Robert Garnier's *Bradamante* (1582):
An English Translation of Act II with an Introduction on Garnier's Use of Metaphor

An Honors Thesis
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May 2010

Anticipated Date of Graduation:
May 2010
Abstract

Toward the end of the sixteenth century, Robert Garnier produced six tragedies and the first French tragicomedy, *Bradamante* (1582). Garnier was frequently considered the eminent playwright in France at the time, with his works published more as “closet plays” and less for the stage. His works draw inspiration from biblical sources (*Les Juifves*), Greece (*Antigone, Hippolyte*), and Rome (*Marc-Antoine, Porcie, Cornélie*) follow Seneca in form and style, but reflect contemporary taste and the morality expected from closet plays of the time. *Bradamante* further develops its title character, who came into popularity in Ariosto’s *Orlando Furioso*, and is his most original work, both thematically and theatrically. The work’s themes of love and duty antedate Corneille’s *Le Cid* (1635), the preeminent French tragicomedy.

*Bradamante* has not yet been translated into English. With four other students, I have participated in the translation of this first French tragic-comedy, bringing it to a modern-day audience. This translation is based on the critical edition of the play as seen in Raymond Lebègue’s *Robert Garnier. Les Juifves. Bradamante. Poésies diverses* (1949). Notes will be included, in instances where dated language or images of Greek literature and mythology are discussed, to further assist today’s English readers’ understanding. The metaphors of Garnier are filled with contrasting images of war and innocent beauty, staying close to the faith that Garnier shared with his characters, Catholicism. To inspire a better appreciation for Garnier’s style, I include an introduction focusing on this use of metaphor, focusing on their underlying themes of Christianity.
Acknowledgements

I would like to express my gratitude to Dr. Gilman, whose patience and optimism made this project an enjoyable experience. Without his insight and guidance, I would still be trapped in a literal translation, my mind bent around an extended metaphor.

I also acknowledge the advice and assistance of my fellow translators. I can honestly say that I enjoyed our debates over finding the mot juste.
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Introduction to Garnier

Robert Garnier was still a law student when his literary efforts gained recognition. His first published piece, *Plaintes amoureuses de Robert Garnier*, was published in 1565 and received two prizes from the Académié des Jeux Floraux (Britannica, par. 3). His works experienced continued success, culminating in 1582 with *Bradamante*, regarded as one of his two masterpieces—along with *Les Juives*—and the first example of French tragic-comedy (Aldington, French Reviews).

While “giving his leisure to literature,” Garnier finished law school in Toulouse and experienced success in this field as well (NNDB, par. 1). He was appointed the *conseiller du roi au siege présidial et sénéchaussée* of Le Maine (head judge of Le Maine), his native province (NNDB, par. 1).

Garnier’s works can be separated into three periods of his career, though his first published lyrical collection has been lost. The early plays, including *Hippolyte* closely follow the style of Seneca and exhibit much rhetoric with little action on stage. His second series of tragedies contain some action and “show an advance in technique beyond the plays of Étienne Jodelle, Jacques Grévin, and his early work” (Britannica, pars. 2). These include *Marc-Antoine* and *La Troade*, while his two masterpieces were produced in his final series of publications—*Bradamante* in 1582 and *Les Juives* in 1583 (Britannica, par. 3).

Garnier died in 1590, while still receiving praise from his contemporaries. Today, many critics follow the belief of Garnier’s contemporaries and “agree that [he is] the most important writer of the French Renaissance” (Charles, pars.11-12).
Background to *Bradamante*

Robert Garnier begins *Bradamante* with an explanation “à Monseigneur de Chaverny, chancelier de France.” The author explains that he will make no dedication because he is not a writer. Calling the work his “humble submission,” Garnier states that he would not do the nobles justice by assuming his work is worthy of their attention. In the *Argument de la tragécomédie de Bradamante* that follows this introduction in Raymond Lebègue’s presentation of the text, we discover that our story begins after the defeat of the Sarasins near Paris.

Roger, a Bulgarian knight, and the remains of his army are nearly drowned in a storm on the African sea, but make it to the shores of a rock inhabited by an old hermit. During their time with the man, Roger converts to Christianity. When Renaut, Roland, Olivier and Sobrin learn of Roger’s new religion, they travel to France in the hopes of securing a marriage between Roger and Bradamante. However, Constantine’s ambassadors have already reached Aymon and Beatrix, parents of Bradamante, to offer the hand of Leon, Constantine’s son; the parents are thrilled at the prospect of their daughter marrying into such power.

Roger is devastated by the news and begins a quest to kill Leon. Before reaching Leon, Roger becomes involved in a battle between the Greeks and the Bulgarians at Belgrade. The Bulgarian king has been killed, but with Roger’s help the army is victorious. His grateful countrymen offer him the throne, but he refuses it and returns to his quest—until he reaches Novengrade. Here, he is taken prisoner for his involvement in the battle at Belgrade.
Leon recognized Roger from the earlier battle and releases him out of pity. The two then discover that to win Bradamante’s hand, her suitor must fight her. Because of the pity Leon showed him, Roger is unable to refuse Leon’s plea that Roger fight Bradamante dressed as Leon. The two return to France.

Bradamante is in love with Roger, and knows that only he can defeat her—she does not realize how right she was when Roger fights her under Leon’s name. After beating her, Roger is so brokenhearted that he flees to the woods.

At the point it is learned that Marphise, the sister of Roger, had promised him to Bradamante. She proposes that Leon find Roger and fight him, the winner taking Bradamante. Leon sets off, and when he comes upon Roger in the forest he learns that Roger had planned to kill him before being imprisoned. The news is a shock to Leon, and he concedes, allowing the lovers to have each other.

Leon and Roger return to the French court, where they find the Bulgarian ambassadors, who again ask Roger to be their king. Bradamante’s parents allow her to be with Roger, her love. But Leon is not left brokenhearted; he is given the hand of Eleanor, daughter of Charlemagne.

