternal, and we, the audience, see the vision of Augustan Rome which is the basis of her prophecy. The Carthaginians cannot see it, and sing an imprecation of unending hatred against the descendants of Aeneas, their words gradually overpowered by the Trojan March which has become the Anthem of Rome.

Berlioz's reflection of Virgil, especially with regard to Dido's psychological development after Aeneas' departure, is so subtle that the differences cannot effectively be summarized here, and a somewhat fuller outline than usual has therefore been supplied in the early parts of the treatment of each number.
This number has no corresponding episode in Virgil.¹

The song is strophic in binary form - two different sections, A and B, - repeated Section A - bars 1-50, 72-108, Section B - bars 50-71, 109-130, 166-186.

Virgil moves directly from the union in the cave (A.IV.165 f) to Fama (173 f), to the prayer of Iarbas (206 f), to Jupiter's reaction to the prayer (219 f), through Mercury's slow descent and his order to Aeneas (238-278) - which is obeyed at once (279-95) - to the agon between Dido and Aeneas which reveals Aeneas' intrepid decision to leave Carthage.

Berlioz, by contrast, achieves a slow movement to the departure of the Trojans, by shifting the focus away from Dido and concentrating on the Trojans themselves. The agon between Dido and Aeneas is delayed until No.44.

Act V begins with a four-stage movement toward the final decision on the Trojan departure: the first stage is the predicament of the young sailor Hylas,² the second is that of Panthus and the chieftains, the third is that of the two sentries, and the fourth is the confrontation of Aeneas and the ghosts. In Virgil the ordinary Trojans are always a shadowy mass who are described according to the situation, feelings, and reactions of the majority. Sailors are important in A.I. and III; so much of the wandering is over sea, and individuals come to sad harm. Orontes (A.I.113), Amycus (A.I.221), Lycaus, Gyas, and Cloanthus (A.I.222) are representative of the many people who suffer along the road to Rome.

In Hylas there is a yearning regret for Troy which Virgil's Aeneas expresses defensively to Dido when she confronts him with his projected departure from Carthage (A.IV.340-344). Berlioz does not have Aeneas regret
his lost Troy as Virgil does; he expresses this regret through Hylas, thus avoiding the presentation to the audience of a powerful reason for Aeneas' determined search for Italy which will allow them to be too easily reconciled to his departure.

Hylas is a young sailor longing for his homeland. Berlioz, beginning Act V with Hylas' song, begins it with loneliness, longing, and nostalgia, and takes the action away from Dido to the Trojans.

Hylas represents those for whom Aeneas is responsible as leader; those whom Aeneas must not betray, and for whom he must find a new home. Like Virgil's Aeneas, Hylas is not allowed by fate to follow his own inclinations (cf A.IV.340-1). He has no choice but to follow where Aeneas leads, and is dependent for his safety on the sea, which he knows is capricious as well as powerful. The place where he yearns to be and will never see again is simply but vividly recalled, and the yearning of Section A each time is intensified by the recurring Section B.

The orchestra reflects the slow movement of a mind which has had to adapt itself to the pace of a seafaring life. It lingers dolefully over the sailor's expression of feeling, and portrays the endless quality of the ocean which traps him and the lulling quality which soothes him also. The ocean is often a gentle prison, but a prison always.

Of the fourteen bars of introduction, the first seven, played by the lower strings, portray the ocean swelling gently, rocking the visible boats evenly. The latter seven, for which clarinets and horns join the lower strings, confirm the swell and take the rocking high to include Hylas, sitting at the only visible masthead. Most of Hylas' phrases are long drawn-out, musically stylized cries. At times the woodwind sound like sea birds (bars 33-5, 90-3).
But gradually Berlioz changes the sea from the soft, favourable element suggested by the barcarolle-like No. 36 to one which is aloof, unhearing, yet comforting as though in spite of itself. In Section B₂ (bars 125-9) the music is dominated by an orchestral chill (strings) which is very definite, and deliberately contrived. It is intended to be marked, not subtle, as it looks back to the interruption of another man's sleep — Aeneas — and the first appearance of the Ghost of Hector (cf No. 12 bars 4, 14) and forward to No. 59 where "la mer, les monts, les bois profonds gémissent" (bars 47-51) and Hector's appearance on Troy's fatal night is recalled (bars 58-64).

In the recurring Section B (bars 51-70, 109-127, 167-179) the text "Ferme mollement sur ton sein sublime, Ô puissante mer, l'enfant de Dindyme". recalls the prayer to Cybele of the helpless Trojan women after Troy has fallen (No. 15) and reminds us that Hylas is ever mindful of the power of the sea, which is not his natural home, and on whose mercy he must rely. He is nostalgic because he has lost his former home and is far from his home of the future. During A₂ (bars 148-52) Berlioz emphasises Hylas' loss and the mournful condition of his hopes by having the two sentries comment mildly and succinctly:

1. "Il rêve a son pays"
2. "Qu'il ne reverra pas"

And we begin to realise that the only way for Hylas is forward. He is representative of all who suffer loss, and in Act V, the sense of loss outweighs all else.

1. In a letter to his son, Berlioz writes "I have made a large cut (in Act V) and have added a piece of character designed to contrast with the epic and passionate style of the rest". Turner, p.298.
2. of Cairns, p.105.
This number has no parallel in Virgil, but is, rather, in direct contrast with A.IV.279 f. It is the second stage of the four-stage movement towards Aeneas' resolution to leave Carthage. There is a strong parallel here between the unfolding of Aeneas' situation and that of Hamlet's (cf on No.42).

This scene shows the Trojan chief's resolving to leave Carthage after experiencing a convincing number of portents. The first significant contrast with Virgil is that they make their resolution without being told to do so by Aeneas.

The second significant contrast is that Mercury has appeared to us - the audience - but not to Aeneas, and that the chieftains have become thoroughly alarmed by the portents but we do not know whether Aeneas has been aware of them himself.

In Virgil, Aeneas responds immediately to Mercury's message (A.IV.265-76), and orders his men to make secret preparations for departure (A.IV.288-91). Straight away he is confronted by Dido and the two are embroiled in a protracted agon (A.IV.305-87) which concludes with Dido unconscious and Aeneas returning to his ship, his resolution to leave Carthage unshaken (A.IV.388-96).

In Virgil the responsibility of leadership and action in A.IV. is Aeneas' alone. Mercury appears to no one else, it is only Aeneas who dreams of Anchises' ghost (A.IV.351-3), and there are no cosmic phenomena to stir any socil to initiate action or offer advice to Aeneas. In A.IV. Aeneas has no socil of the rank of confidant; Virgil keeps at a distance all but Dido and Aeneas, so that the love affair is absolutely central and so that the responsibility for Aeneas' desertion of Dido falls upon Aeneas and the gods - Aeneas and his destiny.¹
In Virgil the *agon* is the beginning of the crumbling of Dido's sanity, and the progress of her madness becomes the focal point of A.IV. when her hopes that Aeneas might be persuaded to stay, even briefly, are destroyed by his adamant reception of Anna's messages (A.IV.437 f).

Berlioz delays the *agon* until No.44 so that we can see the Trojans' progress toward the decision to leave Carthage, and feel and understand the weight of destiny, and the call of glory, which is acting upon Aeneas. Berlioz's Dido does not lose her sanity, so we do not need to observe the progress of her madness. The suspense during this part of Act V is created by our not knowing, until the end of No.42, whether he actually will leave.

In Berlioz, we saw Mercury for ourselves at the end of Act IV (No.37). Now the chieftains reveal that there have been many supernatural and cosmic warnings, manifestations of divine displeasure. In Virgil, Mercury confronted Aeneas, and Aeneas dreamed of Anchises' ghost, and that was enough. In Berlioz, however, Mercury's appearance was not an isolated phenomenon, but the beginning of an alarming sequence of portents which can only be interpreted as warnings that the Trojans must leave Carthage - warnings which, it must be assumed, will continue and intensify until that end is achieved. ²

The main function of Panthus' recit. is to inform us that Dido's agony at Aeneas' imminent departure will be outweighed by the call of glory and duty. (bars 28-39). This is at present no more than an almost desperate hope occasioned by the number and the nature of the portents which Panthus and the chieftains describe in the chorus (bars 52-72). Proof of their words occurs, as the chorus of shades is heard crying "Italie" three times, as always, on a monotone, (bars 73-78). This is the climax of a narrative which increases in alarm through description of elemental and natural disturbances
(bars 47-49), psychic phenomena (bars 52-56), and the ghost of Hector, no longer mournful but angry, and no longer solitary but at the head of an army of shades (bars 58-73). The fact that we, the audience, hear the utterance of the shades is proof that the environment has become hostile to the Trojans. As we hear this proof of their words, the Trojans realise that they must and will leave. They resolve to go the next day; and this decision is independent of the position of Aeneas, of whose experiences and reactions we are as yet ignorant.

In Virgil, Panthus has already met his death in A.II.429-30. Here, in No.39 he is still alive, and he emerges in his wisdom, vision, and sensibility, as the Trojan counterpart of Narbal. He and the anonymous Trojan chieftains contrast with Virgil's Mnestheus, Sergestus, and Serestus who make the secret preparations for departure not as a result of their own initiative, but in eagerness to comply with Aeneas' command (A.IV.294-5).

Panthus and the chieftains are able swiftly and effectively to inform the audience of events which would lose their effect, if portrayed on stage at this point in the lyric tragedy. Here too, the feelings and opinions of high-ranking Trojans, their intelligence, and their awareness of what they must do, are expressed with considerable clarity. Unlike Hylas, these men are involved in the actual carving out of Trojan destiny, being, as this number reveals, Aeneas' confidants and privy to the message brought by the ghost of Hector. Their attitude indicates that they are a source of strength to Aeneas.

Uncertainty clouds the text of both recit. and chorus, producing suspense. In the recit., the words "La gloire et le devoir sauront briser sa chaîne/
Et son coeur sera fort au moment des adieux". (bars 32-39) gives us a narrow glimpse of the love affair through the eyes of those who do not gain, or
necessarily lose, by it. They see the love not as a liberating force but as a fetter. This realisation adds to the suspense of wondering whether Aeneas really will be firm at the end, because it is evident that the men wish and need to believe it.

The uncertainty in the choral text is caused by the fact that whereas Panthus and the chieftains so obviously have Aeneas' interests at heart, we can only assume that Aeneas has been aware of the portents of which his men are so sensible, and indeed, we feel a sense of fulfilment in No.41 when he reveals that he has.

Whereas in Virgil there is no physical distinction between mortals and immortals, and, as a result, we do not feel terror at the appearance of Mercury while accepting that Aeneas does, in Berlioz the supernatural forces affect us, the audience, as well as the characters on stage. They are heard and felt, not known; and they are interpreted to the best of their ability by those who are sensible of their presence. Awareness of that presence is not just restricted to Aeneas, as in Virgil.

It is because of this mysterious power of the supernatural that the orchestra is so prominent in No.39. It has, and represents, the sweeping force of the portents. The introduction (bars 1-22) bristles with impatience and urgency both rhythmically (syncopation \( \text{\#\#\#} \)), and orchestrally (strings, woodwind, brass without trumpets but including ophicleide later). It is a sinfonia which exposes the four different themes which will be sung by and used to accompany the chieftains, as well as the warning motif later associated with the chorus of shades (bars 12-14, upper woodwind). The sinfonia represents the soothing thoughts and experiences to which the men give utterance in the choral section, and the whole number is a gradual
progress from purposeful agitation to fully wound-up resolution. This progress begins with the introduction, and does not wind down until the last statement has been made: the winding down is therefore done by the orchestra, which has been a compelling musical force, driving the men along as do the portents they describe.

1. "Furthermore, Aeneas is aloof and alone. There is no one with whom he talks freely". Higeth, p.41.

2. And they do continue, as we find in No.42.
Although this number has no precise Virgilian original, it treats two themes which are very important in the Aeneid: Carthaginian hospitality and the practical hardships faced by the Trojans as they fulfil their destiny.

And there is a strong echo of the Elizabethan/Jacobean technique whereby the concerns of humble characters often reflect in microcosm the actions and predicaments of the principal characters. Berlioz has, moreover, taken a very dark episode from Virgil and used it as a basis for his comic duet. The episode occurs at A.V.604-63. Williams summarizes it as follows: "While the games are being celebrated, Juno sends Iris down from heaven in order to invite the Trojan women to burn their ships. They are gathered on the shore weeping over Anchises' death and their endless wanderings; Iris takes on the appearance of Berce and urges them to set fire to the ships so that they cannot wander any more. Pyrgo tells them that this is not Berce, but a goddess; Iris reveals her divinity and driven on now by frenzy they set the ships ablaze".

The combination of the use of minor characters with the abstract musical form of counterpoint, which creates a feeling of disjunction from the action, prepares the audience for the impending moment when the relationship between Dido and Aeneas is shattered.

Virgil has considerable scope, in twelve books of his epic poem, to portray the hardship, peril, suffering, and loss which attend the long path of glory, duty, and repatriation.

On the other hand, Berlioz, in the five acts of his opera, has to find an especially striking method of communicating the differences in comfort for his Trojans between a Carthaginian holiday and the journey to Italy.
In Virgil there is a considerable emphasis on Carthaginian hospitality (A.I. 569-78, 597-610, 631-42, 701-8, 723-56, A.IV. 129-59, 191-4, 261-4, 317-323, 333-5, 538-9), which reaches its height in Dido's treatment of Aeneas. This number highlights that treatment by revealing that even the lower-ranking Carthaginian women are remarkably hospitable and accommodating.

Nos. 38, 39, and 40 are all in G minor. This tonal unity is not coincidental, and the unity is more than tonal. The sentries, unnoticed due to the nature of their occupation, have heard the lonely song of Hylas and the discussion between Panthus and the chieftains. By exposing these three different groups within the Trojan gathering, Berlioz has built up a picture of action in the Trojan camp; this provides a convincing national background for Aeneas in No. 41, and provides the audience with a credible counterweight in advance to the agony of Dido - it helps put that agony in a wider human perspective, since we, the audience, are made aware during the course of Act V of the needs of characters other than the heroine.

The two sentries and their music represent a very different human condition from that of the chieftains and (later) Aeneas. Unlike those of high rank, the sentries are not able to carve out their destiny.

This Duo is a relaxing contrast to the previous number (39) which was tense, jerky, and a relatively complex chorus in which pitches tended often to be blurred by the sotto voce delivery.

The string section begin a leisurely marching rhythm, which, remaining constant, keeps the number very comfortable and unflurried throughout until the sentries' grumblings are interrupted by Aeneas' arrival and they return to the lot which is indeed theirs: obeying orders.
Cor anglais, clarinets and bassoons weave a jaunty counterpoint above the string foundation and the simple, unadorned, matter-of-fact vocal parts, with the horns chiming in occasionally to emphasise some parts of the text and to add humour to others. This use of the abstract form of counterpoint creates a distance between action and audience which in itself underlines the current state of the main action.

The music is through-composed; an unbroken length of pleasantly coarse twine of threads of different hues. Without the important link with Aeneas (No.41) it is sixty-eight bars of allegro moderato.

The whole number is very carefully structured to form two climaxes. The first section (bars 1-42) takes us through the advantages offered by Carthage, and its climax is "La femme n'est point rude ici pour l'étranger". The women of Carthage meet the demands made by the Trojans, for the Trojans are still their guests, and the moment of parting has not come. The women, are, at present, very desirable because the situation allows them to be unrealistically accommodating. There is some irony here, both expressed and dramatic: for the sentries have overhead Panthus' statements about Aeneas' despair and the queen's agony. It is unlikely that Dido will be tamely obedient, accommodating, or complaisant in her anguish - will the first sentry's obedient girl (cf. bars 16-20, 26-28) ritely accept his departure? At the same time we do feel, because of the nature of the music, its lack of intensity, that the wrench of parting from their girl friends will be far less painful for the sentries than for Aeneas.

The second climax revolves around the miserable alternative to the halcyon Carthaginian days and nights - a long voyage involving hunger, thirst, and boredom. But the music is wry, comic, and light. The sentries view their lot
objectively, but accept it, and will continue to obey orders and perform the
tasks assigned them. They are not responsive to the portents, but accept
the leadership of those who are. They are worthy and endearing but unexcept-
tional; theirs is not a tragic vision. In Virgil, where the truly comic
element is both out of place and irrelevant to the epic, and where the
spotlight is almost always on gods or exceptional human beings, we are given
a one-sided picture of the ordinary Trojans. (To Virgil, the firing of the
ships in A.V. is Aeneas' near-tragedy, another example of his hardship and
suffering). The Trojans are invariably glad to do the bidding of Aeneas,
and seem always to be waiting on the sidelines for just that purpose. We
almost never discover whether these people have feelings or opinions of their
own. Even when reading A.V., and especially 604-63, we wonder whether Aeneas
might be out of touch with his people, and this is borne out by A.V. 604 f.

1. cf. especially the Porter in Macbeth, Act II, Scene 1, Nerissa and
Gratiano in The Merchant of Venice, Act V, and the two clowns in Hamlet,
Act V, Scene 1. Berlioz himself wrote "the contrast between the low
instincts of these common soldiers and the heroic aspirations of the
royal personages will be effective" - Newman, p.213.

2. Williams, p.348; and also see Cairns, pp.95, 105.

3. bars 4, 8, 20, 44, 66, 48.

4. bars 12, 50-4, 56-7, 58, 65-70.
This number, while drawn from A.IV.331-61, works in contrast rather than in parallel with those lines and the actual situation contained in them. In Virgil, Aeneas' speech is part of a dialogue with Dido. In Berlioz, it is a monologue heard only by the audience.