To help bring one of Garnier’s masterpieces to an English-speaking audience, I have translated the second act of Bradamante’s. Garnier strengthens the story’s tie to earlier Greek and Roman works, as seen in his previous pieces, by using this second act to explore the importance of duty to country and personal—and here, as is often the case, familial—happiness. Here, we follow Aymon and Beatrix as they struggle to make the correct match for their daughter Bradamante. Beatrix wishes for her daughter to be happy and feels for the girl as she swears she would be a nun before marrying Leon. Aymon
puts duty to his state before his daughter’s happiness: a match with Leon would improve the family’s rank and follow the orders that Bradamante’s hand can only be won by defeating her in battle.

To bring a better understanding of the text to a new English audience, close attention was paid to Garnier’s extensive use of figurative language, especially metaphor. His imagery is rich and stays close to the scene, often making it difficult to discern metaphorical images, war for example, from what is happening with the characters, who are participating in various battles. These metaphors proved to be the greatest difficulty of the translation process, wanting not only to make strict lines between figurative and literal, but to find the appropriate language to bring that image to life for modern English readers. During meetings with my fellow translators, long discussions were had to select a word that was not too archaic while making the resulting image fit Bradamante’s world.
Garnier’s Metaphor

In the paratext of one of his earliest works, *Marc-Antoine*, Robert Garnier refers to himself as a tragedian (Mayer, 78). Essayist Anne Lake Prescott agrees with this self-description and says that his work illustrates “the world’s mutability, its pain, its folly, and the way they can all be, if not avoided, at least staged” (Mayer, 74). She also defines Garnier’s work as closet drama, a text written for private reading rather than the stage. For this audience, Garnier uses images from his religion, Catholicism, to enhance his tragedies. Garnier focuses on the emotional conflicts of the characters rather than their deeds, leaving much of the action off stage. In one of his last works, *Bradamante*, Garnier brings together images of the nature that God created and ideas from Christianity to express the earthly and divine aspects of his characters.

Garnier’s model was the Roman Stoic Lucius Annaeus Seneca. Seneca wrote little action onto the stage of his plays. These works were not intended for public performance, becoming the first closet dramas. Like his predecessor, Garnier limited stage action. Characters’ soliloquies provide all background and context for events, and often describe the events themselves. Garnier also followed Seneca in his use of antiquity as an inspiration and reference in his works. Indeed, the character Bradamante was originally found in Ariosto’s *Orlando* (Aldington, 105).

Richard Aldington describes Garnier best as “a Seneca stripped of sensationalism” (Aldington, 105). Seneca’s plays held images of blood-filled battles and great heroes without reference to the gods of any religion. There is no morality and no judgment, only images of epic deeds that mirror the gods’ might. With
Garnier, one finds the opposite. Morality is folded into the words of his characters. Their references to Christianity show their desire to be connected to God without having His power. Garnier’s blending of nature-based metaphors and principles of modern religion found in each character’s lamentations transform Bradamante from a closet drama into an extended philosophical metaphor, where the battles of the heart are fought on steeds as fierce and fiery as those found on the battlefield.

Throughout Bradamante, Garnier frequently refers to the soleil—not the planetary sun, but the light that comes from each character. This light is connected to the character’s purity and sincere love of others. When they are forced to act against their heart, they lose sight of this light and betray their souls. Garnier uses indirect similes to show how human relations reflect the “light” needed to maintain faith. In scene 3, Bradamante directly compares Roger to her Sun, her guide.

BRADAMANTE:

Comme quand le Soleil cache au soir sa clairté,
   Vient la palle frayeur avec l’obscurité :
   Mais si tost qu’apparoist sa rayonnante face,
   La nuit sombre nous laisse, et la crainte se passe.
   Ainsi sans mon Roger je suis toujours en peur,

   (3, 835-839)

The New Testament frequently discusses a guiding light; both God and Jesus are referred to as the light of their people. Two brief examples in the Book of John describe Jesus in this way. In chapter three, Jesus says, “...Light has come into the world, but men loved darkness instead of light because their deeds were evil” (John 3:19). This passage mirrors Garnier’s simile of the darkness that eclipses Bradamante in Roger’s absence. She relies on Roger’s presence to feel alive spiritually, as the soul relies on the light of God. This indirect simile is reinforced by
a passage found later in the Book of John, in chapter nine, when Jesus says, "While I am in the world, I am the light of the world" (John 9:5).

For Bradamante, Roger and Leon, their lover’s soul becomes le soleil and les étoiles—their guiding lights. Bradamante "resteray sans ame" if Roger should marry another woman (Garnier, In. 905). Leon gives his love a similar strength over his soul, saying that Bradamante "est mon ame, et ne crains de mourir" if it means that he can have her (Garnier, In. 864). But Garnier cautions lovers from putting earthly love above faith, as this love may also remove one from God’s light of faith. When Bradamante laments the absence of Roger, two symbols of Christianity are brought together.

BRADAMANTE:

Je ressemble à celuy qui de son or avare,  
Ne l’esloigne de peur qu’un larron s’en empere :  
Tousjours le voudroit voir, l’avoir à son costé,  
Craignant incessamment qu’il ne luy soit osté,  

(3, 829-832)

Here, Bradamante relates her passion to the materialism that makes one miserly. This calls to mind the Christian message of generosity and a willingness to abandon all material possessions. The commandment states that one must not "desire [their] neighbors house," and Bradamante acknowledges that coveting Roger could have no better result than coveting gold and material objects (Deuteronomy 5:21). The fear of losing Roger begins to consume her, and she knows that it will darken all aspects of her life. Roger has become her faith, so that when he is gone she will no longer have her strong faith to turn to.
In speaking of the love that is required to bring happiness to marriage, Garnier maintains his use of light imagery. Falsifying marriage and forcing the heart to endure insincere love pushes us from God. The resulting darkness in the heart results in a darkening of spirit. While a beauty surrounds Bradamante and she is filled with light, Renaud offers a reminder that this light can fade, as the flowers of Spring wilt when seasons change.

RENAUD:

Voulez-vous que de nuit, quand le sommeil se plonge
Dans les yeux d’un chacun, que la douleur la ronge ?

(2, 1337-338)

Garnier again blends metaphor with literal images. The scene refers to the fading honeymoon of Leon and Bradamante if they are married as Aymon wants. Bradamante desperately wishes to marry Roger, and the thought of marrying another exhausts her spirit. Night and sleep place the characters in literal darkness, but the gnawing pain that Bradamante would endure is the result of an extinguished spirit. After the celebrations of the wedding her father hopes for, Bradamante would settle into her hopeless marriage and “resteray sans ame,” an empty shell with no inner light (Garnier, ln. 905).

While Renaud is working to save Bradamante’s heart, one cannot ignore the connection between her sadness in an arranged marriage and marriage as a rite of the church. Renaud’s argument for Bradamante shows the sanctity of marriage, one of the seven sacraments of the Catholic Church. To maintain the holiness of a union, the spouses’ hearts both must be invested. The sacrament’s traditional vows have the bride and groom promise before God to give themselves to each other through
all trials and troubles, until death parts them. Forcing Bradamante to marry would be forcing her to lie before God.

When Bradamante addresses her plight, she uses the image of light contrasting the purity evoked by nuptials.

BRADAMANTE:

...il faudra que je meure,
Que je meure d'angoisse, et qu'au lieu du flambeau
De nostre heureux Hymen, vous trouvez mon tombeau.

(3, 854-856)

As Gillian Jondorf stated, Garnier does not "shy away from horror, grief and desolation, but insists that we share his imaginative visions," and we see Bradamante's desolation here (Jondorf, 65). For her, there is no happiness in a marriage to Leon. She knows that her vows will be a falsehood, and in losing her pure heart, she would lose her will to live. As the scene continues, Garnier's words set a clear juxtaposition that demonstrates the severity of this female protagonist. The reader sees Bradamante dressed in the white gown of her wedding, surrounded by faithful onlookers. The gown then transforms into her white funeral shroud, veiled by the darkness of her closing tomb. Though Garnier did not rely on the sensationalism of the Senecan model, the horror in such images does reflect the writer's source of inspiration. Bradamante's tone is reminiscent of the Classical tragedies that shaped theater in Garnier's time. Where Garnier's horror differs is the opposing images' reliance on an understanding of religion. Had Bradamante no faith, no reverence or love of her own, taking a vow that she did not believe in would not cause her such pain.
Leon, too, wishes for death when thinking of a union with Bradamante.

However, while Bradamante dies to escape, Leon dies to obtain her.

**LEON:**

> Bradamante est mon ame, et ne crains de mourir,  
> Si mourir me convient en voulant l'acquerir:

(3, 864-865)

The soul is the immortal connection that a Christian has to God; all principles and commandments of Christianity work toward the hope of keeping an innocent soul that one may one day join God. The sacrament of marriage is the celebration of two souls becoming one (Williams, par. 3). Thus, Leon taking Bradamante as his soul implies his union with her. The reader knows his intentions are true because he does not fear death; he would give up the mortal part of himself to be with Bradamante.

Descriptions of Bradamante demonstrate two of Garnier's strengths: religious images and extended metaphors. These strengths are illustrated most clearly in act 4 of *Bradamante*. La Montagne shows the rage that builds in Bradamante when she is forced to fight Leon.

**LA MONTAGNE:**

> Et ressembloit la vierge, au mouvoir de son corps,  
> Un genereux cheval qu'on reticent par le mors,  
> Trop ardant de la course : et qui, l'oreille droite,  
> La narine tendue et la bouche mouéte,  
> Frappe du pié la terre, et marchant ça et là,  
> Monstre l'impatience et la fureur qu'il a.

(4, 1043-1048)

The cadence of La Montagne's words adds to the nobility of the metaphor, while the sharp imagery adds to its elusive qualities. The reader is transported into
a world where there are no boundaries between the figurative and literal. One does not see a young virgin of high rank and great beauty. One sees only “un genereux cheval” foaming at mouth and nose, ready to charge at the slightest signal. Such a description of la vierge prevents her from being promoted to a god-like status.

Losing the battle means being trapped in a marriage to a man she doesn’t love. Her spirit is strong; she will fight to the mortal death to ensure that she does not die a spiritual one. Leon describes this ferocity later in the same act.

LEON:

Dont mon coeur si long temps idolâtre a esté :
Et qui vraye Amazone est aussi belliqueuse
(Rare faveur du ciel) que belle et gracieuse.

(4, 1320-1322)

Even as a warrior, she appears blessed. Her fights contain a gracefulness that can only be a gift from God, referred to as the le ciel. The characters of Bradamante continually have their eyes turned skyward, tying ethereal images together in God. Throughout the play, the sky and sun act as symbols of God, and characters take on these traits associated with these symbols when they are praised.

While Bradamante is depicted as “un genereux cheval” her anger and passion do not give way to revenge. As Witherspoon explains, Garnier does not focus on the “personal and private shortcomings of his characters.” Instead, we see the character’s patriotism and morality (Witherspoon, 128). Bradamante fights so voraciously in order to protect her hear and the sanctity of her marriage. Renaud recognizes this passion in Bradamante and expresses it to Aemon.
RENAUD:

Elle tressaille toute (insi qu’une Bergere
Qui en son chemin trouve une noire Vipere)

(2, 345-346)

"Une noire Vipere" calls to mind one of Christianity's most prominent symbols, the serpent as Satan and temptation, seen in the Old and New Testament. This pastoral scene simplifies Bradamante to enhance her innocence. Jesus was the Good Shepherd; and by depicted as a shepherdess, Bradamante is further seen as devout and innocent in a religious sense. Bradamante more strongly attaches herself to this description in act 3.