It is necessary to begin by tracing the behaviour of Virgil's Aeneas. After Mercury's visit, his first reaction is to obey in haste (A.IV.279-282); then he wonders how to tell Dido (A.IV.283-6); he postpones this most difficult of tasks and orders his men to make secret preparations for departure (A.IV.287-291); finally, Dido precipitates a confrontation, and from Aeneas' conduct here, we know somehow that when he returns to his ships he will not see Dido again. A.IV.283-304 prove that approaching Dido and breaking the news himself was just too difficult for Aeneas. Rumour had time to reach Dido's ears with news of the imminent departure before Aeneas had devised an acceptable means of telling her, (cf A.IV.291-4, 298-9) and even then, Dido did not confront Aeneas immediately (cf A.IV.300-4).

But once Dido has bitterly reproached him for his conduct and delivered a series of rhetorical questions containing irrefutable truths (A.IV.305-330), the worst is over, and he has the strength to stand firm in his resolve to obey the command of Jupiter (cf A.IV.331-3). Nor has he once questioned the sacrifice he must make in order to obey that command. As a result, his reply to Dido's heated and intense questions seems very odd indeed. (cf A.IV.333-61).²

Berlioz's Aeneas does tell Dido of his departure. He does not order his men to make preparations for it (see No.39), and by the end of No.41 we still are not certain he will leave. The shades of Priam, Coroebus, Hector and Cassandra are very doubtful, too, whether he will have the strength to continue
his demanding mission after the comfort of Dido's love and hospitality, for as soon as his vacillations come temporarily to an end at the end of No. 41, they appear in order to give him a most urgent command (cf No. 42). However, although Aeneas obeys them immediately, he does see Dido again, because she comes down to the ship to confront him, her silence broken at last (No. 44).

Whereas in Virgil there is one meeting only between Dido and Aeneas after the visitation by Mercury, in Berlioz there are two, after Aeneas decides to tell her he must leave. We do not see or hear the first. We learn about it only in retrospect, and from Aeneas' point of view, in No. 41. In contrast with Virgil's Aeneas, Berlioz's Aeneas seems far warmer in this situation. But because the interview has already taken place, and Aeneas is reliving it, we do not know whether Aeneas was really as warm and pleading as he reports, or whether he now sees his manner and approach in this light as a result of being thoroughly frightened by Dido's reaction to his news.

In Virgil, the visitation by Mercury is significant enough to give Aeneas all the strength he needs to resist Dido's entreaties when the time comes (and more — A.IV.281). In Berlioz, the various manifestations of divine anger or consternation (which the chieftains reported in No. 39) have not been strong enough, and it is not until the shades have made their appearance (of No. 42) that Aeneas knows what his resolve must be.

In Virgil, Aeneas has become softened by his life in Carthage — according to Fama (A.IV.193-4), according to Iarbas (A.IV.215-17), and in the eyes of Mercury (A.IV.261-4). In Berlioz we have also seen a greatly softened Aeneas enjoying opulent entertainment (No. 33) and wooing Dido with courtly elegance (Nos. 35, 36, 37).
And so the transition in Aeneas from soft self-indulgence to the path of glory and duty is very swift in Virgil, and slower in Berlioz; before No. 41 he has had a confrontation with Dido and vacillates still; and No. 41 is itself a long and complex recit. and air at the end of which he is still not free of her.

There is a great deal more focus on Aeneas and his predicament in Berlioz. In Virgil his coldness after Mercury's visit is undeniable; in order that duty and destiny may triumph over his love and love's demands, he has completely to suppress all recognition of the aspects of Dido's character which helped to bring that love into existence. This is why he devotes a grudging four lines at the beginning of his speech to the acknowledgement of Dido's generosity (A.IV.333-4) and his future regard for her (335-6). This contrasts enormously with the effusive speech of gratitude which burst from his lips when she offered unlimited hospitality to his shipwrecked men (A.I.595-610). He actually has to sacrifice part of his humanity. In order to be noble with regard to duty and destiny, he must choose to behave contemptibly to Dido.

Because Virgil's description of Aeneas' struggle with the love he must suppress is also very brief (of A.IV.393-6) we are unable to become involved with his predicament. We see the rigid results of the struggle, but not the struggle itself, for Virgil's intention is to focus, from now on, on Dido's descent into madness. In Berlioz we do observe Aeneas' struggle, and Dido does not go mad.

In Virgil, Aeneas' speech to Dido (A.IV.333-61) is twenty-six lines long. The first four lines deal in somewhat oblique language with Dido's generosity, the remaining twenty-two contain self-justification and defensive explanations.
Only the last five lines allude to Mercury's message.

In No.41, an immense showpiece recit. and air for tenor, Berlioz has taken Virgil's two brief statements about Aeneas' emotional struggle (A.IV. 331–2, 393–6) and expanded them greatly, presenting them as an emotional struggle.

In the recit., Aeneas' reliving of Dido's reaction (not based on Virgil) not only takes up the bulk of the content (bars 1-47, 80-95) but vies with and wins over the self-justification (bars 48-79). Berlioz uses very few lines of Virgil here. A.IV.351-3 which deal with the dream ghost of Anchises and A.IV.356-9 which deal with Mercury's message become, in Berlioz, the portents which we learned about in No.39 (bars 49-56). A.IV.354-5, which deal with Aeneas' shame at his neglecting of Ascanius' future, become a line divided between the future of Ascanius - who is not even mentioned by name - and the destiny of the Trojans (bars 63-7).

In Virgil, then, even before Dido seeks out Aeneas to confront him (A.IV.296 f) Aeneas knows the probable nature of her reaction to his departure because he knows the nature and extent of her passion: it floods into his mind as he begins to recover from the terror brought to him by Mercury's remonstrances (A.IV.283-4).

In Berlioz, by the time Aeneas confronts us (the audience) with his soliloquy (No.41), he has seen Dido, told her he must leave, and expanded her knowledge of the reasons. In Berlioz she knew before meeting him that he had been commanded by Jupiter to seek Italy; Ascanius told her when appealing for shelter (cf No.27). In Virgil she is ignorant of the Trojan's destiny (A.IV.299-300, cf 530-4, 544-58). Already, then, there are two basic
contrasts: in Virgil Aeneas virtually knows in advance the degree of intensity of Dido's reaction (why else would he have postponed telling her?), and when it occurs he is sad and shaken but not shattered. In Berlioz Aeneas does not anticipate a reaction incompatible with his obedience to duty, and is shattered by Dido's response to his news. In Virgil Dido taxes Aeneas with his preparations for flight, and she is then inflamed to most bitter speech by his account of his actions (A.IV.362 f). In Berlioz, Dido responds to Aeneas' news with a terrible silence, her intense reaction making itself evident in the expressions and colour changes of her face (bars 16-21, 30-47, 80-95).

Berlioz has kept Dido silent and offstage at this point not only to allow Aeneas to present his case with more warmth than in A.IV.331-61, but for technical dramatic reasons. In the air which follows the recit. Aeneas reveals further significant aspects of himself, and his intentions take shape as a result of his changing emotional state as he relives the scene with Dido. Because Dido has kept silent and no words of farewell have been exchanged, and because he is stabbed by the awareness that he, a Trojan hero, is terrified of a woman's douleur indigne, Aeneas resolves to see Dido again and farewell her in a manner befitting his humanity. Berlioz also contrives to keep Dido silent and offstage until the most dramatically effective moment for her to enter - when Aeneas is on the very point of departure. He is able to do this because, unlike that of Virgil's Dido, the suicide of his Dido is not the final stage of a long emotional and mental disintegration.

The recit. is allegro, and reveals a shocked, almost panic-stricken Aeneas. Of sixteen lines of text, ten (1-8, 15-16) deal with Aeneas' horror at Dido's reaction, and the nerve-shattering effect of that reaction on himself.
The remaining six lines enumerate the reasons for his leaving her.

The air is in A B C form and shows Aeneas' progress through a variety of moods. The first is tenderness, combined with a romantic and poignant enjoyment of the idea of farewell (bars 98-113); in the second – the B section – he realizes that he is tearing both of them apart (bars 114-132), and wonders whether he can see it through; in Section C he experiences, briefly, self-disgust at the thought of leaving without seeing her again after all she has done for him (bars 142-174). This immediately gives rise to the most rhapsodic praise of Dido (bars 175-210), combined with his facing up to the fact that he has so grievously harmed her; and the air culminates in his decision to beg Dido's forgiveness, even though the despair caused by begging forgiveness while still resolved to leave may break him completely (bars 212-247).

The music combines with the text to express these moods and illuminate the changes. In two respects, the two similar sections, A and B recall, significantly, Act IV, the act in which the hero and heroine become lovers in our sight. The tempo of No.41 air A and B is a little slower than, but recalls the pace of, the love duet No.37; andante in $\frac{6}{8}$. The soft glow of a solo horn obbligato recalls nostalgically The Royal Hunt and Storm (No.29). Since the opera contains only two numbers in which there is a special strand for solo horn, it is likely that the composer intended a connection. As in No.29 horns I and III play solo passages, and then combine during Section B (bars 122-132), as the music becomes more intense and emotionally charged. The climax of Sections A and B is "Implorer mon pardon" (bars 127-8), and the reason is that this forgiveness from the woman he has harmed is what Aeneas now wants most of all. If he receives her pardon, he may resume his
divine mission with her blessing, and leave Carthage whole, without sacrificing any of his humanity.

From the beginning of the sweeping orchestral passage *allegro agitato* which begins Section C (bars 132-42), Aeneas gradually becomes aware that his leaving Dido so torn apart will place an intolerable burden on his conscience, that his fear or concern at seeing her again is occasioned not by his love for her but by the ignoble reflection of himself which he will see in the mirror of the harm he has done. He does not face up to his cowardice directly, but calls upon his courage, honour, and customary nobility (cf bars 142-165) to bolster his self-image. This rhetoric remains until the end of No.41, never entirely conquered by the sincerity of his admiration for Dido (bars 175-210) or his pity for her (bars 214-223). At the last (cf bars 223-247), he is the Trojan hero keeping faith with his honour. He is no longer simply a truly loving and caring human being who must, at all costs, attempt to redress a wrong, which is how we saw him earlier in Act IV, and is how he still sees himself. Throughout Section C the orchestra holds up the mirror in which he may admire his own rhetoric (bars 156-9, 165-6, 167-8, 169-70, 192-3, 206-8, 210-211, 231-238).

1. Quinn suggests that the word *alternanti* implies that he has been vacillating between telling her and not telling her at all. But each time he felt tempted to take the easy way out he rejected it, perhaps, and found himself confronted with the disagreeable alternative. Quinn also suggests that *mollissima* means soft to Dido and the easy way out for Aeneas. pp.342-3.

2. "In Book V: Aeneas breaks down and cries. He does this rarely, and it is most significant". Hightet, p.139.


5. "In all Classical literature there is no serious attempt to portray the predicament and feelings of a man in love with a woman". (I owe this point to Dr Rhona Beare, who raised it in discussion of an earlier draft of this chapter read at A.U.L.L.A. XX in Newcastle, February, 1980).  

6. See also Cairns, p.108.
This number lies in contrast with Virgil rather than in parallel.

In Virgil, by the time of Mercury's second appearance in a dream (A.IV. 556 f), Aeneas has been kept in Carthage long enough for Anna to have been sent back and forth with appeals from Dido (A.IV.437-9), and his reception of these messages proves once again that nothing will shake his resolve to proceed with his mission. His strength concerning this cannot be doubted, and his departure is only a matter of time. Dido has no thought of detaining him by force until after he has sailed (590 f) and then only briefly (594-5).

When Mercury appears for the second time he informs Aeneas of two things. The first is fact: that it is now possible to leave in haste (565) because the winds are favourable (592). The second is fiction, based on the truth of Dido's disturbed emotional state: Mercury claims that Dido will use force to prevent Aeneas from leaving (560-2, 563-4, 566-70). The fragment of truth here is that Dido has had destructive thoughts. But these have all been turned inward (529-552), and Mercury's comment (564) "varioque irarum fluctuat aestu" is a slight twisting of Virgil's own description (532) "magno irarum fluctuat aestu". He has thus used a truth to make a lie convincing.

Mercury's second appearance, then, serves the purpose of precipitating Aeneas' departure and highlighting Dido's disturbed state of mind, not only for the reader, but for Aeneas himself, whose cold and determined obedience to Jupiter's command has removed him further and further from his former affinity with Dido and furore. Just as formerly he obeyed with alacrity the command brought by Mercury, he now responds intently to Mercury's urgent advice without considering anything other than immediate obedience. Mercury lied about Dido in order to ensure that Aeneas would depart before daybreak,
with its possibility of new obstacles to his resumption of his mission. As the messenger of Jupiter, his task is only complete once Aeneas has set sail (A.IV.237).

Virgil's Aeneas, once his *agon* with Dido is finished, is under only one pressure: that of the need to obey Jupiter's command. His acceptance of that command, and his absolute belief that his whole duty lies in its obedience, shape his direction entirely. His life in Carthage belongs to the past, and has done so ever since the actual visitation by Mercury, a visitation shared by no other Trojan.

In Berlioz the situation is more serious; it is far more difficult for the gods to separate Aeneas from Dido. To demonstrate this, Berlioz uses the dramatic technique which Shakespeare used in *Hamlet*, where the ghost of Hamlet's father appears firstly to the gentlemen of the guard (Act I Scene 1) then to Hamlet's friend Horatio (Act I Scene 1) and finally, after Hamlet has been informed of it in detail (Act I Scene 2), to Hamlet himself (Act I Scene 4), whom the ghost then addresses (Act I Scene 5). Both Shakespeare's ghosts and Berlioz's ghosts will only deliver their full message to the right person. In Berlioz, Mercury appears to the audience only (No.37 fin). Next, his blows on armour are heard by the chieftains, but not seen (No.39, bars 52-56). The chieftains then experience all kinds of portents in the form of natural phenomena, and the ghost of Hector appears to them accompanied by an army of shades whose voices are heard. In No.39 the audience hear those voices, too.

By the end of No.41, although Aeneas has presumably now experienced (or at least heard about) the portents which had been powerful enough to cause the chieftains to make their own decision to leave Carthage, he has still
not completely severed his ties with Dido. He has still not resigned that part of his humanity which he must sacrifice in order to proceed with his mission. He is resolved to leave Carthage, but resolved, also, to see Dido again. Therefore the portents have not been powerful enough. The divine forces are uneasy about Aeneas' humane preoccupation at a time when he needs to have made a ruthless choice. From the realms of the dead they send four Trojans who were very important to Aeneas in their lifetime and while Troy still stood. The appearance and message of these ghosts - Priam, Coroebus, Hector and Cassandra - is the climax and final stage of a gradual process of tearing Aeneas away from Dido. This contrasts sharply with the sudden and immediate efficacy of the first appearance of Virgil's Mercury, and bears no relationship to the second (dream) appearance. This has no place in Berlioz's work, whose heroine does not undergo mental and emotional disintegration. The ghosts succeed in wrenching Aeneas from Dido and from Carthage, but they do not succeed in preventing him from actually seeing her again. Firstly, all their efforts have been concentrated on Aeneas and the action they want him to take. They are not interested in Dido, and have made no effort to control her actions. Secondly, their failure to prevent Aeneas from seeing Dido again is a necessary Romantic plot device. For, as we see in No.44, Berlioz has intended that the last words Dido will hear from Aeneas will be "Je pars, et je vous aime!"

In dramatic presentation and solemnity, and its effect upon Aeneas, the ghosts' scene resembles the parade of apparitions and kings in Macbeth, Act IV, Scene I, lines 76-123. Because of the extreme brevity and terseness of the ghosts' words, and the elliptical nature of the message, the scene also resembles that of The Duchess of Malfi, Act V, Scene III, lines 18-44, where the echo of the Duchess's voice is heard from her grave. There too,
the echo is (virtually) a message from the dead to the living.

Because the ghosts do not appear en masse, and because each is veiled until the moment when he delivers his part of the message, the effect upon Aeneas is cumulative, and the ritualistic character of the scene adds weight to the authority of their message. The relaying of the message is shared between them; and since each fragment is relayed with ritual solemnity, each part carries as much weight as the whole, and more weight than if the whole message had been relayed by one ghost. (When this did occur in No.12, the message was for a time disregarded).

A pallid crown of flames above the head of each ghost adds a measure of dignity as well as of the supernatural, and suggests that these ghosts who were royalty in Troy now have royal status in Hades. These who were so important to Aeneas long ago are distinguished messengers. There are the ones whose death left Aeneas alone in his leadership, and their strength will now help him to proceed toward the new Troy which is denied them.

There is a pattern in text, action, and music. Arrested at the triumphant climax of his resolve to see Dido again before he leaves - a double resolution which his conscience can accept - by ghostly voices calling his name, he boldly confronts the first veiled spectre and asks the reason for its visit. The answer "Ta faiblesse et ta gloire" (bars 9-10) is elliptical and paradoxical.

There is an acute tension between Aeneas and the ghosts. Aeneas believes it is cowardly to abandon Dido (No.41); the ghosts believe it is weakness on his part to stay. And this prepares for his outburst, at the end of No.42, "......vos ordres impitoyables...." In Virgil, when Hector appeared to Aeneas on the night of the sack of Troy (A.II.270 f), Aeneas disregarded Hector's
command to flee from Troy. Such an act would, he believed, have been cowardice. Berlioz has postponed the cowardice debate until now, having omitted it from Nos. 12 and 13. Berlioz's Aeneas has taken longer to mature, to lose his furor than Virgil's. Because Berlioz has not been able to set all twelve books of the Aeneid, with Dido as an episode, but has had to make Dido more central, it is dramatically necessary that this be the point at which Aeneas learns duty and obedience. And he does so, as in Virgil, from Hector. Aeneas then knows suddenly that his weakness is his desire to linger in Carthage long enough to behave with humanity toward a woman to whom he must be uncompromisingly cruel, in order to be possessed of the ruthless strength necessary to proceed with the mission which will be his glory. He crumbles: (bar 11) "Ah! je voudrais mourir!"