BRADAMANTE:

Ce n'est rien de grandeurs, de royaumes, d'empires,
De havres et de ports, de flottes de navires,
Si l'amour nous bourelle. Et vaudroit mieux cent fois
Mener paistre, bergere, un troupeau par les bois,
Contente en son amour, qu'Emperiere du monde
Regir sans son amy toute la terre ronde.

(3, 913-918)

Instead of the commodities and power that comprise empires, objects that can be coveted, Bradamante prefers the simple life of a shepherd looking after its flock. The choice of shepherd as a pastoral profession can be seen as a reference to Jesus, who calls Himself the Good Shepherd (John 10:11).

These two passages illustrate the images of nature that enhance Garnier's metaphors. Spring, when the would is renewed and brought back to life, when the sun returns to the land, is another source of light-based and religious images in Bradamante. Les ambassadeurs of Bulgaria use the flowers of Spring and le soleil contrast France and their home nation.
LES AMBASSADEURS:

Le Soleil ne luist point si agreable aux yeux,
Et le Printemps flori n’est point si gracieux
Que leurs divins regars, que leurs beautez decloses,
Que leurs visages saints, faits de lis et de roses.

(5, 1543-1546)

Bulgaria’s lack of light and their appreciation of _le soleil_ that surrounds France gives Bulgaria its _pure barbarie_. France’s innocence shown in connection to Spring deepens their connection to nature. Images of Spring often include young animals or _les floris_, as noted above.

Garnier intended for his plays to inspire conversations in the “closets” or “salons” of reading society. The ability to inject philosophy into his dramas is in large thanks due to the Senecan model’s limited stage action, which created epic rather than dramatic characters and long soliloquies rather than the quick dialogue of battle (Witherspoon, 37). This, combined with the use of known characters of antiquity, which determined the action, allowed Garnier more room for his main strength, his use of “extended descriptions, mythological allusions [and] elaborate figures of speech,” as explained by Alexander Witherspoon (Witherspoon, 38). In _Bradamante_, our characters have Christianity in common Garnier, allowing him to inject religion more openly. Characters call out to God and Jesus.

To show the extent of Garnier’s mastery of such religious imagery, let us look to the conclusion of “Bradamante,” where all themes come together. Upon deciding that Bradamante and Roger are to be married, Charlemagne expresses his confidence in the match:

CHARLEMAGNE:

Et outre je prevoy qu’à l’empire Chrestien
De ce nopçage icy n'adviendra que du bien.
Escoutez mes Enfans : vos nopces ordonnees
De tout temps ont esté dans le ciel destinees.
Merlin, ce grand prophete à qui Dieu n'a celé
Ses conseils plus secrets, m'a jadis revelé
Que de vostre ligne, en Demidieux feconde,
Il nairstroit des enfans qui regiroyent le monde.

(5, 1891-1897)

Charlemagne stresses the importance of religion as the foundation of his empire by choosing "Chrestien" as the only adjective to describe his kingdom.

Adding another layer of religion to Bradamante is the possibility of un demi-dieu, a half-god, when in the first commandment, God orders that "you shall have no other God before me" (Deuteronomy 5:7). Demigods are found in mythology, heroes with traits of gods dwelling among men. In Garnier's work, these godlike traits elevate characters to heights matching characters of antiquity, when plays were written almost exclusively about great heroes and conquerors.

Through his flowing figurative language, Garnier allows his tragicomédie to work on two levels: a play following many traditional forms and a sermon of sorts. Like so many colored panels in a cathedral's stained glass window, Garnier pieces together the images of his devout characters to create an intimate reflection on Catholicism. His characters, both in their words and as other characters describe them, stay close to the Lord. While Garnier is more commonly known for the aspects of his play following the Senecan model, it is important to celebrate his strongest difference. Garnier can hold onto an image and elevate it, as Leon elevates his Bradamante, until the reader is surrounded by his creation. Once immersed in this way, all beings become equal, all species share the same innocence and ferocity.

All are God's creations.
Difficulties of Translation

As a first-time translator and student still working to gain proficiency in the French language, the weekly meetings with the students of my translation group were key to keeping my translation of Act II on track. Together, we could sift through the syntax, reorganize, and find a modern translation that didn’t lose the elegant structure of the Renaissance piece.

Garnier’s extensive metaphors and altered syntax make translation difficult. At times, a sentence extends to a paragraph. In other instances, metaphors are extended, blurring with the action of the play. These situations slow translation and require even closer attention to syntax. In longer monologues, I found it easiest to begin with a literal translation before looking at the relationship between clauses.

My greatest fear in translating a work from another era was maintaining the feel and flow of the piece. Word choices needed to be clear and contemporary without taking the characters out of their time. Much of our weekly meeting time was dedicated to striking such a balance. I wanted to bring Bradamante to a new audience without giving her a new voice. To do this, I had to gain a sixteenth-century mindset—reading works by Garnier’s English contemporary to understand how sentences were structured; reading scenes from Garnier’s works aloud to find cadence and rhyme.

Without Randle Cotgrave’s A Dictionarie of the French and English Tongues (1611) and the University of Chicago’s Dictionnaire de l’Académie française (1634), I would not have been able to sift through the linguistic changes. Cognates and subtle changes in connotations were explained by these two choices, making my word choice more accurate.
Works Cited


*Dictionnaires d’autrefois*.


Bibliography


ACT II
SCENE I
AYMON, BEATRIX

Aymon
Le party me plaist fort.

Beatrix
Aussi fait-il à moy.

Aymon
J’en suis tout transporté.

Beatrix
Si suis-je par ma foy.

Aymon
Ce que je prise plus en si belle alliance,
C’est qu’il ne faudra point desbourser de finance.
Il ne demande rien.