The ghosts now speak in sequence: Priam, Coroebus, Hector and Cassandra; and when Aeneas encounters the two ghosts of Hector and Cassandra, recognizes them as they unveil, and for the first time since his despairing cry for death, is shocked into exclamation (bars 22-4) "Hector! dieux de l'Enèbe! Cassandre!", we know that the sight of two ghosts, united, has had an even greater impact on Aeneas than Priam and Coroebus. He makes no gesture of retreat, and at their (bars 24-5) "Il faut vaincre et fonder!" he finally capitulates. He knows too well that these two verbs are the basis of his future glory, his hero's death; he understands the price he must pay, and yet he does not avoid facing the hideous truth of what, now it has been demanded of him, he will do (bars 27-33).

Je dois céder
A vos ordres impitoyables!
J'obéis, j'obéis, spectres inexorables!
Je suis barbare, ingrat; vous L'ordonnez, grands dieux,
Et j'immole Didon, en détournant les yeux!

He faces squarely the fact that the divine orders are pitiless, that he will
obey them, and that in obeying them he will be sacrificing Dido.\(^5\) He
pronounces himself cruel and ungrateful; he knows that if he had been allowed
to behave with kindness and with gratitude, he would not have risked driving
Dido to her death. He knows, too, that he is being called to gloire, and
that the full knowledge that he is sacrificing Dido is the price he must pay
for the gloire he will attain.

The mystery and fear are expressed musically by having each of the
Shades intone only on D. This assures their place, presence, and the single-
mindedness of their mission. And the unnatural steadiness of it contrasts
with Aeneas' thwarted floundering and eventual human capitulation.

As always in Les Troyens, Berlioz uses special effects sparingly and
to maximum effect. He used violin harmonics in No.36 – Aeneas' recit. in
awareness of the extraordinary beauty of the night. Now he uses the same
device to demonstrate awareness of supernatural presence.\(^6\)

All three harmonics are diminished sevenths, and each is preceded by
an arpeggio in all the strings above the double basses, which sustain D
below the bass staff. The tingling, eerie effect of the harmonics, above
this foundation, disturbed little or not at all by any other part of the
orchestra, is a clear signal – a parallel to No.12.

(The arpeggios are a diminished seventh on D, a dominant major ninth
on D and a diminished triad on D, and a major triad on Bb, ending –
progressively higher – on D, Eb, and F, respectively).

No.42 has no key signature. Bassoons, horns, and double basses sound
three octaves of D natural, immediately dislocating the feeling of unity or
resolution created by the firm Ab major cadence in the last bars of No.41,
and suggesting the sandy foundation of Aeneas' resolve.

The harmonics provide a link between the living and the dead, and a thread of comprehending communication.

When Priam reveals himself (bars 14-16) and his words recall those of the ghost of Hector in No.12 (bars 108-9), the woodwind respond instantly with two bars of Hector's music from No.12 (bars 16-18) (cf No.12 bars 66-70, 83-87), while quiet upper string tremolos give musical substance to the extinguishing of Priam's crown and his disappearance.

And so, musical and dramatic events continue to build up in almost geometrical progression, action leading to further action until Aeneas' capitulation.

1. cf Bailey, p.118.
2. And see Cairns, p.100.
4. bar 3 "Encore ces voix!" Berlioz may have slipped here. Aeneas, as far as we know, has not heard the voices before. He has certainly not mentioned them along with the portents during No.41.
5. And indeed, of Virgil's work Glover makes the point that the gods do not really care for Aeneas. It is Rome they care about. pp.203-4.
The material for No. 43 is drawn from A.IV.571-83, but because the ghosts
of No.42 are a development of Mercury's confrontation with Aeneas in Virgil,
and because Aeneas has already seen Dido once (No.41), this number lies at
a comparable stage in the development of the plot to A.IV.393 f.

Mercury's dream message to Aeneas (A.IV.556-70) is very sinister and
frightening in its cunning confusion of little truth and much falsehood.
This was devised for the purpose of giving Aeneas the final impetus to
tear him immediately from Carthage.

There is no such unpleasant overtone here. In Virgil, Mercury's visit
to Aeneas included a sneer (A.IV.265-7) at the work he was doing for Dido's
city. In Berlioz, the four ghosts speak truthfully to Aeneas. As a result,
No.43 is able to be wholly delightful in its excitement. We can be caught
up in the joy of the Trojans, even though we suspect that the consequences of
that loss will soon be revealed to us because we have not yet experienced at
first hand her reaction to the Trojans' imminent departure.

In Virgil, at the conclusion of the agon between Aeneas and Dido, the
description of the Trojans making ready for departure (A.IV.397-407) is also
wholly delightful and innocent, with none of the unpleasant overtone of the
circumstances prompting the actual departure. And so this number is closer
in spirit to A.IV.393 f than to A.IV.571-83. In the earlier passage of
Virgil the Trojans have abandoned their role of Carthaginian guests and are
resuming the tasks that will take them along their destined path. Here in
Berlioz the Trojans regain their national identity, as their music calls them
to resume their search for their new home.

Berlioz has transformed Virgil's delightful description into a musical
scene in which both Aeneas and the chorus are heard. Here the orchestra plays a role of great dramatic significance. Aeneas, aided by the drumming, dotted rhythm of the strings, hurries from tent to tent waking his men, combining action and musical exhortation, his words full of encouragement and optimism (cf bars 1-19). His urgent "Il faut partir avant le lever du soleil" (bars 17-19) awakes an immediate response from the men; "Alerte!" (bars 19-20) which is as quickly taken up by the trumpets. The impact of these instruments now is the greater because they are heard now for the first time in this act, and their motif recurs many times, increasing in texture and volume as the eagerness and excitement intensify (cf bars 20-21, 22-23, 27-9, 31-2, 57-8, 62-8).

Within the tents the men pass on the cry: "Entendez-vous, amis, la voix d'Enée?" (bars 23-7). Still singing - i.e. without a break in dramatic continuity - they emerge from the tents, and the orchestra is reduced to the tremolo strett'simo strings for Aeneas' recitatif rapide especially for Ascanius. "Va, cours, porte cet ordre à l'oreille étonnée d'Ascagne;/ Qu'il se lève et qu'il se rendre à bord! Avant le jour il faut quitter le port". (bars 31-40). In Berlioz, as in Virgil, Ascanius is never totally forgotten, and this endearing message, with its choice of words portraying a father delighting in surprising his son, is in the spirit of A.I.643-6, where Aeneas cannot wait for Ascanius to hear the good news of their Carthaginian welcome.

Aeneas emphasises the need to leave before sunrise; this is consistent with A.IV.571-83 where they make a swift departure after waking from sleep, and A.IV.584-5 where dawn arrives as soon as they have left the shore.
The orchestra returns in full strength for Aeneas' address to the gods—it is brief and un rhetorical (bars 41-9); "Ma tâche, jusqu' au bout, grands dieux, sera remp lée" and his addressing an unnamed community of gods recalls the invocation, after the dream appearance of Mercury, of Virgil's Aeneas: (A.IV.576-7) "sequimur te, sancte deorum,/quisquis es......"

Berlioz's people often address "Les grands dieux" vaguely and indefinitely (cf. e.g. No.11, bars 193-5, No.42, bars 31-2, No.43, bars 45-7). For once, Berlioz and Virgil coincide here, with Aeneas' response to the divine command.

The launching activities which Virgil describes (A.IV.573-583), Aeneas now expresses in words and music, echoed by the robust choruses of his men:

Alerte, amis! profitons des instants!
Coupez les cables, il est temps!
En mer! En mer!
Italie! Italia! (bars 49-77)

The "Italie" is, of course, Berlioz's own addition. It has been the watchword of his Trojans ever since Troy's fall, and, as always, is sung on a monotone, expressing single-minded determination as well as revealing its special nature, its singular importance. Here, most important of all, Aeneas embraces it with fervour for the first time in the whole tragédie lyrique. It marks for him a beginning, not which he has made, but which he must make now. As the exultant "Italie!" of his men recedes, Aeneas turns to look towards Dido's palace, in a strenuous bid for conscientious freedom (bars 81-119): "A toi mon âme!" Here the strings commence a noble counterpoint, which, by bar 102 has become a triumphant metamorphosis of the ominous undercurrent of warning, in No.12 (bars 2-3, 12-13). It carves its way through the woodwind's agitated throb until:

Adieu! Adieu!
Vigne de ton pardon
Je pars, noble Didon!
L'impatient destin m'appelle;
Pour la mort des héros,
Je te suis infidèle.

He is desperately trying to convince himself that he is worthy of her forgiveness, for if he does not turn his mind this way, strength may desert him. Likewise, the destiny which calls him has to be impatient, for if he does not leave in haste he may lose the strength which enables him to exchange the present for a future hero's death. Throughout this number, Aeneas has used hectic agitation and excessive enthusiasm in order to counter his fear of seeing her. And so Berlioz replaces Mercury's lie that Dido is murderous with Aeneas' impatience to leave before time and attendant circumstances undo him. Here it is not Dido who presents the danger, but Aeneas himself.

Since No. 12, Aeneas has come full circle. Hector is the first and only person to have uttered the word "Italie" to Aeneas; and it was he who told him that there a hero's death awaited him. And now, that ominous passage (No. 12, bars 2-3, 12-13), which linked the fall of Troy and the arrival of the ghost of Hector, has become an optimistic and noble theme. Aeneas is now embracing his destiny; those words "l'impatient destin m'appelle" (bars 102-110) are firmly vouched for by the trombones (bars 107-11) and the words "Pour la mort des héros" (bars 110-113) evoke an immediate response from the woodwind and cornets à pistons. They tensely sound a fragment of the Trojan March in the minor mode. This is the music which accompanied his approach to Dido's throne in Act III, when for the sake of his people, and for the sake of the ships he must repair in order to continue his mission, he needed to beg leave to shelter for a few days in her land. Now this fragment is an urgent call to Italy, not a sad supplication - the music of the new Troy, not of the old. It is the summons to gloire both here and in No. 14, and Aeneas' response to it enables him to resolve to leave. He embraces his
destiny - now looking forward, with Romantic heroism, to the hero's death which Hector prophesied for him (No. 12, bars 129-35). Indeed, in Berlioz, this quest for gloire replaces the arguments of Mercury (A.IV. 268 ff.). And by this means he gains the power, during the dangerous moments before his actual departure (Nos. 43, bars 81-91, 44, bars 151-157) to override his responsibility to Dido.

1. The rhythm recalls No. 9 bars 13 ff. The 1st violins (bars 3 ff) play the melody of the Trojan March.
Although Dido's words in this number are drawn from A.IV.305-330 and 365-387, the stage in the plot is comparable to Anna's mission of A.IV.437-449. For the agon between Dido and Aeneas has already taken place offstage before No.41, and here, in No.44, Aeneas is not swayed by Dido's appeals, threats, or curse.

The most significant difference from Virgil is that Dido comes to Aeneas herself to follow up the initial confrontation. The tragédie lyrique has not yet reached the stage where she has to resort to sending a proxy. In Virgil, when Dido asks Anna to appeal to Aeneas on her behalf, she is admitting that she has come to the end of her own resources, and that she no longer has any power to influence Aeneas. For one woman to send another to intercede for her is, to the observer, the final admission of defeat, a fact which the woman herself often realizes only in retrospect.

This number ends the first of the two tableaux of Act V and removes the Trojans from our sight forever. The final tableau unfold the immediate and much later consequences of Aeneas' stay in Carthage.

Dido enters immediately to a soft flurry of strings and intermittent woodwind. All the Trojans are hurrying to and fro, in the spirit of Virgil's metaphor of the ants (A.IV.401-7), to the accompaniment of distant, propitious thunder.

Gone is Dido's terrible silence—(as described by Aeneas in No.41), and she gives passionate utterance, of a direct and honest nature, to her wrongs. The gusty music sweeps her in, but when she speaks she is perfectly in control.

Both have dignity. Aeneas is not dwarfed in his helplessness, nor does he insulate himself, as Virgil's Aeneas is forced to do by the fates, with
cold logic or deafened ears. His words throughout the number contain two statements, to one of which No.41 has already conditioned us; firstly that he is leaving Dido only in obedience to the divine command, and finally, that he loves her eternally.

Berlioz has delayed exposing us to the confrontation between Dido and Aeneas until the last moment before Aeneas' departure. He omits that long, agonized period of cruelly ignored appeals, frightening, haunted aloneness, and resultant madness found at A.IV.450-477. In those twenty-nine lines, Virgil, concentrating his descriptive powers so as to win maximum sympathy for Dido and illustrate fully the effects of furor, makes the time seem interminable.

After Virgil has wrought that metaphor of the ants which has made the working habits of the Trojans proverbial, immediately after Aeneas has left Dido never to see her again, he devotes one hundred and forty-five lines (A.IV.408-553) to Dido's changing emotional states as she attempts to cope with an anguish too great to bear. We despair as we watch the dwindling of her hope; the hope that she may not be forced to die. Ever since she first heard of Aeneas' intention to leave, she has known that if he really carried out that intention she would have to die, and she tells him so in that first desperate speech. (A.IV.307-8, 318-19)

Berlioz has delayed all of this until after Aeneas' departure, for it is essential to his dramatic strategy to remove Aeneas from the scene first. Aeneas had to leave and does leave; that is final and irrevocable. To have him lingering in the wings while Dido disintegrates emotionally on stage would be as impractical as attempting to translate into music-dramatic terms the portents and dreams of Dido, which precede Virgil's statement concerning the
onset of her madness (A.IV.450-473). In practical terms, too, the Trojan
tents and ships need to be removed both from the stage and from the minds
of the audience. The finality of Aeneas' departure must be established and
whereas Dido's long-drawn-out anguish is admirably traced by the epic poem,
it must be curtailed in the lyric tragedy. Likewise, the consequences must
be hastened, and the clearest illumination given to the most significant
aspects of those consequences. In Les Troyens Aeneas leaves before Dido
becomes mad, because she does not become mad. He leaves at the point where
she still has some resources left, when she knows he will still hear her words
whether swayed by them or not. This stage in the tragédie lyrique, then,
has an approximate correspondence with A.IV.413-415: "ire iterum in lacrimas,
iterum temptare precando/cogitur et supplex animos summittere amori,/ne quid
inexpertum frustra mortura relinquat".

From the outset, Berlioz's Dido expresses a disbelief which becomes
obsessive (bars 12-18, 43, 70-71, 151-154). She is absolute in her demand
that he be influenced by her appeals: if he does leave, then no matter what
his protestations and avowals he is, as far as she is concerned, without
pity, without remorse (bars 35-39, 44-49). She has offered him the sceptre
of Libya (bars 30-33), and is aware that his pursuit of Italy means that he
is making a choice between her and destiny. She begins to address him
in the third person early on (bar 43), but only briefly (to bar 69). Her
use of the third person is a reaction to her awareness that her tears and
humiliation are having no visible effect on him. Here in Berlioz she realises,
at least half-consciously, that nothing she says in the future will have any
effect on his resolve to leave. And she realises this before she has made
all her pleas to him.
In Virgil, A.IV.305-330, being unable to wait for him to tell her of his decision, she pours everything into her accosting speech before he has had a chance to state that, in spite of his need to leave, his love for her is unchanged. 2 His own speech (A.IV.333-361) made after she has plainly revealed all the possible and probable consequences of his departure, made in the light of full realisation that he cannot meet her demands and that his continued love for her is no practical consolation, makes only one thing apparent to Dido; that her very serious entreaties have not even moved him to tears, let alone a change of intention. Having advanced all her arguments, she has nothing left for the expression of unspent passion and hurt but insults and abuse (A.IV.365-367). To justify this, she turns to an invisible third party whom she addresses, thus effectively addressing Aeneas in the third person (A.IV.368-375). Once she realises what is happening to her (A.IV.376) she returns to the use of first and second persons. ("heu! furiis incensa feror!") She ironically dismisses Aeneas' intense message about oracles and divine messengers (A.IV.376-380), then dismisses Aeneas himself with proud contempt (A.IV.380-381), and turns his divine justification against him by swearing vengeance upon him from beyond the grave, if only the righteous gods have any power at all (A.IV.382-387).

Berlioz's Dido realises the hopelessness of the situation much earlier. In Virgil Dido has one long, complete speech, followed by one long complete reply by Aeneas to which Dido then responds bitterly and at uninterrupted length. But in Berlioz the accusations and entreaties of his Dido are responded to by Aeneas as she makes them. (bars 73-80) As a result of this constant interchange, Aeneas' state of mind is observed clearly and continuously, and Dido's emotions are seen to evolve as she continues to respond to his state of mind and its expression.
Like Virgil's Dido, she insults Aeneas when she realises the futility of her efforts (bars 96-132). But because in Berlioz Aeneas has the opportunity to respond periodically, she realises it much sooner than Virgil's Dido, and it is only when she has finished, with her helpless change to the third person address, and hurled her impotent insult, that she lists all the reasons why he ought to have stayed. She lists them, not as appeals, for she knows they would be useless, but to express her disbelief in such callousness on his part, and, finally, as a measure of his unworthiness (cf A.IV.305-330). As this unworthiness and, as she sees it, callous desertion are unmitigated by any of his protestations, she dismisses him and curses him and his gods. Virgil's Dido drained and exhausted herself during the agon, but in Berlioz Aeneas has already told Dido he will be going (cf No.41); and she has already realised the uselessness of entreaties, and so has not expended her energy on them. She curses him not in wild despair but in full fury, and storms out, in total contrast with the swooning Dido of A.IV.388-392 (bars 158-165).

Berlioz's Aeneas, unlike Virgil's, has the chance to reply to Dido's accusations at frequent intervals. He is resolved on going, in obedience to the ghosts, and fortified by the approval of Juppiter tonans. But because he has not been promised a royal wife and happy years in the future (A.II.783-4), he can swear that although he must leave Dido, his love for her will remain forever (cf bars 81-96). Because he has been promised a hero's death, he is able to swear that he is leaving her to die (cf bars 151-4). He is able, also, to swear that he is leaving her only in obedience to the divine command (cf bars 137-142). In all, while being absolutely resolved to go, he is able to give the impression, at least in the text, that if he had a choice, he would stay. Moreover, he admits his pain (cf bars 19-25) and begs her forgiveness (cf bars 132-142).
We have already noted the crucial fact that Virgil presents his confrontation between Dido and Aeneas at an earlier phase in the story than Berlioz. This means that Virgil's Aeneas is confronted, before he is emotionally ready, with a devastating series of justifiable appeals and entreaties which could only be answered satisfactorily if he changed his intention. He cannot meet her appeals, therefore he must match them with his reasons for leaving. The speech which he had wanted to be tender and conciliatory, with which he had hoped to win her understanding, becomes a cold defensive response avoiding, in fact by-passing all personal issues. The intensity of her confrontation has added the strength of coldness and defensiveness to the strength which he had already gained from the confrontation with Mercury. He must suppress the pain which he feels, and the desire to soothe and comfort which Virgil describes (A.IV.331-2, 390-1, 393-5), in order not to succumb to that humane part of his being which is the foe of his founding spirit and of the execution of his destined duty as a founding leader. There is no suggestion, in his speech to Dido, that he would prefer to stay with her, and he means that since he is not free to follow the path of his personal desires and needs, she too should accept the demands of fate (cf A.IV.340-361).

In Virgil, then, Aeneas cannot meet Dido's demands, or even offer her comfort, and Dido in turn has no comprehension of his predicament. The two part with Aeneas unwavering in his resolve to leave Carthage, and Dido leaving him with furious and vengeful bitterness as his last memory of her; a vengeful curse is the last word she has for him.

In Berlioz, the final result is very similar, but there are also important differences.³

Dido, in seeking Aeneas out on his own territory, at the ships, with
his men milling around, makes herself vulnerable in a way in which Virgil’s Dido does not. In Berlioz, because this argument takes place in public, in full view of the Trojan sailors, Dido is able to use the scornful public reaction as another weapon, and another proof of Aeneas’ heartlessness.

After his refusal to weep for her, this is the last straw. (of bars 55-61). In Virgil, Dido never accuses Aeneas of exposing her to Trojan scorn, although she is all too aware of her loss of dignity. Full awareness does not come to her until much later in Virgil, during yet another night of insomniae torment (A.IV.534-546). By contrast, the only confrontation in Virgil occurs in the privacy of Dido’s palace with only her maids as witnesses. There are no joyful, busy Trojan sailors present to bring home immediately the full implications of her humiliation.

The principal difference in the way Aeneas expresses himself in the two works is due to the difference between the fates and gods in Virgil and the ghosts and the divine command in Berlioz. In Virgil, the fates and gods deprived Aeneas of his mortal kindness; after making what defence he had, he said no more, nor was he able to listen. Berlioz’s Aeneas has not been prevented from attempting loving communication with Dido. But in neither work is Aeneas moved to tears by Dido’s appeals and misery. In Virgil, the reasons Aeneas stiffly offers to Dido in Book IV (which seem very shallow at the time), are supported later by the sheer weight of the narrative of all he endures in order to found Rome (A.VII-XII). Berlioz, ending his tragédie lyrique at the equivalent place to the end of Book IV, achieves an acceptable balance by re-creating a communicative, and, as far as is possible, loving Aeneas.

In Berlioz, Aeneas is seen and heard to be anguished by Dido's statement that if only she had had a son by him she would not have felt so forsaken (bars 112-132).
In Berlioz too, the fragment of the *Trojan Lørch*, now become a call to *gloire* (bars 143-147), is something which Dido can actually hear Aeneas responding to, something which is actually heard to be in competition with her own appeals. She herself responds with angry awareness to the ominous string tremolo (bars 147 f) which coincides with the last note of the fragment. Aeneas himself needs the stimulus of this call to *gloire*, for he does love Dido and is giving up all that that love means to him in order to fulfill his destiny. Until he actually leaves Dido, there will always be a dangerous tension between his *faiblesse* and his *gloire* — a tension which never existed for Virgil's Aeneas, who was able to arm himself with chilling logic.

Berlioz as a dramatist cannot himself call Aeneas *plus*. Whenever Virgil uses this word of him it is in terms of the highest praise. There is therefore a tremendous theatrical point in *Les Troyens* for readers of Virgil when they hear the word only in the mouth of Dido, in contemptuous and venomous abuse, at the very moment when she decides to let him go (bars 161-2). This moment corresponds with *A.IV.365* f, where Dido realises that all is lost and nothing could be gained by argument or entreaty.

In Berlioz' Dido is not as close to death (cf bars 99-101), and her curse contains no specific reference to vengeance on either side of the grave. It is far more brief than that of Virgil's Dido (cf *A.IV.362*-387), in which the aid of *numina pia* is invoked; but it is deadly and more bold, for she curses not only Aeneas but his gods (bars 163-168).

In the music, the final words of both Aeneas and Dido remain harmonically unresolved. This musical device greatly deepens the implications of the text; and similarly, it is the very dynamic orchestral writing throughout which gives the text its musical force. The vocal lines are always functional
except for the classic beauty of "Encore, si de ta fois......" (bars 112-132), and the expressive Romanticism of Aeneas' last two assertions (bars 132-142, 151-157). Dido's arguments ascend and descend in sequences of the simplest nature, and Aeneas' early responses are, vocally speaking, mundane and pedestrian.

This is why the final thirty-three bars, following Dido's furious departure, are so devastating. A huge orchestra, obliterating all Dido's threats with a recall of the music of No.43 (cf bars 1 f, strings) sweeps into the most exhilarating, triumphant, and exciting rendition of the Trojan March yet heard; the mighty chorus of sailors troops onto the ships crying "Italic!" in unison at first, widening out into broadly-spaced four-part harmony at the conclusion. At the climax of the cry, Ascanius is brought in by a chieftain, and as the cry closes, Aeneas himself embarks. Dido's defeat is so crushing because the Trojan triumph is so complete; and an immediate change of scene back to Dido's palace emphasises the finality of the Trojan departure. 5


2. "Within less than thirty lines she has passed through a wide range of the varying emotions with which a woman confronts an unfaithful lover". Hignet, p.134.

3. With Romulus and Remus in mind, and Aeneas as founder of the Julian line, Berlioz has changed the Hyrcaneae tigres (A.IV.367) to "Quelque louve hideuse aux forêts" (bars 76-9).

4. "A sec lâches dédaignes/Il me voit exposer/ma douleur humaine" (bars 50-55). The "lâches" is consistently Berliozian - Aeneas uses the word against himself in No.41. The rest is Virgilian; however, Dido never calls him "coward". She calls him, directly or indirectly, perfide (305, 366) crudelis (311) hospes (323) electum litore, crentem (373) improbe (386) perfidus ille (421) nolendum (497) udora (591) infandum (613) crudelis Dar-danus (661-2).

4a. Dido repeats the accusation in No. 46 "cette âme pieuse!" (bars 51-2).
5. I append a detailed table of the correspondences in this number.

Bars 12-16 = A.IV.292
17-18 = 314
25-28 = 365-387
30-33 = 373-375

Bars 43-49 = 365-387 (general spirit)
and = 368-370
62-65 = 370
73-80 = 365, 367

Bars 96-98 = 380
99-101 = 308, 318, 325-6
102-107 = 316
107-111 = 322-3
112-132 = 327-30
158-160 = 380
161 = 381
No. 45 corresponds with the stage of development which Dido's emotional state has reached at A.IV.429-30.

The parts of the text which are based on Virgil are taken from A.IV.424, 429-30, 317-18, 421-2).¹

The first significant contrast with Virgil is that Aeneas has now sailed, and Dido is not aware of it.

The second significant different is Anna's response, which contains feelings of guilt for the part she has played in encouraging Dido to love again, and wisdom concerning clashes of interest between gods and mortals. She is now more than the messenger of A.IV.416 f; she has become a confidante in the tradition of French classical tragedy (cf especially Oenone in Phèdre), a role which Virgil gave her at the outset (A.IV.31-55), but abandoned thereafter.

The day dawns, a pale scenic complement to the weary, gracefully limping music. The setting, "Un appartement de Dido. Le jour se lève" is that described by Virgil at A.IV.584-5, the dawn of the day after the night of Dido's monologue resolving on suicide, and the dawn which reveals the receding of the Trojan ships into the distance. In Berlioz, the Trojans have indeed sailed, but here the correspondence with A.IV.584 f ends.

In Virgil, A.IV.412-440 trace Dido's last conscious attempt to influence Aeneas to stay, even briefly, in Carthage, and it is the failure of this attempt which causes the degree of anguish responsible for her mental disintegration (A.IV.450-477).

In Berlioz this attempt is also a most important stage in the developing psychology of Dido. For although she has dismissed him contemptuously
(nc.44 fin.), and has consciously accepted the fact that she has lost him, she cannot yet accept that loss emotionally. Her sending of Anna as messenger to Aeneas, is, in both works, an unconscious admission on her part that she has lost, but is unable to accept defeat.

In Berlioz there is irony here because when Dido sends Anna to Aeneas she does not know he has already sailed. In Virgil, it is important that Dido loses her sanity before he actually sets sail, so that his actual departure is the climax, for the reader, of the disintegration of Dido's glorious character (A.IV.590-629).

Berlioz has delayed this scene until after Aeneas' actual departure so that we may pay full attention to Dido's reactions and future action. Now that we know Aeneas has gone, he cannot claim our thoughts or consideration. He has left the scene altogether.

Berlioz's text is simple and direct, and written in the spirit of self-knowledge expressed in A.IV.416-36. There are significant differences from the original. In Virgil, Dido's speech to Anna is twenty lines long. It is full of justifiable but futile appeals. Firstly, she, unlike others, has done no harm to Aeneas (425-7). Secondly, she fails to understand his behaviour (428-9). Berlioz omits both of these parts of Virgil's text so that he may successfully portray Dido's psychological condition. In Virgil there is no dialogue between the sisters - we are simply told by Virgil that Anna relays Dido's messages to no avail; and there is, of course, no Narbal. Berlioz's Dido does turn to her sister and adviser, both of whom she trusts. And it is important to the working of the tragédie lyrique that there be some dialogue in which the sisters can reveal, not only changing attitudes, but contrasting selves.
In Virgil, Anna does not speak a line of dialogue between A.IV.53 and 675-683, during which she takes or admits no responsibility for her part in Dido's action. Even at the end she cannot understand why (682-3). "exstinxit te meque soror, populumque patresque/Sidonios urbemque tuam". The implication is that Anna would not have killed herself, as Dido does, if Aeneas had deserted her. This is consistent with the attitude expressed in Anna's first speech (A.IV.31-54). She would never have vowed fidelity to the ashes of a dead husband, thus rendering herself ineligible for future opportunities for herself and her people. Anna's agonized accusation confirms that the sisters are very close in love of each other but very different in their attitudes to life. However, Virgil's Anna is never really aware of this, whereas Berlioz's Anna is. For here, in her dialogue with Dido, she not only takes responsibility for her influence (cf bars 19-24), but also asks a question and offers an opinion. Together, the question and the opinion provide a disinterested point of view: (bars 24-31) "Peut-on lutter contre les dieux?/Son départ est inévitable/Et pourtant il vous aime". The rhetorical nature of Anna's question is proved by the statement which follows it. She does not really believe that it is possible to struggle against the gods. She does believe that Aeneas still loves Dido, and that his need to leave her for Italy is quite separate from his love for her. Berlioz's Anna understands Aeneas better than Dido does, and is, in this way, similar to Virgil's Anna, of whom Virgil's Dido says: "....sola nam perfidus illa/te colere, arcanos etiam tibi credere sensus;/sola viri mollis aditus et tempora noras".

This difference between the two sisters in Berlioz is further illustrated by Dido's response: "Il m'aime! non! non!/Son cœur est glacé". (bars 31-35). These flat statements are supported and explained by her next revealing claims: "Ah! je connais l'amour, et si Jupiter même/M'eut défendu d'aimer; non
amour insensé/De Jupiter braverait l'anathème" (bars 36-45). This is both bold and uncompromising. Dido is able to accept only her own idea of loving, and is very sincere about being prepared to defy Jupiter for love's sake.

Aeneas never referred to Jupiter by name. Cassandra in No.11 and Marcel in No.31 have called upon his name in time of stress. But Dido who — in this work as well as in Virgil — broke one vow for love (that to Sychaeus), would, consistently, continue along that path for the same cause, defying Jupiter face to face. This is central to an understanding of Berlioz's Dido who has always dared all for love, and remains in character, and also to explaining why in Nos.46 f she turns to the infernal powers ("L'Olympe est inflexible"). Her suicide at the end of the tragédie lyrique is not the climax of madness but her last act in love.

The music of this number gives an impression of seamless colour-changing with its sensitively fluctuating tonalities. True melodic shape has returned, replacing the unmelodious, fierce declamation of the greater part of No.24. In the introduction, strings, woodwind, horns, and eventually trombones, are gentle and wistful, and the complex rhythm of the melody — which falls into bar-long phrases to achieve its drooping effect — is meticulously accented on the second half of each fourth beat to achieve the subtle "limp", which is a remnant of the intimate music which accompanied Dido and Anna during No.24. After two bars, solo cellos commence a richly smooth, sonorous and mournful counterpoint suggestive of the sadness beneath Dido's new mood. All her anger has drained away, leaving the piteable humility which is the mark of an exhausted body and broken spirit.

The six bars of introduction therefore represent Dido's feeling of defeat before she rouses herself to further action — the action of sending
Anna to Aeneas. And that she does rouse herself is irrefutable because of the modulation from the A minor of the introduction to the A major of her first bar. We hear "Va, ma soeur" with relief, with renewed hopes responding to hers. The chromaticism of Dido's opening, until bar 18, has a gentle edge, ascending and descending in semitones like subtle changes in the light.

Anna's music (bars 19-31) involves a complete change of role for the orchestra, and this change is effected with subtle facility. A sensitive woodwind obbligato replaces Dido's cello counterpoint; the Italianate decoration of Anna's music in the duet with Narbal (No.31) is gone. The "limp" is removed from the rhythm, and the new evenness felt in all the parts combines with the neutral C major - A minor tonality to portray Anna's complete sincerity, and regretful awareness of irreversible events.

When Dido's music returns (bar 32) it has the same characteristics as in bars 1-18; then, all of a sudden, at bar 46, the "limp" disappears and the music becomes plaintive instead of defeated, as Dido seeks opportunity in hope. It is as though her impassioned avowal that she would defy Jupiter has given her new strength. The effort she makes to arouse herself to action is stronger than at first, and with renewed strength has come increased eloquence. The music increases in intensity (bar 50 f), reaching a climax on "supreme" (bars 62-3). Her need is as great as she says; her life depends on this respite of a few days for which she asks. It is the same in Virgil; what she so desperately needed was not given, and the hope which her strength of character, and the strength of her need, had kept alive finally gave place to despair.
Bars 7 - 8 = A.IV.424
11 - 12 = 429-32
14 - 16 = 415
17 - 18 = 416-18

Bars 46 - 68 = A.IV.430, 433, 424
55 - 60 = 317
60 - 63 = 428-9, 421-3
Berlioz has based the text of this number on A. IV. 584-606, 494-503. In Virgil Dido orders the pyre to be built before the Trojans depart; in Berlioz she orders its construction when she knows that they have gone.

In Virgil part of Dido's mind, even unknown to herself, cherishes a hope of reunion with Aeneas as long as he remains on her shores. But she is poignantly aware, from the time he presents his reasons for leaving (A. IV. 331-361 and 365-387), that the bond between them has been broken by the demands of a stronger one. This awareness is reinforced by the failure of the appeals sent through Anna (416-449), to the extent that she clearly envisages her doom and prays for the inevitable end (A. IV. 450 f).\(^1\) Everything from 450-73 indicates that her true place is no longer in this world,\(^2\) especially as she seems to hear the voice of her former love, her dead husband, calling her (A. IV. 457-461).

But anguish exhausts her before the death she has prayed for comes, and she resolves to die (474 f), deprived of her sanity by the exhaustion of her unmitigated and unvaried anguish. But she will live until all hope has gone (A. IV. 475-6); and while she lives she will act. In her terrible loneliness now (cf. her dreams at A. IV. 466-8), and knowing that she cannot reach Aeneas or escape him (cf. also her dreams at A. IV. 465-6, 469-473), she has nowhere to turn but the outer darkness. And it is in the outer darkness that she finds the means to hide from Anna the suicide which she is even now preparing (A. IV. 476-499).

Whether or not she hoped in part to gain success or peace from the magic ceremony with the priestess-witch\(^3\) (A. IV. 504-521) there is no lessening of her mental torture, and Virgil immediately describes the night of wakeful agony during which she comes full circle in her search for a course of action.
which will avoid death. She ends almost delirious, forgetting all logic and irrationally shifting the blame for her loving Aeneas on to Anna (A.IV.522-552).

After she has blamed Anna's advice for her broken vow to Sychaeus, the next thing which happens to Dido is that the sky whitens and brings the real vision of the departing Trojans. And the reversal of her glorious nature, which we began to observe when she transferred the blame to her sister, seems to become complete now that Aeneas has actually gone, and has taken with him any hope that she might avoid premature death. Here, the significant lines of A.IV.590-629 are 597-599. For it is immediately after she has reflected bitterly on the difference between the way Aeneas treated Anchises who loved him, and the way in which he treated Dido who loves him, that she turns furiously to thoughts of vengeance on the scale of a Medea or a Thyestes (A.IV.600-602).

In Virgil Dido is alone from the end of the ceremony of magic until she decides that the time for suicide has come (A.IV.522-631), and the time span with its almost relentless focus on Dido renders her position unbearably piteous.