Beatrix
Il est trop grand seigneur.
Qu’a besoing de nos biens le fils d’un Empereur.

Aymon
Ce nous est toutefois un notable avantage
De ne bailer un sou pour elle en mariage:
Mesnemment aujourd’hui qu’il n’y a point d’amour,
Et qu’on ne fait sinon aux richesses la cour.
» La grace, la beauté, la vertu, le lignage
» Ne sont non plus prisez qu’une pomme sauvage.
» On ne veut que l’argent: un mariage est saint,
» Est sortable et bien fait, quand l’argent on estreint.
O malheureux poison!

Beatrix
Et qu’y sçauriez-vous faire?
Faut-il que pour cela vous mettiez en colere?
C’est le temps du jourdhuy.

Aymon
C’est un siecle maudit.

Beatrix
Mais c’est un siecle d’or, comme le monde vit.
» On a tout, on fait tout pour ce metal estrange,
Bradamante, Act II
Robert Garnier

» On est homme de bien, on mérite louange,
» On a des dignitez, des charges, des estats,
» Au contraire sans luy de nous on ne fait cas.

Aymon
Il est vrai: maikkls j’ay veu au temps de ma jeunesse
Qu’on ne se Gesnoit tant qu’on fait pour la richesse.
Alors, vrayment alors, on ne prisoit sinon
Ceux qui s’estoyent acquis un verteux renom,
Qui estoient genereux, qui monstroient leur
vaillance
A combattre à l’espee, à combattre à la lance.
On n’estoit de richesse, ains de l’honneur épris:
Ceux qui se marioyent ne regardoyent au prix.

Beatrix
Le bon temps que c’estoit!

Aymon
Leon le represente,
Qui pour la seule amour recherche Bradamante.

Beatrix
Voire mais j’ay grand peur qu’elle ne l’aime pas.

Aymon
Pourquoi? qui la mouvroit? est-il de lieu trop bas?
N’est-il jeune et gaillard ? n’est-il beau personnage ?
Il faut qu’il soit vaillant et d’un brave courage,
Aux combats resolu, d’estre avecque danger
Venu du bord Gregois sur ce bord estranger,
Ne craignant d’esprouver son adresse guerriere
Avecques Bradamante aux armes singuliere.

Beatrix
Il est vray : mais pourtant ne scayez-vous pas bien
Que Roger est son ame, et sa vie et son bien ?
Qu’elle n’aime que luy, que pour n’estre contreinte
D’estre par mariage à un autre conjointe,
Elle a faict tout expres par le monde scavoir
Que quiconque voudra pour espouse l’avoir,
Doit la combattre armee : estimant qu’il n’est homme
Dans l’Empire de Grece et l’Empire de Romme

Beatrix
215 It is true: but do you not know indeed
That Roger is her love, and her life and her happiness?
That she loves only him, that she will not be con­strained
By marriage, united with any other,
She has purposefully let the world know
That whoever wants her for a spouse
Must battle her, armed; recognizing that there is no man
Bradamante, Act II
Robert Garnier

Fors son vaillant Roger, qui ne doive mourir,
Si avecques le fer il la veut conquerir?
Or j’aurois grand douleur que ce genereux Prince
Venu pour son amour de lointaine province,
Sa vie avanturast, ses forces ne sachant,
En la voulant combattre avec le fer trenchant:
Qu’a v loy d’une maistresse il trouvast la mort dure,
Et que son lit nuptial fust une sepulture.
Ce seroit grand pitié!

Aymon
Je ne veux point cela.

Beatrix
Il ne sc’auroit l’avoir sans ceste espreuve-là.

Aymon
Pourquoi ne sc’auroit-il ? ne le puis-je pas faire?

Beatrix
Non, pource que du Roy l’ordonnance est contraire.

Aymon
Le Roy ne l’étend pas, je l’iray supplier
De revoquer la loy qu’il a fait publier.

Beatrix
» C’est chose malaisee, un Prince ne viole
» Les Edicts qu’il a faits, il maintient sa parole.

Aymon
Voire en chose publique, et qui est de grand poix :
Mais en chose privee on change quelquefois.
Charles luy a permis ce combat dommageable.
Estimant pour le seur que je l’eusse agreeable.
Autrement ne l’eust fait, sachant bien le pouvoir
Que dessur ses enfans un pere doit avoir.

Beatrix
Encore, mon ami, faudroit premier entendre
Si le party luy plaist, que de rien entreprendre :
Car je crains que Roger soit en son coeur encre.

In the Greek Empire and the Roman Empire
Except her gallant Roger, who would not die
225 If he wishes to conquer her with a sword?
Now I would be much aggrieved if the generous Prince,
Having come for his love from a remote region,
Would risk his life, not knowing her strength,
230 While wanting to fight her with a piercing sword.
For instead of his beloved lady, he would find a cruel death,
And that his nuptial bed may be a sepulcher:
It would be a great pity!

Aymon
I do not want that.

Beatrix
He cannot have her without proving this.

Aymon
Why would he be unable to do it? Can I not do it?

Beatrix
No, because the King has ordered against it.

Aymon
235 The King doesn’t understand; I will go and beg
That he revoke the law that he has proclaimed.

Beatrix
“It is a difficult thing; a prince does not violate
“The Edicts that he has made; he maintains his word.

Aymon
Certainly in public things, and those carrying
240 considerable weight,
But with private things, one changes sometimes.
Charles allowed him this damaging duel,
Assuming for sure that I would be in agreement.
Otherwise it wouldn’t have been done, knowing well
the power
That a father must have over his children.

Beatrix
245 Still, my friend, you must first understand
If it pleases her, not to undertake anything:
For I fear that Roger is written on her heart.
Bradamante, Act II
Robert Garnier

Aymon
Veut-elle ce Roger avoir contre mon gré ?

Beatrix
Je pense que nenny, elle est trop bien nourrie.

Aymon
Si elle l’avoit faict ?