Berlioz's Dido is not alone. She has just reached the point of sending her sister and her chief adviser as messengers to Aeneas. When she finds that the Trojans have left even before Anna and Narbal have had time to bear the messages of her new humility, the shock is as great in its way as the shock which Virgil's insomniac Dido felt when dawn approached. In Berlioz Dido does not know that the ships have sailed until the chorus and Iopas inform her, and her outpouring of bitter regret at not having taken revenge while revenge was still possible is heard by Anna, Narbal, and Iopas. She is
not able to hide the effect that Aeneas' actual departure has had on her emotional state, because the shock catches her unawares and in the presence of others. And because she is unable to hide her true feelings, Anna and Marbal observe a change in their glorious queen, and her instructions to them at the end of this number deepen their concern at this change.

No. 46 is compact and swift in action. It commences with a chorus of Carthaginians of whom Iopas is the spokesman; but it develops, effectively, as a scene for Dido. In it, she orders the preparations which will enable her to die (cf. A.IV.630 f). This scene is incredibly rich, in its psychological significance and implications, its volatility and inner contrasts, and the chill of its ominous conclusion.

The chorus of Carthaginians is needed to begin relaying the information. It is dramatically more effective than having a lone Dido "see" the ships from a vantage point. In this way, the shock to Dido and the audience is greater. The seething excitement with which the chorus reacts to their discovery contrasts sharply with Dido's final pathetic plea in No. 45. And also, it begins to destroy the humble nature of the new direction which Dido was taking. Now all her humility is wasted, and furthermore, her people know that it is a very serious thing that the Trojan ships have sailed. The music expresses their excitement because they do not yet know that the Trojans' departure will bring tragedy to them all. But what they sing makes Dido's own feelings and attitude change suddenly and completely.

Iopas' actual bringing of the news to Dido (bars 11-12), "Les Troyens sont partis!", not only recalls his first entry with a message (No. 25, where he interrupted an intimate, personal dialogue to bring news of the Trojans' arrival) but brings us closer to Dido's reaction; he is closer to her than
the chorus, and his music contains some of the consternation born of his understanding.

The musical contrast is lively and arresting without destroying too soon the subtle beauty and warm, positive humanity of No. 45. Until bar 11 the orchestra belongs entirely to the distant chorus, and expresses the unmitigated but distant excitement of their discovery.

Iopas' brief message is unaccompanied, and it provokes an immediate and altered response from the orchestra—a motif of agitation (bars 12-13). Dido's humility vanishes, and within only a few bars it is replaced by the fury of a rejected queen. And once she has assimilated the significant point of Iopas' explanation—that the ships are still in sight—we experience first the shock (bars 17-18, based on A.IV.590) "Dieux immortels!", responding to by the agitated motif (bars 18-19), after which she is dragged into her former state of frantic incredulity, as in No. 44. "Il part!" (bars 19-20). His departure is now a fact, and the fact drives her to her scene of retrospective vengeance, of punitive opportunities lost.

The strings first express her rising panic in short ascending chromatic scales between her swift, brief commands: (bars 20-27, cf A.IV.593-4) "Armez-vous, Tyriens! Carthaginois, courez!". Here large woodwind and brass chords anchor the secco style of the recit., whose vocal lines are terse, and contained within the range of an augmented fourth high in the mezzo soprano register. As she reaches the climax of her first commands, when Carthaginians and audience know what she wants done, the role of the strings changes in response to the sense of direction she has found, and they form towering block chords with the woodwind and brass: (bars 28-38, cf A.IV.593-4)
Poursuivez les Troyens!
Courbez-vous sur les rames!
Volez sur les eaux!
Lancez des flammes!
Brûlez leurs vaisseaux!
Que la ville entière......

At bar 34 the orchestra begins to take control over the recit., expressing
the fury which now controls Dido. Her intense rage, expressed in music,
is extremely powerful, and the general pause which follows it is shocking
in its sudden silence (bar 39). In bar 38 the orchestra’s resolution gives
Dido a signal which, added to the impetus of her own climactic intensity,
forces her back to reality, and her mood again changes. Now she accepts
courageously that her half-attempted enterprise was futile. Since she is by
now soliloquizing, forgetful of her Tyrian audience, this is very close to
Virgil: (bars 39-47, cf. A.IV.595-6)

Que dis-je? impuissante fureur!
Subis ton sort et déespère,
Évore ta douleur,
Ô malheureuse!

She turns from commanding others to commanding herself directly, unhysterically.
The courage is expressed in the music, by the change in dynamics and
by the vocal line which is now more graceful, in a low tessitura. There is
also a modulation to D major which dramatically releases the tension for
Dido’s emphatic, rueful statement, "Ô malheureuse!".

This stage of her fury is over, but after another brief general pause
a new one begins, which opens as a bitterly sarcastic attack on Aeneas’
piety (cf. pp. 204-5). Berlioz considered this so important that he noted it
in the score—"Pius Aeneas, Virgile. (H.B.)" (p. 697, Eulenberg ed.). His
Dido is reacting to Aeneas’ selective piety almost exactly as Virgil’s Dido.
The attack immediately develops into the most monstrous picture of revenge
which Dido can conceive. Bars 50-52 are drawn from A.IV.597-9, bars 53-4.
from 597; bars 56-59 from 601-606, bars 60-62 from 600-1; bars 62-4 express the basis of the retrospective wish, bars 65-6 are drawn from 605, and bars 66-75 from 600-602.

Berlioz has taken 600-2 - "non potui abruptum dividere corpus et undis/ spargere? non socios, non ipsum adsuere ferre/Aescaniu patriisque exulam: ponere mensis?" - out of order, and placed it last in Dido's horrific catalogue as the worst and final indication of the change in Dido; he has made it much nastier than the original by using membra instead of corpus (cf Bars 71-2 and A.IV.600) leaving out the killing of Aeneas and concentrating on the satisfying horror of presenting the living Aeneas with a banquet of his son's limbs. This is the way Berlioz has chosen to show the extent to which Dido's glorious nature has been perverted. He has transformed Virgil's relatively restrained classical vision into the same kind of Romanticism which is responsible for the sea-monster's attack on Hippolytus being much more gory in Racine than in Euripides.

Berlioz makes this moment into the musical climax as well; he broadens out the formerly terse vocal line, and accompanies it with an unorthodox harmonic juxtaposition which dislocates it from the aural expectations promised by the strict classicism of the score (bars 71-5). For the expected balance has been disturbed.

The orchestral response to this (bars 76-8) demonstrates that Dido has again summoned the strength to explore a new path in her attempt to escape her intolerable hurt. Her new solution is to pray for her love to be replaced by hatred, and this leads to the building of the pyre.

Her prayer to be inflamed with hatred is Berlioz's adaptation of her
pretended embracing of magic in Virgil. Virgil's Dido turns ultimately to the "di mortentis Elissae" (A.IV.610) because she knows that as soon as she has completed her terrible curse (A.IV.612-29) she will kill herself. Berlioz's Dido at this stage turns to the gods of Hades because she considers that Aeneas' departure is proof that the gods of Olympus have turned against her. The vocal line now has a positive strength: "A moi, dieux des enfers! L'Olympe est inflexible!" (bars 78-91) and the strings, driving her on, do so more firmly and with more stability than the former ascending chromatic scales: "Aidez-moi! que par vous mon coeur soit enflammé/B' une haine terrible/Pour ce fugitif que j'aimai!" (bars 83-91).

None of this is based on Virgil, where Dido's hatred comes naturally, because there is time for her rejected love to run its course, and in Virgil we helplessly observe Dido slipping into a deeper, irreversible exhaustion even after A.IV.474-5 "Ergo ubi consetit furias evicta dolore/decretavitque mori........." It is not until A.IV.645-7 that she mounts the pyre. Again, Virgil emphasises that she is exhausted by anguish long before Aeneas goes. In Berlioz, she is not. And because he has gone, there is no point in erecting a pyre for anything else except a sacrifice for the dead. There is no point in praying for anything except release from love; and that release has to be hatred. cf A.IV.478-9 "inveni, germana, viam (gratere sorori),/qua mihi reddat cum vel eo me solvat amantem".

The fiery strength of her vocal line is finally dissipated gradually by the dynamic and rhythmic progress of the strings during bars 91-5. And there is a complete change in her recit.; it becomes clear, calm, deliberate, and quiet. cf A.IV.499 "pallor simul occupat ora".
There is an orchestral change. The strings vanish altogether (bars 95 f), and from now on all the woodwind except the piccolo vouch for Dido's sincerity and the urgency of her need, with a melodic shape which expresses reverence, and with a hollow, gently sepulchral tone which recalls the Shadows in No.42. Bars 95-7 are drawn from A.IV.481-91, bars 97-103 are inspired by 478-91, bars 106-113 are based on 494-8 and are the logical conclusion from the rather oblique expression of 651.

Dido's dismissal of Anna and Narbal is tense and imperious, and shows a complete change from her former attitude toward them. Following the changes they have already observed in Dido, it alarms Narbal and Anna. Narbal's comment "Son regard m'épouvante, ô princesse, restez!" (bars 118-20) warns not only Anna but the audience that all is far from well. This creates a necessary suspense, for we have not yet heard Dido's resolve to die.

Anna responds to this warning by asking forgiveness, like Aeneas; and her plea is ignored, also like Aeneas' (bars 121-2). But the very fact that Anna is asking Dido's forgiveness at this precise moment indicates that Dido has hinted that the pyre she has ordered may be used for more than she has specified. As though she has not heard, Dido says, in two quite desperate phrases, needing her solitude more than Anna needs forgiveness: "Je suis reine et j'ordonne, laissez-moi seule, Anna" (bars 122-5). To command is easier than to forgive when events have turned warm human responses to bitterness. That Dido is queen is all she has left.

3. Austin (IV), pp. 149, 156-7.


5. This is perhaps an echo of Seneca's Thyestes, 759 f.

6. of Euripides' Hippolytus 1199 f., and Racine's Phèdre, 1498 f.

7. Macbeth, Act I, Scene V, 38-41, "Come, come you spirits/That tend on mortal thoughts, unsex me here;/And fill me, from the crown to the toe,/Of direst cruelty".

8. Note that the bass clarinet, not used since No. 42, returns here.
The text and actions of this number have been drawn from A.IV.450-1, 547, 659-60, A.V.1-7, A.IV.369-70, 478-9, 604. The relationship is complex and requires even more detailed consideration than usual.

In Virgil, Dido has not reached the state concepit furius (A.IV.474) when she clearly sees her doom and prays for death (A.IV.450-1). It is when anguish has exhausted her and deprived her of her sanity that she resolves to die (A.IV.474-6). She knows how she will effect this and when - after Aeneas has actually gone. Although for the most part she knows all is lost, even in madness she still cherishes hope in some part of her while his ships are still at anchor. In fact, it is because he takes so long to get under way that hope is kept alive long enough to occasion the anguish which exhausted her (A.IV.478-9, 520-1, 537-8. In this last she considers accompanying him, and rejects the idea).

Once she has seen him sail (A.IV.586-7) there is no further expression of love from her lips or in her thoughts - for the object of her love, Aeneas himself, has been removed irrevocably. She expresses only pride, bitterness, and hatred, culminating in a fearful curse not only upon Aeneas but upon all generations to come, of not only his people but her own (A.IV.590-629).

In Berlioz, she begins No.47 with the words "Je vais mourir". And she decides to die because although Aeneas has deserted her she is chained eternally to her love for him, and now that Aeneas has sailed, that love has lost all hope of retaining its means of expression. Although No.47 begins in a frenzied way, this is the frenzy of one who is being denied all avenues of escape from love except death. Because she did not clearly see her doom until after Aeneas sailed, there is not time for protracted hope to cause her exhausting anguish and subsequent madness.
Her carefully controlled calm, summoned with her decision to erect the pyre, has already begun to crack - in No.46, when she felt that her authority was being threatened by Narbal's appeal to Anna to stay with her. She does not have the madness which enabled Virgil's Dido to conceal her true emotional state. And, in any case, Narbal is more perceptive than Virgil's Anna.2

She is able to stare the central facts in the face - her grief will drown her; it is unlikely that Aeneas will weep for her; she will die unavenged, but must die anyway. Death is her only escape from the love which now has no object. She knows that Venus will not return Aeneas to her, and that she is uttering a futile prayer because her heart is broken. She has no delusions.

Therefore, in as much as Dido knows that she is going to die, and the reason, we are in Berlioz at a stage comparable with A.IV.450-1. The ships have sailed and she has reacted violently. But it has taken Aeneas' actual departure to get her to this stage (cf A.IV.450-1). Unlike Virgil's Dido she does not pray for death. She makes a brief prayer to Venus, a prayer which she realises, at the very moment when it bursts from her lips, is futile. Since she has already stated "Je vais mourir", this brief prayer perhaps ca n be interpreted as corresponding to any hope that Virgil's Dido may have cherished with the Massilian rites. But Berlioz has postponed the re-creation of that scene (cf A.IV.504-521) until No.49, therefore the words of her prayer now do not contain any hope of love revived.

And so in Virgil she begins to pray for death at A.IV.450-1. By the time of A.IV.547 she has considered all the practical possibilities of continued existence (during A.IV.534-46). Now, at A.IV.547, she has come
back to the decision she had made at A.IV.474-5 — that she must die. There is no other alternative. And as soon as she has made her long speech on glimpsing the last of the Trojan fleet, (A.IV.586-629) she makes her way to the pyre. In Berlioz the Trojans leave, she sees her doom, she makes her decision, and then she makes it clear to the audience why she had made it.

This Monologue, then, isolates and combines the events which motivate Dido's resolve to die. Berlioz begins by illuminating her frenzy, during twenty bars of orchestral music. Here the singer playing Dido is to follow stage directions which Berlioz has based on A.IV.589-90. He explicitly cites line 590 in a note in the score (p.703). "Dido parcourt la scène en arrachant les cheveux, se frappant la poitrine et poussant des cris inarticulés".

Again, Dido's quieter phase has been stormily shattered, this time from her calm was that of temporary exhaustion. In No.45 it was a studied calm, maintained by iron control.

Only a small part of the stormy orchestral prelude (bars 1-20) is musically related to anything which follows. Bars 8-11 foreshadow her wordless cry in bars 16-19. In the second half of bar 20, after the orchestra abruptly ceases, there is a general pause as Dido herself stops abruptly. There is a complete change in the music which is as chilling as Dido's complete change from inarticulate frenzy to calm statement of a truth which, for the audience, is agonizing: "Je vais mourir" (bars 21-2).

It is the first time she has spoken of death since her frantic appeals to Aeneas in No.44. There is no bitterness in the music here, even though part of the text might imply bitterness. The dark timbre of the bass
clarinet (bars 22-3, 25-6, 37, 38-42) affirms her words of death and relentless love, while glorious strings, notably in bars 28-31, bars 32-4, 53-5, assure us that death is the right state for Dido.

The first lines of text "Je vais mourir/Dans ma douleur immense submergée" (bars 21-5) are Berlioz's own, in the spirit of Virgil, who tells us himself that Dido is going to die, and why (A.IV.474-6), and how (A.IV.504-8).

The next two lines (bars 26-8) "Et mourir non vengée! /Mourons pourtant", so close in Virgil's poetry (A.IV.659-60), are so different musically in Berlioz; the first line set to music in the unresolved minor key (Eb) (bars 26-7), sounds rueful but firm, the second in the resolved major key (Cb) (bars 27-8), make plain that she has made a glorious decision.

The following lines, "Oui, puisse-t-il frémir/À la lueur lointaine de la flamme de mon bûcher" (bars 29-32), are a simplification and alteration of A.IV.661 "hauriat hunc oculis ignem crudelis ab alto". For in Virgil (A.V.1-6) Aeneas does see the flames from his position in the sea, and does not tremble, even though he suspects what they are.

In Berlioz, Aeneas does not see the flames. His ships have gone long since. What was a cry of bitterness in Virgil is here, in Berlioz, a wistful longing or a wistful hope, following very quickly from the previous line, keeping her death and its cause intimately linked in her consciousness. The vocal line, too, is all of a piece.

"S'il reste dans son âme quelque chose d'humain, /Peut-être il pleurera sur mon affreux destin. /Lui me pleurera!" (bars 32-7). These lines raise echoes of A.VI.451-66, especially 455: "demisit lacrimas dulciique adfatus
amore est". The music is dignified and noble, assuring us that Dido's wish is not ignoble, and that Aeneas is not entirely inhuman, in spite of her incredulous "Lui me pleurer!" which reminds us of her reaction to his words in A.VI.469-76. The next lines reveal the presence of the anguish which is driving her to suicide. Berlioz seems here to have been inspired by A.VI. 434-7, where Virgil suggests that those who dwell in the Underworld as a result of committing suicide would gladly return to life and endure what they had believed intolerable, until death took them at the appointed time. Dido sees this life as intolerable without Aeneas, and so "l'éternelle nuit" is more than the immediate prospect of self-inflicted destruction. "Enée, Enée, Oh! mon âme te suit,/A son amour enchaineé,/Esclave, elle l'emporte en l'éternelle nuit" (bars 37-43). The music changes to express the of those first two lines. The marking is ("avec un retour de tendresse") curiously, since the orchestral texture is comparatively thick here. The tempo is moderato (plus vite), but changes again for the third line (ordexté plus lent) - which recalls, textually and musically, bars 43-47 of the Air (No.2), in which Cassandra sings of Priam's imminent descent into eternal night.

In her extremity, Dido actually calls upon the goddess mother of Aeneas: (bars 44-6) "Vénus, rends-moi ton fils!" This tense cry, in the minor, together with the calm, major "Inutile prière" (bars 46-7) reveal a close relationship between Virgil's Dido, who, while realising the futility of pleading with the gods for Aeneas' presence, nevertheless tried every way which she knew was not barred, and Berlioz's Dido who, after an involuntary cry to Venus, immediately realises that such a plea is useless. 3 Berlioz's Dido also realises why she has uttered this prayer, in contrast with Virgil's Dido, who is eventually so irrevocably fatigued that she forgets all logic
and removes responsibility for her action on to Aena (A.V.548 f). (bars 48-7)
"D'un coeur qui se déchire" — for these words the minor tonality returns, and its chromaticism produces a sadness.