Beatrix
J’en serois bien marrie.

Aymon
Il luy faut des amours, il luy faut des mignons,
Il faut qu’à ses plaisirs nos voulois contraignons.
Quel abus, quell desorde! hà!

Beatrix
Et qu’y sçauriez-vous faire ?
C’est jeunesse.

Aymon
C’est mon : un aage volontaire.

Beatrix
Si ne devons nous pas contraindre son desir.

Aymon
Si ne doit elle pas en faire à son plaisir.

Beatrix
La voudriez-vous forcer en un si libre affaire ?

Aymon
» Elle doit approuver ce qui plaist à son pere.

Beatrix
» L’amour ne se gouverne à l’appetit d’autruy.

Aymon
» L’on ne peut gouverner les enfants d’aujourdhuy.

Beatrix
» S’il n’y a de l’amour ils n’auront point de joye.

Aymon
Does she want to have Roger against my will?

Beatrix
I don’t think so; she is too well brought-up.

Aymon
250 But suppose she had done so?

Beatrix
I would be very upset.

Aymon
It is necessary to have love affairs; it is necessary to have relationships,
It is necessary that our desires accommodate their pleasures!
What abuse, what disorder!

Beatrix
And what could you do about it?
It is youth.

Aymon
Here are my thoughts: It is an impulsive age.

Beatrix
255 So we must not constrain her desires.

Aymon
So she must not fulfill any of her desires.

Beatrix
Would you want to force her into so free an affair?

Beatrix
“Love is not governed by the desires of another.

Aymon
“She must agree to what pleases her father.

Aymon
260 “One cannot govern children today.

Beatrix
“If there is no love, they will have no joy.”
Bradamante, Act II
Robert Garnier

Aymon
» L’amour sous le devoir des mariages ploye.

Beatrix
» Rien n’y est si requis que leur contentement.

Aymon
» Rien n’y est si requis que mon consentement.

Beatrix
Je ne veux contester: mais pourtant je puis dire
Que trop vous ne devez son amour contredire.
J’aimerois mieux qu’elle eust un simple chevalier
Qui fust selon son Coeur, que de la marier
Contrainte à ce monarque, encor qu’en sa puissance
Il eust l’empire Grec et l’empire de France.
Je vay parler à elle, et feray si je puis
Qu’elle me tirera des peines où je suis,
Se depestrant le Coeur des laqs d’une amour fole,
Pour libre aimer Leon que son amour affole.
Dieu me soit favorable, et me face tant d’heur
Qu’il je la puisse induire à changer son ardeur !
Mais las ! voyla mon fils honneur de nostre race,
L’invincible Renaud des guerriers l’outrepasse !
Il va trouver Aymon : las ! pauvrette je crains
Qu’il ait autre dessein que ne sont nos desseins.
Il aime ce Roger. Que maudite soit l’heure,
Avoilé, que tu vis ceste belle demeure :
Je serois trop heureuse, et ors le Soleil
Ne verroit riend qui fust à mon aise pareil
Sans toy sans toy, Roger, qui frauds mon attente
Privant du scepter Grec ma fille Bradamante.

SCENE II
RENAUD, AYMON, LA ROQUE

Renaud
Quoy ? monsieur, voulez-vous forcer une amitié ?
Estes-vous maintenant un pere pitié ?
Qui vueillez Bradamante, une fille si chere
Bannir loin de vos yeux, et des yeux de sa mere,

SCENE II
RENAUD, AYMON, LA ROQUE

Renaud
What? Sir, do you wish to force a relationship?
Now you are a father without pity,
You, who may wish Bradamante, a daughter so dear,
To be banished far from your eyes, and from the eyes

265 I do not want to argue: However I can say
That you must not question your love too much,
I would prefer for her to have a simple knight
Whom she loved, than to have her married,
Restricted by this monarch, although he may have
In his power the Greek and French empires.
I will talk to her, and will do what I can so
That she will pull me from my troubled situation,
Untangling her Heart from the snares of a mad love
To freely love Leon, who is driven mad by love
My God, look with favor on me, and grant me
Good fortune that I may induce her to change her heart!

280 He goes to find Aymon: Alas! Poor little one I fear
That he has another plan that is not of our design.
He likes this Roger. Curse the time, having come near
to you,

285 That you live in this beautiful residence:
I would be too happy, and there would be nothing
under the Sun
That could compare to my pleasures
Without you, without you, Roger who deceives me,
Depriving the scepter of Greece from my daughter
Bradamante.
Pour malgré son vouloir, qu’elle ne peut changer,
La donner pour espouse à ce prince étranger?
Elle ne l’aime point, et qu’y voudriez-vous faire?
» Vous savez que l’amour est toujours volontaire :
» Il ne se peut force, c’est une affection
» Qui ne se dompte point sinon par fiction.
» Le cœur toujours demeure en sa libre franchise,
» Mais le front et la voix bien souvent le déguise.
Ne la contraignez point, vous seriez à jamais
Fasché de luy voir faire un mesnage mauvais.

Aymon
Qui te fait si hardy de me venir reprendre ?
Penses-tu que de toy je veulliez conseil prendre?
Dequoi t’empesches-tu ? me viens-tu raisonner ?
Et quoy ? qui t’a si bien appris à sermonner ?
O le brave cerveau !

Renaud
Ce que je viens de dire
N’est pas pour vous precher ny pour vous contredire.

Aymon
Pourquoi donc ? qui te meut ?

Renaud
C’est pour vous declarer
Ce que probablement vous pouvez ignorer.

Aymon
Et quoy ?

Renaud
Que Bradamante ailleurs a sa pensee.

Aymon
Cela ne rompra pas ma promesse passée.

Renaud
Quoy ? l’avez-vous promise ?

Aymon
Ouy bien.

For in spite of her desire, which she cannot change,
You wish to give her to a foreign prince as his spouse?
She doesn’t love him, and you would want this?
“You know that love is always voluntary.