Her musing on these truths leads to the confident, positive strength of the last six bars, in which text, music, voice, and orchestra are still completely integrated: "A la mort entière/Didon n'attend plus que la mort" (bars 50-5) (specifically 51-4). Virgil spends much time ensuring that we are left in no doubt as to Dido's awareness of her doom. In Berlioz, these two lines, drawn from A.V.533-47, 474-6, are expressed in confident, visionary music; the first line is a deliberate ascent in F minor, the second a resolution in Eb major. The mood is that of one who has faced a truth and made a decision which she is certain is the right one.

1. "Sleepless, Dido wails in the extreme of torment; nothing is left for her but shame, ending in self-destruction". Highey, p.176.
2. Austin (IV), p.150.
3. Of Virgil, Bailey writes "...Venus, Juno, and Jupiter, who almost alone have a personal part in the story of the Aeneid, are closely linked with the conception of fate..." p.305.
This Air is, textually, more Berlioz than Virgil, being based on the spirit of A.IV.654–5 in which Dido states that a mighty ghost of her will walk beneath the earth; that she has founded a glorious city and seen her own battlements rise. Berlioz significantly omits A.IV.656–8, in which she refers to her punishment of her brother, and the destruction of the happiness of her life in Carthage by the arrival of the Trojans.

In Virgil, Dido eventually becomes obsessed with her failure to keep her vow to Sychaeus (A.IV.550–2). The bitterness of her wounded pride eclipses this when she sees Aeneas disappearing (A.IV.590 f). It is not until she has mounted the pyre that her spirit, wasted by anguish and cruelly protracted hope, is allowed true dignity of utterance in which she is able calmly and proudly to remember her achievements.¹ (A.IV.651–6). And even this regal, noble calm is undermined as she returns to the cause of the loss of the type of happiness which her vow to Sychaeus and the continued development, for her people, of her city would have assured her (A.IV.657–8). And she dies with a resignation that is bitter (A.IV.659–660), her last words implying a hope of punishing Aeneas as she dies; and, perhaps, of softening him to pity at last, since she seems still obsessed with her failure to soften him while she lived (A.IV.661–2).²

In this number Berlioz isolates Dido’s noble triumph over the misery and pitiful defeat which are causing her death. These causes were expressed in No.47. Her farewell to the things dearest to her heart is an expression of loving memories uncontaminated by bitterness. Not exhausted or deprived of sanity by relentless anguish, she has been able, now that her decision to die has been made, to remember with happiness what she has been and the joys she has had. One of the functions of this number is to continue to
demonstrate Dido's rich complexity and wide range of emotional response, all of which was taken from Virgil's Dido by madness, and turned to obsessive brooding on her wrongs.

The Air is a tender farewell of exquisite musical content and structure, tinged with a regret that is personal. As in Virgil, Dido expresses no concern about the future of her people after their queen has gone, seeming to be oblivious of all but her own fatal grief. This is a great part of her tragedy in both works.

As I have stated above, Berlioz's omission of lines A.IV.656-8 when drawing on 654-5 is significant. In Virgil she does not think in terms of regretful farewell. Rather, she reminds herself of the fact that her way of life was positive and productive until the advent of the Trojans, believing that it was her passion for Aeneas which was entirely her undoing.

Nowhere in Berlioz does Dido think of herself as observing Aeneas from beyond the grave. There is no hint of A.IV.384-6: "......sequar atri ignibus absens/et, cum frigida moris anima seducerit artus;/omniae umbra locis adero. Dabis, improbe, poenas" or of the special subterranean consciousness of A.IV.654: "et nunc magna mei sub terras ibit imago". She is conscious of death, but not of any life or consciousness after death.

But she is as aware as her original of her human worth and achievement (cf A.IV.653-6): "Adieu, fière cité, qu'un généreux effort si promptement éleva florissante" (bars 2-3). She never mentions the fact that she avenged the death of Sychaeus. Did Berlioz consider that Dido's first disappointment had nothing to do with the crushing effect of the second? Certainly Virgil implies that the two kinds of love were different - the first having a
productive life as its consequence, the second leaving destruction behind. Dido's love for Sychaeus built an empire in a new place; her love for Aeneas destroyed that empire. But Berlioz abandoned the political focus—always so strong in Virgil—after No. 37. Whereas Virgil concentrated on the destructive self-absorption and neglect of their political affairs caused by the love between the Carthaginian queen and the Trojan leader, Berlioz, from No. 32 onwards, concentrates on the beauty of the love before the fates recall Aeneas to his destiny. We shall see in No. 52 that Berlioz is interested in the outcome of the struggle between the descendents of Aeneas and the descendents of Dido, rather than the more immediate consequences. His concern here is the way his heroine leaves this life; he is not concerned whether or not she leaves her duties unfinished.

The text of No. 43 communicates, beyond refutation, the very personal nature of Dido's regret. The most significant aspect is Dido's uncontaminated love and tenderness, especially when it is expressed toward Anna. In Virgil, Dido, in her (understandably) self-absorbed bitterness and pride, never thinks of forgiving her sister.

Ma tendre soeur qui me suivis,
Ma tendre soeur qui me suivis errante;
* Adieu mon peuple, adieu! adieu, rivage vénéré.
Toi qui jadis m'accueillis supplicant;
Adieu, beau ciel d'Afrique, astres que j'admirai (bars 10-26)

For little more than one brief bar (*) she remembers her people, then her mind moves to the natural environment which has become her home. In contrast with Virgil's Dido, she remembers that she herself was once a supplicant on this very shore.

Then the sky and the stars remind her of something else—that this natural environment also, lastly, shared with her the intimacies of her love.
with Aeneas. "Aux nuits d'ivresse et d'extase infinie" (bars 27-30) and here we recall not only the love duet in Berlioz - No.37 - but A.IV.451: "...tacedt caeli convexa tueri". In Berlioz there is the implication that having shared the sight of sky and stars with Aeneas she cannot bear to experience them without him; she is obsessed with her loss. The clouds return; "Je ne vous verrai plus" (bars 32-3): but the placidity of the next statement indicates that she has passed beyond them. "Ma carriere est finie" (bars 35-7).

The Air is Dido's renunciation of life; it is brief, exquisite, and it involves no conflict. As is to be expected because of the lack of political focus, there is no evidence of responsibility to her people, but nor is there any hint of the Virgilian self-pity and self-dramatization (cf A.IV.634-40, 661-2).

The music illuminates the tragedy of Dido's having to leave all this beauty, and the tragedy of a city about to be deprived of its queen - a warm, generous, beautiful queen who was its founder and builder. Vocally and orchestrally, the music is finely, intricately, and subtly wrought. There are several important points to be made about the way in which the music illuminates the text.

The number is forty-two bars long, a barcarolle pastorale, adagio avec solennité. The scoring itself deserves consideration: flutes, oboes, cor anglais, clarinets, bass clarinet, horns, muted violas, and bassoons from bar 24; cellos and basses from bar 24; muted violins from bar 34; trombones from bars 38-41. The above gives some idea of the care with which instruments have been chosen and employed.
The vocal line unfolds constantly, without division into formal sections larger than phrases. Only three of its phrases are similar — bars 6-8, 12-14, 21-2 — and these are not identical. The music unfolds Dido's musings progressively, so that at its conclusion we feel that time has passed and we have indeed felt the passage of the major events of Dido's life.

The orchestral parts anticipate most of Dido's phrases, leading her into each stage of reminiscence and therefore leading the audience as well. Because a different instrumental combination is used each time, we feel we are being led into places which are different in character, suggesting different scenes or aspects of Dido's life (cf cor anglais and clarinet in bars 1-2, violas bar 5, violas and horns bar 9, clarinets bar 18, woodwind bar 26, violas, horns, bassoons, bass clarinet and clarinets bars 31, 33). The doubling of Dido's vocal line by different instruments on different occasions supports her text gently but with firm sympathy (cf cor anglais bars 7-8, 11-12, flute bars 23-4, violins 1 bar 35). A recurring woodwind motif adds a wistfulness and an extra dimension to the melodic strands (bars 1-4, 18, 20, 24).

In bars 27-30 "Aux nuits d'ivresse et d'extase infinie" the strings and woodwind assume a role which makes this phrase a true echo of No. 37 (bars 3-6) while ensuring its place in No. 48.

Bars 31-38 are the most remarkable of the number, marking the return from reminiscence of the past to the present. The rhythm (\( \text{\textasciitilde \textasciitilde \textasciitilde} \) \( \text{\textasciitilde} \) \( \text{\textasciitilde} \)) which was a recurring motif in the air of No. 41, where Aeneas enjoys the idea of taking a tender farewell from Dido, is combined with overlapping ascending scales (bars 31-4). This results in poignant harmonies which emphasise the feeling of regret, and have as their climax a discord (bar 34) reminiscent of
the harmonic clouding of No.36 (Choeur et Septet). But now the discord resolves; the fate of Dido has been sealed. The last phrase is chromatic, causing no suspense but a feeling of regret, which lingers until the stable resolution, appropriately, at "finis". This resolution is confirmed by the music of the strings and trombones as Dido slowly leaves the stage.  

1. See also Glover, p.172.

2. "Dido concentrates on four different individuals and groups: herself and her lover; the gods and her people". Higget, p.180. Contrast this with Berlioz's Dido.


Berlioz has based the text and mise en scène of this number on A.IV. 504-21, 609-20, and 477, with certain modifications.

In Virgil, the plans for and carrying out of the Massylian rites occur between A.IV.478 and 521, long before Aeneas sets sail. But much of the text used here by Berlioz occurs much later than 474-521, long after Aeneas has set sail (cf A.IV.579-583).

In Virgil, the Massylian rites mask Dido's ultimate purpose. She needs the pyre for her death, but is not yet ready to die because Aeneas is still at Carthage. And because he is still at Carthage there is a certain amount of hope involved. Only Dido and the Massylian priestess are mentioned during the ritual, and the whole ceremony is, to a certain extent, clandestine, especially since Virgil leaves us in no doubt as to the truth which the rite conceals. A.IV.474-7:

Ergo ubi concepit furias evicta dolore
decrevitque mors, tempus secum ipsa modumque
exigit, et maestam dictis aegressa sororem
consilium voluit tegit ac spon fronte serenat.

and A.IV.500-1: "non tamen Anna novis praetexere funera sacris/germanam credit,....." Because Virgil's Dido does not know how long it will be before she uses the pyre as she fully intends to use it, she needs to employ a considerable degree of deception, and since "concepit furias", she has the requisite cunning to devise elaborate diversionary tactics (A.IV.480-4):

"Oceani finem iuxta sollemque cadentem
ultimus Aethiopum locus est, ubi maximus Atlas
arem umero torquet stellis ardentibus aptum;
hinc mini Massyliac gentis monstrata sacerdos,
Hesperidum templi custos,........."

Dido has gone to the length of pretending to embrace magic arts, and even imports a priestess from - we are certainly led to believe this - the other end of the earth. That Dido may indeed be praying sincerely when the rite
is performed (A.IV.517-21) is irrelevant at the moment.

In Berlioz, Dido pretends to Anna and Narbal that her ritual preparation for death is a ritual means; and who can say that in Virgil it is only a pretence by which to gain help to cure her of her love for Aeneas? In Berlioz there is no suggestion that Dido is embracing witchcraft. She has merely turned to the gods of the Underworld because she believes that those of Olympus have turned irrevocably against her. The ceremony, in Berlioz, is conducted by the Carthaginians, Dido's own people, not by a foreigner. In contrast with the Massylian rites ceremony in Virgil it is a public affair. In Berlioz Dido does not have to go to such elaborately diversionary lengths. Aeneas has gone, she needs to be freed from the love which, to her observers, threatens to destroy her, and the function of the gods of the Underworld here is to bring death to that love and peace to her heart. These rites are more straightforward than those in Virgil because their purpose is not ambiguous (cf A.IV.478-9), as there is no chance of Aeneas being returned to Dido.

In Berlioz the funeral rite is hardly a device to divert attention from Dido's true purpose; but it does mask Dido's real purpose. It does not turn other faces so far away from the truth as in Virgil - Berlioz's Dido is about to die but is not mad - but it is as striking a piece of theatre, as the Virgilian episode was elaborate as poetry.

Instead of the lonely figures of Dido and the priestess, shrouded in the mystery of the occult - an entirely female compact - we have in Berlioz a vast company of priests (male) of Pluto (the legitimate god of the underworld, king of the dead) a grand prêtre (male) and Anna and Narbal, who, almost as though they have assumed leadership of Carthage, unite as a
powerful combination to deliver part of the curse. In Virgil Dido uttered this alone and unheard (A.IV.607-20).

In another attempt to compensate for not dramatizing A.V.-XII, Berlioz has added to the curse a specific mention of Latins and Umbrians (bars 35-7) "Que le peuple latin à l'ombrien s'allie/Pour arrêter ses pas!" Berlioz is beginning here to set up the question of whether or not Rome and Aeneas will survive, a question which he develops in No.51 and answers in No.52. The Aeneid finishes before the death of Aeneas. Legend has it that Dido's curse (in Virgil) and the curse of Anna and Narbal (in Berlioz) came to pass.

The stage setting is meticulous. The pyre is based on A.IV.494 and 504, with the necessary theatrical addition of an extra set of steps. Berlioz omits the funereal foliage of A.IV.506-7, but Dido is veiled - the veil is the veil of Helen given to Dido by Ascanius and instantly recognizable, so that this touch is ironic - and crowned with leaves; perhaps the crown of leaves replaces the funereal foliage.

Virgil describes Dido placing Aeneas' abandoned personal effects on the pyre (A.IV.507-8). In Berlioz this has been done as part of the scene change. Dido ordered it at the end of No.46. The ritual detail - Anna's loosening of Dido's hair and baring of her left foot - is closely based on A.IV.517-18. In Virgil "stant arae circum" (A.IV.509). In Berlioz there are two altars. Theatrically, with two sets of steps to the pyre, two altars, Anna and Narbal, the grand priest and Dido, and the priests evenly divided into tenors and basses, the number is symmetrical and the pageantry satisfying.

The musical apparatus is impressive and dignified, and obviously contrasts with the mellowness and fragile solitude of No.48. But its impressive dignity strongly recalls four moments earlier in the drama where prayers have been
undermined. These are No.4, where the Trojan people are calling, with the same kind of formal assurance, on "dieux d' Olympe"; No.6, the tableau of Andromache and Astyanax, where the people are reminded that the gods have disregarded their prayers for ten years; Nos.7 and 8 (Laocoon) where the gods actually deceive them, and No.11 (the entry of the Horse into Troy) where the gods have favoured their enemy, the Greeks, to the extent of their almost complete ruin.

During Act V, Berlioz has been preparing us for continued divine cruelty or disregard. Aeneas, at the end of No.42, cries that the gods are pitiless, that in obeying their command he is being cruel and ungrateful to Dido. Dido herself turns away from the Olympians in No.46, convinced that they will not listen to her, and she reaffirms this in No.47, with her involuntary cry to Venus. It is very likely, now, that the reverent Carthaginians, with their warm and beautiful prayer, will be cruelly disregarded as were the Trojans before them.

The form is strict A B A - the return of A is compressed by only three choral bars: A (bars 1-26) B (bars 27-50) A (bars 50-75).

The orchestra for this number is important but never intrusive. It comprises, in order of entry, horns (à pistons), cornets à pistons, trombones, timpani with sponge-headed sticks - all these make up the ecclesiastical group; flutes, cor anglais, bassoons; double basses (pizzicato), violas from bar 18, cellos from bar 25, oboes and clarinets from bar 25, violins from bar 30, and - finally, the imprecation (B) - trumpets from bar 33. (This is the first of two passages which seem to promise divine support to parts of the imprecation).
Section A is a solemn and, if it were possible to rely on gods, visionary chorale, sung by the priests in four parts then two. The vocal and orchestral music are always in perfect accord and are always dignified by the use of reverent spaces between the vocal phrases. The music is warm and sympathetic — indeed, it seems as if they are demanding a correspondingly warm, unified and sympathetic response from the gods whom they are invoking. "Dieux de l'oubli, dieux du Tenare (bis)/Au coeur blessé rendez la force et le repos" (bars 3-12). This text is Berlioz's, and the music clearly indicates that the worshippers have secure faith in the divinities they address. "Des profondeurs du noir Tartare/Nécate, Erebe, et toi Chaos" (bars 18-26) (cf A.IV.510-511).

The orchestral part is also restrained and dignified, with the double basses providing an evenly moving foundation of quavers for the predominant but subdued and reverent brass and intermittent, unobtrusive woodwind.

In Section B (bars 27-50), everything changes for the curse by Anna and Narbal. They have a new authority and strength, born of their deep concern for Dido. She dismissed them from her presence at the end of No.46. Since they could not stay to help, they give everything they have to this funeral rite, aided by a hatred they now feel for the man who has alienated Dido's affections and has dashed any hopes of a fruitful alliance between the Trojans and the Carthaginians.

By giving this part of the curse to Anna and Narbal, Berlioz makes Dido's prophetic visions in Nos.51 and 52 even more striking and credible by contrast. He is also preparing the way for the second part of the curse (cf A.IV.622-9) which he delays until the end of the tragédie lyrique and gives to the Carthaginian people as a pledge after Dido's death. When Dido
goss, Anna and Nartal will fall heir to the leadership of Carthage, and
it is fitting that the new tradition of hatred of Aeneas and his descendants
should begin with them. This Anna whose implied role is that of Dido's
nominal successor contrasts with Virgil's Anna, whose only words after she
has helped ease her sister's conscience (A.IV.31-53) are words of reproach
(A.IV.675-681) and words of doom, not only for Dido, but for herself and the
people of Carthage (A.IV.682-3).

The solemn warmth of the choral lines of Section A is replaced by
skeletal chords, scales, and monotonies for the imprecatory Section B. The
gaut arpeggios of bars 29-30 "S'il faut enfin qu'Enée......" and bars 35-6
"Que le peuple Latin........", recall the string arpeggios of the Shades'
music in No.42; and here indeed Anna and Nartal sing in unison, as the Shades
did, and the impression is one of implacable unity, as in No.42.

For Section B the orchestra has greatly increased in size, and continues
to be wholly supportive and to intensify the text. This, of course, makes
it all the more devastating when there seems to have been no favourable divine
response.

S'il faut enfin qu'Enée aborde en Italie
Qu'il y trouve un obscur trôpas!
Que le peuple Latin à l'ombrien s'allie
Pour arrêter ses pas!

The last two lines are Berlioz's specific re-use and extension of the spirit
of A.IV.615.

The next lines are sung with redoubled energy, and the chorus of priests
intensify it by intoning "Hécate, Brèbe, et toi Chaos" (bars 41-5) (cf. A.IV.
510-11, 607-12) "Perçé d'un trait vulgaire en la mêlée ardente/Qu'il reste
abandonné sur l'arène sanglante" (bars 40-44). The detail is Berlioz's
invention. It is almost the same as the death of Priam in Virgil (cf. A.II. 557-8), and is far more specific than that part of the curse uttered by Virgil’s Dido "sed cadat ante diem mediateque inhumatus harens" (A.IV.620). It is Berlioz’s intensification, in the direction of violent imagery, a specific variation on the sad and utterly forlorn state of lying unburied.

"Pour servir de finature aux dévorants oiseaux/ Entendez-nous, Hécate, Erèbe, Chaos" (bars 44-9). With this final line, the music descends deliberately and grimly, in very simple tone-painting of what they hope will be Aeneas’ end. Little orchestra and no chorus are needed for this uncompromising line, so strong and firm are Anna and Narbal.

The curse is ended, the harmony resolved, and Section A returns with Anna and Narbal adding their voices to those of the priests. The final choral resolution affirms that the Carthaginians are imagining that they are creating a rapport between mortals and the infernal deities; a suggestion which will be the more devastating if proved wrong.

1. Of Virgil’s Dido Higbie writes "Dido gives elaborate instructions to Anna (A.IV.478-98)". p.121.
   Compare this with Berlioz’s Dido.

2. Berlioz’s own notes in the score reveal his meticulous use of other influences: "Urum exuta pedem vincitis" ("irgile), "Nuda pedem, nudis humeris infusa capillos" (Ovide), "Canidiam, pedibus nudis passoque capillo" (Hercule), "C’ était une partie du cérémonial dans les sacrifices aux dieux infernaux". (H.B.) (Bulenga Study Score, p.713).

3. Bass drum and tremolo are added on the offbeat.
Berlioz has based his text for this number on A.IV.477, 642-55, 625, 660, and 663-5, with some modifications.

In Virgil, after the performance of the Massylian rites, Dido spends a wakeful night of the most extreme anguish, which Virgil emphasises by contrasting it with the peaceful sleep of all other creatures (A.IV.504-21, 522-53). The magic ceremony has brought her no peace; all the gods, powers, and sentient beings invoked have disregarded both the priestess (A.IV.509-11) and any sincere prayer which Dido may have uttered (A.IV.517-21).

Once the rage of her bitter pride has been crowned with her powerful curse (A.IV.607-29) she sends Barca, the old nurse of Sychaeus (A.IV.630 f), to bid Anna purify herself in preparation for the completion of the rites begun at A.IV.504 (A.IV.634-40). In this way she ensures both that her suicide will not be prevented and that she will not actually die without her sister present.

Virgil's description of Dido as she approaches and mounts the pyre gives a ghastly picture of a woman about to take her life in madness: (A.IV.642-7)

\[
\text{at trepida et coeptis immanibus effusa Dido}
\]
\[
\text{sanguineam uolens aciem, maculisque tramentis}
\]
\[
\text{interfusa genas et pallida morte futura,}
\]
\[
\text{interiora domus inrumpit limina et altos}
\]
\[
\text{conscendit furibunda rogos ensenque recludit}
\]
\[
\text{Dardanum, non hos quaestum manus in usus.}
\]

Dido had previously cursed Aeneas (A.IV.607 f) - but now, (A.IV.648-50):

"hic, postquam Iliacas vestis noturnaque cubile/conspexit, paulum lacrimis et mente morata/incubuitque toro dixitque nonissima uerba". After all the extreme bitterness, the sight of the things so intimately associated with her love for Aeneas briefly brings back to her a loving utterance and pride in her achievements, before she dies in renewed bitterness (A.IV.651-62).
Once she has stabbed herself, she does not speak again. Although she has threatened Aeneas with her own promise of vengeance from beyond the grave (A.IV.384-6) and then cursed him, and the generations to come (607-29), she does not prophesy. A.IV.625 "exoriare aliquis nostris ex ossibus ultor", is a challenge, a commanding plea, not a prophecy, as is indeed the whole of the curse on Aeneas' descendants.

Berlioz's No. 50 is musically and dramatically a consequence of No. 49. Berlioz's direction for Dido, in the final bar of No. 49, where No. 50 technically begins, is "parlant comme en songe"; and the other characters have, as far as we know, established a rapport with the gods of the underworld for Dido. The truth of her text is confirmed by the music; her calm is literally deathly, and not in the pejorative sense:

Pluton...semble...m' être propice
En.....ce cruel instant...Nartal.....ma soeur.....
C' en est fait.....acheyons....le pieux sacrifice.....
Je sens.....retraver.....le calme.....dans mon coeur. (bars 1-16).³

This is very different from the statements and implications of A.IV.474-7 (before the Massylian rites) where Dido's calm was pure pretence, and A.IV. 522-53 (after the rites) where there is no peace, even for a moment. Apart from all else, Berlioz's Dido is not taking so long to arrive at her suicide. And her only pretence is the real reason for the sacrifice. The other mortals are deceived, but she has made her peace directly with the gods of Hades, a peace which, however, will come to be undermined. She feels peace here because she knows she is going to die, not soon, but now. Death has become as nearly a reality as is possible while one still lives, as yet untouched physically by a fatal wound.

Whereas Virgil emphasises Dido's madness - *furor* - many times during A.IV., even putting the word into her own mouth (376, 433, 548), Berlioz has
been developing a picture of a woman who decides to die because she cannot live with the intolerable deprivation brought by a love which she had made her whole life.

In Berlioz, we know she is going to die because she has said so in No.47. In Virgil we know she is going to die because Virgil says so, without putting the words into Dido's own mouth and communicating the realisation to us in that way. It is part of his subjective style \(^4\) (A.IV.474-477). Similarly, she does not speak during the rites, the ritual events and comportment being described by Virgil. In Berlioz she has spoken, and not only does the nature of the music make us believe that she really does feel some measure of renewed peace, however briefly, but there is no suggestion of the horrifying appearance described by Virgil at A.IV.642-4. The last lines quoted above from Berlioz's text take us back to the beginning of her duet with Anna (No.24). The word "piaux" is uttered without any association with Aeneas. For these sixteen bars Dido has been able to forget him, absorbed in her new lord, Pluto.

The two Didos, then, come full circle in different ways and at different times. Virgil's Dido's is enclosed within her own mortality - whether she will have to die or be able to circumvent death. She begins by seeing her doom clearly (A.IV.450), and progresses through the stage of vague hope during the rites. Then, during her night of anguish before the dawn on which Aeneas sails, she explores all the possible avenues which might allow her to live, deciding, as at 450, that death is the only way open to her. The journey of Berlioz's Dido is from one hard-won peace to another. She had finally attained peace after many years of striving, just prior to the arrival in Carthage of the Trojans. She lost it with her love for Aeneas and now feels that it is returning at last.
The perfect symmetry of the staging is kept, and now the perfect symmetry of the physical action is added to that, producing in us feelings of balance, dignity, and solemn calm.

"Deux prêtres portant le premier autel s'avancent de gauche à droit, deux autres portant le second s'avancent de droite à gauche et font en se croisant ainsi le tour de bucher. (Didon, le pied gauche nu, les cheveux épars, après voir déposé sur l'un des autels sa couronne de feuillage, le suit d'un pas saccade) — And so Dido herself breaks the symmetry here, as indeed the symmetry emphasises her individual position, but she does not disturb the solemn dignity.

"Pendant ce mouvement processional, Anna est à genoux à droite de la scène et Narbal à gauche".

For a brief space, Dido's position and that of the grand priest now make the symmetry complete: "Entre eux le grand-prêtre de Pluton, debout, éteni, en la tenant des deux mains, la fourche platonique vers le bucher".

Then Dido's next movement temporarily but significantly breaks the religious spell, and especially the symmetry.

"Enfin, saisie d'une énergie convulsive, Dido monte d'un pas rapide les degrés du bucher. Parvenue au sommet, elle saisit la toge d'Enée, détache le voile brodé d'or qui couvre sa tête, et les jetant l'une et l'autre sur le bucher (elle dit: ...)

The music which accompanies and illuminates the above action is beautiful in its comfort. Ex. R. especially bars 17-28, whose woodwind and muted strings softly repeat the Section A melody of No. 49 above and beneath quiet brass and timpani. Immediately before Dido mounts the pyre, the orchestra changes
the musical direction of the close of No.49's opening phrase, by changing the tonic chord to a diminished seventh on the dominant of C minor (bar 24). Allied with Dido's action here, this begins to shake the religiously-induced calm, but the beautiful juxtaposition of the balancing phrase (bars 25-28) which concludes quite deliberately with a final cadence (in C flat major) restores, with its resolution, the calm. For Dido cannot relax her calm yet. Just as she needed that convulsive energy to give her the strength to mount the pyre and confront once more the symbols of her loss, so she needs to maintain the calmness in order to maintain that strength.

Clarinet in close harmony - seconds and thirds by turns - prepare over four bars (28-31) for Dido's action after she has paused on top of the pyre. The purity of first the woodwind then Dido's monotone reveal her utter sincerity and temporary absorption in the ritual (bars 31-6): "D'un malheureux amour, funestes gages, dans la flamme emportez avec vous mes chagrins!" These two lines are closely based on the first two lines of Dido's last short speech in the Aeneid, immediately before she stabs herself (A.IV.651-2). But unlike Virgil's Dido, who first contemplated Aeneas' sword, Berlioz's contemplates his armour, and the stage directions "Elle se prostère sur le lit, qu'elle embrasse avec des sanglots convulsifs" - are a dramatic intensification of A.IV.649-50, which is accompanied by a change in the mood of the music. The new vigour in the strings (bars 40-1) leads to an ominous transformation of the opening phrase of No.49 (see strings bars 42-4) and Dido rises again and, taking hold of the sword, she speaks in prophetic tones.

The action and tone of voice here are a crucial dissent from Virgil. Berlioz has Dido pick up the sword as though preparing to consign it to the flames after addressing it. Instead, it first becomes a symbol of the prophetic nature of her speech, which, in its proud defiance, is very different
from that last speech of Virgil's Dido with its quiet noble beginning and bitter end (cf A.IV.651-62). The music accompanying her combines motifs from Cassandra's prophetic music in No.2 bars 1-2, the prophecies of carnage which Coroebus refuses to believe (No.3 bars 95-6), the music which helps Cassandra exhort the Trojan women to commit suicide (No.15 bars 49-50), and that with which she spurns the "cowards" in No.16 (bars 49-50).

Berlioz rarely employs musical recall. But here he has echoed these past motifs to remind the audience that, like Cassandra, Dido is herself heroically defiant in choosing to leave a life which circumstances have made intolerable, and to emphasise the prophetic nature of Dido's vision. "Mon souvenir vivra parmi les âges/Mon peuple accomplira d' héroïques destins" (bars 45-62).7

The irony of Cassandra's prophecies was their failure to win belief. Berlioz has deliberately created this new line so that Dido's prophecy will begin to be undermined. Her people will indeed be heroic, despite what she says, but they will not fulfill their destiny before their greatness is destroyed. "Un jour sur la terre africaine, il naîtra de ma cendre un glorieux vengeur".

Here Dido is issuing no challenge, but propheysing, and Berlioz goes further, to give her a specific and very clear vision; for the more clear and specific it is, the more devastating will be its undermining, and the greater the tragic impact of the end of the drama. "J'entends déjà tonner son nom vainqueur...Annibal! Annibal! d'orgueil mon âme est pleine!" Dido believes that she will die avenged. This is why Berlioz has delayed A.IV.621 f to become his final borrowing for Dido from Virgil. He has not omitted A.IV.607-20, but is keeping it for Dido's people. In this way, his Dido is allowed to go to death without bitter thoughts. Although she
prayed for hatred of Aeneas in No.46, she sought peace instead, after her loving farewell (No.48), Berlioz has re-channelled her hatred into a prophecy about the future of Rome and Carthage, and the prophecy is not yet finished. Gloriously supported by her privileged vision of Hannibal, Dido is able to say without a trace of bitterness: "Plus de souvenirs amers! O' est ainsi qu' il convient de descendre aux enfers!" Although these last two lines are so clearly related to A.IV.660, there is a considerable difference.

In Virgil, Dido is tearful, bitterly resentful. Although she speaks with calm nobility of what she has been, she returns with obsessive bitterness to what she might have been had the Trojans never crossed her path.

As her prophecy develops, especially in the music, Berlioz's Dido becomes increasingly exultant, and her last line is so exultant that her sudden stabbing of herself is the only possible climax. The action is as near as possible to its Virgilian original, A.IV.663-4. The true state for each Dido is death. For Virgil's Dido, this has been so since A.IV.450 f. For Berlioz's Dido, it has been so since the beginning of No.48. That they go to death with different attitudes is irrelevant at the point of going.

In Virgil, we, the readers, have been prepared for her death by her own words since A.IV.547; see 610, 621 and 659-60. In Berlioz, we, the audience, have been prepared since the beginning of No.48, where she says "Je vais mourir". We have heard her words "naître de ma condre" of "Annibal" whose name, when uttered the second time, formed a final cadence, and was Dido's last phrase in this number.

Berlioz has given his Dido music very similar to the music of his Cassandra. Carthage will pass through stages similar to Troy's. Dido cannot know that, nor can her people. We alone can guess what that music means,
because we alone have heard it previously. And we too, know that while both were destroyed, Carthage did not rise again elsewhere as Troy has.

But for the time being, her vision has given her the strength and hope to die gloriously. We wonder whether she is pleased for her people's sake, that they will fulfill a heroic destiny, or because that destiny breeds Hannibal, her avenger. Both music and text are ambiguous on this point.

1. Austin (IV), p.149.
2. But cf Glover "Love for Aeneas after all has mastered her madness, and her hatred, and it is the dominant note in her death." p.136.
4. cf Brooks Otis, pp.41-96.
7. Berlioz's original intentions for Dido's prophecies and the final apotheosis of No.22 will, with certain of his other alterations, be discussed in the conclusion of this thesis.
Berlioz has based this number on A.IV.665-74. He omits Anna's speech of A.IV.675-85 because we have already heard Anna's position from her own lips in Nos. 46 and 49, and to make way for Dido's second prophecy.

Virgil tells us: (A.IV.662-71)

Dixerat, atque illam media inter talia ferro
collapsam aspicient comites, enseque crure
spumantem sparsaque manus: it clamor ad alta
atria: concussam bacchatur Fama per urbem.
lamentis geminque et femineo ugliatu
tecta fremunt, resonat magnis plangoribus aether,
non alter quam si immissis ruat hostibus omnis
Carthago aut antiqua Tyrsis, flammaque furentes
culmine perque hominum volvantur porco doctum.

In the whole passage there is mention of women only (cf lines 664 and 667; even Fama, in line 666, is a female being). It is as if it was for Dido's false bridal where: "......summoque ulularunt vertice Nymphae" (A.IV.168).

But now, instead of the wailing or shrieking descending from above, in joy, it rises from below to the roof in lamentation; a cry to unhearing gods rather than a blessing supposedly emanating from the gods (cf lines 667-8 above).

Virgil's purpose in describing the extent of the lamentation — as though the city were being sacked instead of one woman, admittedly the queen, having fallen upon her lover's sword — is more than an attempt to communicate this single disaster and what it means for Dido's Carthage as she dies. It looks forward to the complete annihilation to come, when the Romans literally consigned Carthage to the underworld (cf the way in which the lamentation for Hector at the end of Book 24 of the Iliad foreshadows the fall of Troy). The disaster is cataclysmic, and ought to be felt even by the gods no less than by mortals (cf 671 above).

As for the present, the future which Dido saw, for herself, in these
pitiful dreams (cf. A.IV.466-8): "...semperque relinqui/sola sibi, semper
longam inconstitata uidetur/ire uidam et Tyrios deserta quaerere terra,"
has been reversed for the moment of her suicide, as all her womenfolk rush
to seek her.

Anna’s reaction, as she, too, seeks the dying queen, reveals that Dido’s
ruse was completely successful (A.IV.672-81).

In Berlioz, although Anna, Narbal, the grand priest and the priests are
present, they have been very much in the background since the second half of
No.50, occupying much the same position as the maids in Dido’s apartments in
Virgil. Because Berlioz has set the ritual for the dead as the immediate
and actual preparation for Dido’s suicide as well as a ruse to conceal that
ultimate purpose, the effect is as shocking as in Virgil.

As in Virgil, Fama draws a lamenting crowd to the scene of the calamity
immediately. But the actual witnesses are, apart from Anna, not women, as
in Virgil. They are Narbal, the grand priest, and the priests. Just as in
the Royal Hunt and Storm, the shrieks from the crag above the cave are made
not only by nymphs, but fauns, satyrs, and sylvans (cf. No.29 bars 242-76), so
too here Berlioz adds male witnesses to Virgil’s females. The witnesses
react immediately; they cry out, and two of them act.