“It cannot be forced; it is an affection
“That cannot be tamed except through imagination.
“The heart remains a free sanctuary forever,
“But the face and the voice often disguise it.
Do not force it; you could be angry with yourself

Forever for allowing her to create such a bad married life.

Aymon
Who emboldens you to take me on again?
Do you think that I want to take your advice?
What stops you from doing this? Do you come to reason with me?

And what? Who has taught you to preach so well?
What a daring mind!

Renaud
What I have just said
Is not meant to preach to you, nor to contradict you.

Aymon
Then why? What drives you?

Renaud
It is to point out to you
What you are probably unaware of.

Aymon
And what is that?

Renaud
That Bradamante directs her thoughts elsewhere.

Aymon
This will not change my previous promise.

Renaud
What? You have promised her?

Aymon
Yes, I have.
Bradamante, Act II
Robert Garnier

Renaud
Sans son vouloir ?
Et s’il est autre?

Aymon
Et puis, le mien doit prevailer :
Je cognois mieux son bien que non pas elle mesme.

Renaud
Luy voulez-vous bailler un mari qu’elle n’aime ?

Aymon
Pourquoy n’aimeroit-elle un fils d’un Empereur,
Qui est jeune et dispost, qui a de la valeur,
Qui est beau, qui est sage, et qui modeste egale
Nostre qualite basse à sa grandeur royale ?

Depuis la froide Thrace, estendue en desers,
Il a tant traversé de terres et de mers
Pour avoir son amour, qui pas ne Ie merite,
Et qu’il soit mocqué d’elle après telle poursuitte ?
Qu’elle ne l’aime point ? qu’elle n’en face cas
Non plus que s’il estoit issu d’un peuple bas ?
» Elle est par trop ingrate. Une amour avancee
» Doit d’une amour pareille ester recompensee.
O siécle depravé! Non non, Renaud, dy luy
Que je veux et me plais qu’ill’espouse aujourdhui,
Autrement. Mais possible en vain je me colere,
Et peut ester en cela ne me voudroit desplaire
Non plus qu’en autre chose, elle a Ie naturel
Trop bon pour emouvoir Ie courroux paternal.

Renaud
Monsieur, mais voulez-vous que son ame contreinte
D’un lien conjugal soit à un homme estreinte,
Qui luy rebousche au Coeur, et qu’en piteux regrets
Elle traite ses jours sur les rivages Grecs ?
Voulez-vous que de nuit, quand le sommeil se plonge
Dans les yeux d’un chacun, que la douleur la ronge ?
Qu’en pleurs elle se bagne ? Et n’ose toutefois
Pour librement gemir developer sa voix ?
Que si sa longue peine en pesanteur assomme
Son ame allangouree, inaccessible au somme,
Et que de ses bras gours elle touche en dormant

Renaud
Without her consent?
And if it is otherwise?

Aymon
And then, mine must prevail:
I know her interests better than she does herself.

Renaud
You would compel her to marry a husband whom she
does not love?

Aymon
Why would she not love a son of an Emperor,
Who is young and available, who is courageous,
Who is handsome, who is wise, and who
is unpretentious,
Raising our low name to his royal grandeur?

From cold Thrace, stretching into deserts,
He has crossed so many lands and seas
To have his love, which she doesn’t merit,
And she mocks him after such pursuit?
That she doesn’t love him? That she no longer makes
a big thing
As if he came from an inferior people?
“She is far too ungrateful. Must a love that has been
proposed beforehand,
“Be rewarded by a similar love?

Oh depraved times! No, no Renaud, tell her
That I want and am pleased that he marries her today,
Otherwise. Though I become angry, possibly in vain,
And she may not want to displease me in this matter
No more than the other thing, she has a sincerity
That is too good to provoke paternal anger.

Renaud
Sir, but do you want her soul to be confined to,
To be imprisoned by a man in an arranged marriage

That numbs her Heart, and with pathetic regrets,
She endures her days on the shores of Greece?
Do you want that at night, when the sleep invades
Each others’ eyes, the pain gnaws at her?
That she is bathed in tears? And she dares, however,
To develop her voice in order to sigh freely?
For if her long suffering assures a heaviness
On her soul, unable to sleep,
And while sleeping, she touches with her numb arms
Le corps de son espoux, ainçois de son tourment,
Elle tressaille toute (ainsi qu'une Bergere
Qui en son chemin trouve une noire Vipere)
Que frayer elle en ait, et retire soudain
Des members odieux son imprudente main?
Que quand il la tiendra cherement embrassee,
Elle se pense alors d'un serpent enlacee:
Tant elle aura d'horreur d'estre serve en ce point
D'un importun mary, qu'elle n'aimera point?

Aymon
L'amour tousjours se trouve aux esbats d'Hymenee.

Renaud
L'on voit de maint Hymen la couche infortunee.
Quelle future amour pourrez-vous esperer
D'un nopçage force? c'est bien s'avanturer,
C'est bien mettre au hazard une jeune pucelle,
C'est bien, helas! c'est bien ne faire conte d'elle.

Aymon
Sçauroit-on la placer en un plus digne lieu?

Renaud
Leon ne luy est prope, ores qu'il fust un Dieu.

Aymon
Et que luy faut-il donc?

Renaud
Un mari qui luy plaise,
Et avecque lequel elle vive à son aise.

Aymon
Elle est bien delicate en son affection.

Renaud
En la vostre on ne voit de l'ambition.

Aymon
Que tu es reverend!

Renaud
J'ay plus de reverence
Et Bradamante aussi, que vous de bien-vueillancce.

The body of her spouse, creating her torment.

345 She trembles totally (like a Shepherdess
Who finds a black Viper in her path)
With fright, and does she suddenly withdraw
From the odious parts of his body?
When he takes her tenderly in an embrace,

350 She thinks then of an entwined serpent:
At this point will she have so much fear to be the slave
Of an unfortunate husband whom she will not love
at all?

Aymon
“Love is always discovered with newlyweds.

Renaud
“One sees many unhappy marriages.

355 What future love do you hope for
In a forced marriage? It is good to take chances,
It is good to put a young virgin at risk,
It is good, alas! but it is not good to make up tales
about her.

Aymon
Do you know of a worthier situation for her?

Renaud
360 Leon is not fitting for her, though he may be a God.

Aymon
And what must she do then?

Renaud
A husband who pleases her,
And with whom she lives in peace.

Aymon
She is very delicate in her emotions.

Renaud
You see nothing in her but your ambitions.

Aymon
365 May you be respectful!

Renaud
I have more respect
Than I have kindness for you, and Bradamante also.
Bradamante, Act II
Robert Garnier

Aymon
Je sçay mieux que vous deux quel espous il luy faut.

Renaud
Voir l'elever, pour la mettre bien haut.
J'aime mieux, ma soeur, que la mort violente
Vous eust percé le coeur d'une darde poignante,
Qu'une mance Arabesque eust ouvert vostre flane,
Et de vostre poitrine eust est espuise le sang.
Morte sur un gueret, estendue en vos armes,
Entre les corps muets d'un millier de gendarmes,
Que de vos dur parens l'out rageuse rigueur
Vous forçast d'un mari qu'abhorre vostre coeur.
Que fussiez-vous plustost une fille champestre,
Conduisant les Taureaux, menant les Brebis paistre
Par les froideurs d'Hyver, par les chaleurs d'Esté
Roulant vos libres jours en livre pauvreté :
Vous seriez plus heureuse, et vostre dure vie
De tant de passions ne seroit poursuivie.
Car rien n'est si cruel que vouloir marier
Ceux qu'un semblable amour ne peut apparier.
Pensez-y bien, monsieur: c'est un fait reprochable,
Vous en serez un jour devant Dieu responsable.

Aymon
O le bon sermonneur ! l'Hermite du Rocher
T’a voluntiers appris à me venir prescher.

Renaud
Je ne vous presche point, mais ce dévot Hermite
Qui au milieu des flots sur une Roche habite,
Par lequel fut Sobrin et Olivier guary,
Fut d'advis que Roger de ma soeur fust mary :
Et lors comme si Dieu par la voix du Prophette
Nous eust dit qu'il voulust ceste chose estre faitte,
Nous l'approuvames tous, Roger s'y accorda,
Et sous ceste esperance en France il aborda.

Aymon
Arrogant, plein d'audace,
Oses-tu proferer ces mots devant ma face?
Bradamante, Act II
Robert Garnier

Que tu l’as accordee ? impudent, eshonte !

Renaud
Mais cest accord est fait sous vostre volonte.

Aymon
Il ne m’en chaut : et puis, traittes-tu d’alliance
Pour ma fille sans moy ? As-tu ceste puissance ?

Renaud
Je scavois qu’agreeable elle auroit le parti.

Aymon
Mais pourquoi n’en estroy-je aussi tost adversti ?

Renaud
Il est encore temps.

Aymon
Ores qu’j’ay promesse
Avecque Constantin le monarque de Grece.

Renaud
Une telle promesse obliger ne vous peut,
Si ma soeur Bradamante approuver ne la veut.

Aymon
» Un enfant doit tousjours obeir à son pere.

Renaud
» S’il va de son dommage il ne le doit pas faire.

Aymon
» Sur ses enfans un pere ha toute authorité.

Renaud
» Quand leur bien il procure et leur utilité.

Aymon
Est-il pere si dur qui leur perte pourchasse ?

Renaud
Je croy qu’il n’en est point qui sciemment le face.

What have you granted him? Impudent, shameful!

Renaud
400 But this agreement is made under your will.

Aymon
It disturbs me: and then, do you give my daughter’s hand
Without my consent? Do you have this power?

Renaud
I knew that she would agree to the match.

Aymon
But why was I not informed immediately?

Renaud
405 There is still time.

Aymon
Now that I made a promise
With Constantine, the ruler of Greece?

Renaud
Such a promise cannot obligate you,
If my sister Bradamante does not accept it.

Aymon
“A child must always obey her father.

Renaud
410 “If it proceeds from a committed wrong, it must not be done.

Aymon
“Our children, a father has complete authority.

Renaud
“Only when he procures their welfare and benefit.

Aymon
Is it such a difficult father who eagerly seeks their loss?

Renaud
I believe that whoever does so knowingly is certainly not that.
Bradamante, Act II

Robert Garnier

Aymon

Qu’est-ce donc que tu dis?

Renaud

Que vous devez savoir

Le vouloir de ma soeur devant que la pourvoir.
Peut être son désir ne se conforme au vôtre,
Vous serez d’un avis qu’elle sera d’un autre,
Quo son coeur languira dans les yeux d’un amant,
Qui en repoussera tout autre pensément :
Si bien que c’est amour occupant sa poitrine
Il ne faut qu’un second pense y prendre racine.
L’autorité d’un père, et d’un Prince et d’un Roy
Ne sauroit pervertir ceste amoureuse loy.
Ne la forcez donc point, de peur qu’estant force
Un espoux ait le corps, un ami la pensee :
Ce qui produit tousjours un enfer de malheurs,
Plein d’angoisse et d’ennuy, de soupirs et de pleurs :
Par qui votre vieil aage en sa course dernière
Ne verroit qu’à regret la celeste lumiere,
Ennué de ce monde, au lieu que de vos jours
Les termes nous devons vous faire sembler courts.
Ne la gesnez donc point, ains consacrez sa vie
A Roger, dont elle est et l’amant et l’amie.

Aymon

Plustost l’eau de Dordonne encontre-mont ira,
Le terroir Quercinois plustost s’aplatisira,
Le jour deviendra nuit, et la nuit tenebreuse
Comme un jour de