Anna mounts the pyre (exactly as in A.IV.685-7, but omitting her speech
of A.IV.675-83). And the second action emphasises the finality of the
tragedy, and the futility of action: Narbal leaves as if to seek help, help
which is useless, and Fama makes his gesture superfluous; for in the wings,
the absent chorus of sopranos, contraltos, and those tenors and basses who
have not been the priests of Pluto cry in response to the uproar onstage:
(bars 15-21) "Quels cris! Quels cris! Ah! dans son sang trempe/La reine meurt!" There is a full rush of Carthaginians onstage, so that all may make a pronouncement which again recalls Troy before its fall, thus drawing the two nations together once more; (bars 22-3) "Est-il vrai? jour d' horreur! malheur!" Here the dread visions of Berlioz's Cassandra and the morbid prophecy of Virgil, "ille dies primum leti primus malorum/causa fuit;" (A.IV.690-70) are drawn together. The envisioned tragedy has occurred now, in each case.

The uniting of the people of Carthage in horrified lament takes thirty of the forty-two bars of this number. Then, from bars 31-38, two different paths are revealed — one for Dido, whose groans in Virgil (A.IV.688-92) Berlioz translates into wordless musical cries, the other for Anna who tries vainly to reach her sister. But Dido is already on a plane beyond her reach, although not yet in Pluto's realm. As in A.IV.690-2, she raises herself three times on her elbow, and three times falls back. Whereas in Virgil she moans only once (A.IV.690-692), in Berlioz she cries out three times. We do not know that Dido is beyond Anna's reach here until Anna's plea, "Ma soeur, c'est moi/C'est ta soeur qui t'appelle" (bars 33-37) is overlapped, at a harmonic distance, by Dido's third cry of "Ah".

That Dido speaks no more in Virgil after stabbing herself is a marvellous mystery, which is not even resolved in A.VI. Berlioz needs to modify this, because he has indeed made his tragédie lyrique "Les Troyens" without dramatizing the Aeneid beyond A.IV. We have to know the outcome of the struggle which the curse on posterity — by Dido in Virgil and by Anna and Narbal in Berlioz (No.49) implies. Is Dido's wish to vengeance fulfilled, or does Rome/Italie succeed? And this question is central to the Aeneid (cf A.I.
1-33). Everyone in Virgil's Rome knew the answer; but neither the Carthaginians on stage nor the average member of Berlioz's audience did. Berlioz therefore keeps Anne silent in order to have Dido make a second prophecy.

"Des destins ennemis! . . . . implacable fureur! / Carthage périra! . . . ."

(lars 39-42).
Berlioz has based the text of the Carthaginian chorus for this number on Dido's words in A.IV.622-4, 628-9. He has created a vision of Rome triumphant which his Dido sees, and whose implications she comprehends before she dies.

In Virgil, before she mounts the pyre, Dido incites Carthaginians of the present and future: (A.IV.622-4) "tum vos, o Tyrri, stirpem et genus omne futurum/exercete odiis, cinerique haec mittite nostrum/munera. nullus amor populis nec foedera sunt". (628-9) "litora litoribus contraria, fluctibus undas/imprecor, aera armis; pungent ipsique nepotesque". Towards the end of A.XII, a confrontation between Jupiter and Juno (A.XII.793-840) ends the long obstruction by Juno's hatred of the Trojan destiny, which will indeed be heroic (A.XII.834-42):

Sermonem Ausonii patrium moresque tenebunt,
utque est, nomen erit; commixti corpore tanti
subsident Teucri. morum ritusque sacrorum
adiciam faciamque omnis uno ore Latinos.
hinc genus Ausonico mixtum quod sanguine surget,
supra homines, supra ire deos pietate videbis
nec gens ulla tuos aque celebrabit honores.

Thus Jupiter to Juno, in return for her capitulation.

Virgil gives Dido's release from life a most tender and beautiful treatment as his conclusion of A.IV. (693-705). Berlioz, unable to dramatise A.V.-XII., shifts his focus away from Dido as soon as she has made her second prophecy, her vision into the future of Rome and Carthage. In death he leaves her nothing, for her second prophetic vision completely undermines her first vision of Hannibal, and it is a vision which not only the audience, but those Carthaginians present, are able to absorb fully.

Just prior to the completion of Dido's second prophecy "Rome....Rome.... immortelle!" which is set to the Trojan March theme, distant brass penetrate
the theatre with that March's fanfare. Simultaneously with the eruption of
the fanfare we see an apotheosis in the background - Rome in the age of
Augustus. Italie has won. In No.50 Dido was given the privilege of the
dying, to experience a prophetic vision (see Berlioz's note in the Exilberg
study score, p.734). Now she sees another vision, but one which cruelly
wipes out the privilege of the first. She sees it, and in spite of its
devastating nature, accepts it as truth. The Carthaginians cannot see the
vision. Their "privilege" is centuries of warfare with the descendants of
Aeneas, but - both mercifully and ironically - they do not know the final
outcome, since it is clear, from the swift confusion caused when Dido's
"Carthage périta........" is interrupted by the March of the New Troy, that
they have no chance of absorbing, or indeed of really hearing, Dido's second
prophecy.

Berlioz has made his vision clear, uncluttered, and informative, to
aid the comprehension of his audience who, unlike Virgil's, are not living
in "Rome éternelle", and to whom the Punic wars are not fairly recent history:
"On voit dans une gloire lointaine le Capitole Romain au fronton duquel
brille ce mot: ROMA. Devant le Capitole défilent des legions et un empeur
entouré d'une cour de poètes et d'artistes".2

Berlioz has based this apotheosis on Aeneas' privileged view of Rome's
history up to the golden age in A.VI.756-853; and his emperor surrounded
by poets and artists, although unidentified, is almost certainly Augustus
(just as one of the poets must be Virgil!). "hic vir, hie est, tibi quem
promittit saepius audis/Augustus Caesar, Divi genus, aurea condet/saecula
qui rursus Latii regnata per arva........" (A.VI.791-3). As Dido sings
"immortelle" - her final word - four harps light up the sustained brass
chord and the tremolos of the lower strings (bar 5), representing both Dido's departing spirit and the truth of "immortelle" as applied to Rome; they then join the rest of the orchestra for the full triumph of the Trojan March, which Berlioz now states has been handed down by Trojans to Romans as a national anthem.

 first we endured the devasting irony of Dido's personal vision of Hannibal being undermined by her personal vision of Rome's triumph over Carthage. Now we must endure a further irony. The Carthaginians were able to hear and absorb her first prophecy. Unable to absorb her second, they still believe in the "héroiquest destins". As loyal to their queen as they were when they sang their own national anthem (No.23), they are further inspired now by the belief that they will be victorious over the race of Aeneas. The apotheosis which Dido saw and which we see, they do not see. The music which symbolizes Rome to us, they do not hear as they tragically persevere with their imprécation.

 One discord, at the beginning of the imprécation, is enough to impress upon us the years of grim and relentless conflict ending in defeat; and gradually the vocal lines of the Carthaginians are overpowered by the conquering Trojan March, anthem of the new Troy - Rome, mistress of the ancient world, which will consign Carthage to the underworld.

 It is as if immortal Rome rises from Dido's ashes, the more because Berlioz has delayed setting the final part of the final curse of Virgil's Dido, and transferred it to her surviving people. After loosely adapting A IV.622-4 and 628-9, he adds his own final irony: "Nos derniers descendants, contre eux toujours armés/De leur massacre, un jour, épouvanté le monde!" They must and will strive against fate, for it is the race of Aeneas which is
chosen to be the destroyer.

1. "She understands at last that it is fated that Aeneas should reach Italy (612-14)", Quinn, p.321.
   and
   "What Dido has asked for (her curse) is already part of the divine purpose, part somehow of the labor of Aeneas". Quinn, p.322.

2. There are some specific lines in the Aeneid which allude to the Capitol; A.VIII.347-59.
CONCLUSION

In a work which is technically a fifty-two number opera, Berlioz has set out numbers which coincide closely with the parts of Virgil which he is treating (Nos. 12, 13, 24, 25, 27, 34, 45, and 46) and five which are fairly similar to their Virgilian counterparts (Nos. 1, 7, 8, 9, and 11).

The remaining thirty-seven numbers involve greater differences, many of them having no actual parallel in Virgil. And yet the spirit of Virgil is kept throughout. In fact, it is precisely because of Berlioz's careful and radical choice of dramatization that we are able to feel so strongly the epic spirit and message of the twelve-book poem, even though Berlioz has only dramatized two-and-a-half books.

Through the role of Cassandra and the recurring motif Italia!, Berlioz imbues his work with a strong idea of fate which also impels and unifies the work. It is a tragedy in the Classical tradition, in which one action leads directly to another.

Virgil named his work after one man, and that man helped him to relate the history of a people as well. Berlioz named his work after a people. He used not only Aeneas but Cassandra to show the changing circumstances of that people.

During the first thirty-three lines of the first book of the Aeneid, Virgil states, using hindsight, the course which fate had ordained, and admits his inability to understand the reasons for the cruel hardships which Aeneas and the Trojan survivors had to endure for the sake of founding the Roman race. During the twelve books of the Aeneid Virgil uses divine machinery at least partly to try to explain many of the events—especially the seemingly senseless ones such as the annihilation of Dido and Turnus—and to suggest possible reasons for the ways in which the ordained fate was
worked out in the particular way that it was. There are many instances of interaction between gods and mortals.

Berlioz, in almost every number, has his characters mention their gods either vaguely or specifically, but always they are invoking invisible, unknowable, seemingly omniscient and omnipotent beings for whose favour one makes prayers and sacrifices. He uses the prayers of the people in almost every case to demonstrate the indifference of the gods to mortal condition. One notable exception which proves the rule is Dido's declaration that the gods are on the side of Carthage against Iarbas. But at that stage Dido was not yet obstructing the fate of the race of Aeneas. In almost every number, Berlioz has his characters mention fate or destiny. In his work as in Virgil's, fate and the inexplicable forces (Virgil's gods) which govern the universe work together, with fate having the ultimate say. We may only be able to attempt to explain why events occur, but once they have occurred, they become fact. And that is fate.

Virgil uses twelve books to make the case for Aeneas' leaving Dido, although the second half of Book I and the whole of Book IV capture the readers' sympathy for Dido so powerfully that we often lose sight of Aeneas' many years of struggle and hardship. Berlioz also makes a case for Aeneas, whose torment of heart and mind during Act V compensates for the miseries and deprivations which we see him experience in the books of the Aeneid which Berlioz does not dramatize. Berlioz's treatment of Aeneas is also Romantic; he renounces the greatest experience a human being can have - love - for the greatest glory - a hero's death.

But in both works, no matter how much sympathy we feel for Aeneas in his need to make a choice, he does choose to leave Dido and seek the Hesperian
Berlioz differs from Virgil significantly in his portrayal of Dido's evolving emotions and motives. Virgil emphasises Dido's furor. Once in its grip she is driven into madness and dies in bitterness, leaving us with the feeling that she has betrayed her people (or at least deserted them) rather than suffer the political consequences of Aeneas' desertion. Berlioz has Dido fall romantically and utterly convincingly in love, and he has her, with Romantic heroism, take her life when that love is taken from her. Because of the manner in which he ends his work, we see far into the future — a future in which all Hannibal's exemplary courage, fortitude, and determination could not change, a future in which Rome is supreme and eternal, and is made to shoulder the blame for the fall of Carthage. Berlioz does not encourage us to view Dido's suicide as a betrayal of her people and state, despite Narbal's earlier serious concern about her neglect of her growing city.

Berlioz also achieves a Virgilian symmetry in his own way. Apart from the obvious balance achieved by the use of Cassandra in Acts I and II, and Dido in Acts III, IV, and V, he shapes the roles of his principals so that all, apart from Dido and Anna, begin as messengers, develop and recede, or begin as major figures and are reduced to the status of messengers.

Aeneas himself begins as a messenger — albeit an exalted one — and develops immediately into a leader and central character whose importance increases and is crowned by his exit as founder of Italia and renouncer of love.

Coroebus begins as the Romantic lover par excellence, and leaves us first as a brave messenger of Troy's fall, and finally as a messenger from
the realm of the dead. Cassandra begins and ends as prophetess, but her end, even as a shade, is definitely more messenger-leader than literal prophetess, for as prophetess she had little power; as messenger-leader her power is considerable.

Ascanius, Iopas, and Narbal all begin as messengers. Their roles develop to different degrees. Ascanius' role, which develops in significance until the end of No.35, is then suddenly diminished, and ends as he boards his father's ship in silence. Iopas and Narbal, whose significance as members of Dido's court develops, mingle at the end with the other Carthaginians. They are then no more significant than any other mourner of the tragic, self-inflicted death of the queen.

Virgil, writing, of course, for an Imperial Roman audience, only obliquely mentions the destruction of Carthage, and says nothing of the fact that the Romans consigned it to the underworld. In A.I.12-20 he says:

Urbs antiqua fuit (Tyrii tenuere coloni)  
Karthago, Italiam contra Tiberinaque longe  
costia, dives opus studiisque asperrima bellum,  
quam Iuno fortur terris magis omnibus unam  
posthabita coluisse Samo, hic illius arma,  
hic currus fuit; hoc regnum dea gentibus esse,  
si qua fata sinant, iam tum tenditque foveaque.  
progeniem sed enim Troiano a sanguine duci  
adsidet Tyrias olim qua verteret ares;

and in A.X.11-14 he says:

adveniet iustum pugnae (ne arcessite) tempus,  
cum fera Karthago Romanis arcibus olim  
exitium magnum atque Alpis immitte apertas:  
tum certare odiis, tum res repulisse licebit.

Writing nearly nineteen hundred years later, Serlio simply presents Dido's agonized final prophecy: "Des destins ennemis.....implacable furur! /Carthage perira! /Rome, Rome, immortelle" and sets the Carthaginian impérération against the triumphant Trojan March which is now Rome's national anthem. This
conclusion communicates and emphasizes both the fact that the Romans eventually removed Carthage from the earth after years of war, and the enduring nature of Rome, which, even to this day, is, in a special Romantic sense, the eternal city. The apotheosis takes us no further than the Age of Augustus; but this is Berlioz's final tribute to Virgil, the poet of Augustus, and no audience, either of Berlioz's day, or any since then, could fail to remember that Rome still endures.

By his use throughout his work of the thread of Aeneas' mission, the triumphant death of Cassandra after the sack of Troy, and the dashing of all the dying Dido's hopes for the future, Berlioz eclipses the fall of Troy by the future annihilation of Carthage. For nowhere does he suggest that of the Carthaginians "Tous ne périront pas", as Cassandra states of the Trojans.

Virgil is pointing us, very subtly, in this direction, with Aeneas' slaying of Turnus (A.XII.938-52), where it is not impossible to feel that as the iron continues to penetrate Aeneas' soul, Aeneas does indeed symbolize the Rome and Romans of the Punic Wars.

Some of Berlioz's original sketches, composed then discarded, indicate that he intended his work to extend in implication beyond the Age of Augustus. Hugh Macdonald writes:

"The finale of the last act gave Berlioz trouble, for his first idea was an allusion on the lips of the dying Dido to French dominion in North Africa. This was then replaced by a prophecy of the coming of Hannibal, Dido's death, and a lengthy Epilogue in which Scipio, Caesar, Augustus, Virgil, and a train of artists and legions file past Clio, the Muse of History, in front of the Capitol in Rome. The Marche Troyenne, now become the Roman triumphal march, brings down the curtain."
A study of the discarded finale and Epilogue shows that the splendid tragic vision which Nos. 51 and 52 communicate as they stand today would have been seriously stunted, if not destroyed, by the sketches' almost total focus on the glory of Republican and Imperial Rome. The tragedy of the hideous struggle between Rome and Carthage would have been replaced by a complete sense of the rightness of Rome's victory. As we have it now, the end of Les Troyens emphasises the spirit of Virgil's *lacrimae rerum*, and we recall the world's tragic history of wars between nations, many of which have fallen never to rise again.

When Berlioz had to divide his *tragédie lyrique* into two parts - *La Prise de Troie* and *Les Troyens à Carthage*, the second was entitled "*Les Troyens à Carthage Opéra en cinq actes avec un prologue*".

The prologue comprised a lament for orchestra, *Marche Troyenne* for orchestra and choruses, and a *Rapsode Récitant (parlé)* which occurs before and during the *Marche Troyenne*. The purpose of the recital is to inform the audience of the events of *La Prise de Troie*, and it is here, and only here, that Berlioz tells us that the Greeks left the wooden horse on a bank of the Scamander as an offering to an angered Pallas. Therefore he must have intended us to assume, in the full original version of *Les Troyens*, that his fickle and mercurial Trojan mob (No. 1) had made this assumption for themselves, without any foundation.

The discarded Simon scene demonstrates the fickle and suggestible nature of the Trojans, which has already been adequately portrayed elsewhere in Act I. And in demonstrating so specifically the failure of Cassandra to win belief for her prophecies, its inclusion would have destroyed the
especial sense of loneliness and singularity of the prophetess. The removal of the scene also led Berlioz to remove further references in other numbers by Cassandra and Panthus to Simon, and makes the mystery of the Horse and its contents bear the responsibility for Troy's ruin.  

And so Berlioz's work, in the form in which we have it today, is a thoroughly convincing re-creation of Virgil's epic poem, which unites the spirit of Shakespeare, of Classicism, and of Romanticism.

2. See N.B.E. pp.889-928.
5. N.B.E. pp.875-86.
6. for the alterations, see N.B.E. p.888.

Ia. Perhaps Berlioz conceived his title under the influence of Euripides' and Seneca's
The Trojan Women.
I. BOOKS ON VIRGIL

The Aeneid is cited from the Oxford Classical Text, edited by R.A.B. Mynors, 1969


II. **BOOKS BY BERLIOZ**

*Les Troyens* is cited from the New Berlioz Edition (Bärenreiter: Kassel, Basel, Paris, London: 1969 (three volumes)). For convenience, the basic musical text has been cited from the reduction of this edition for study purposes, Edition Eulenberg No.925 (1973).


III. **BOOKS ON BERLIOZ**


### IV. GENERAL BOOKS ON MUSIC AND DRAMA

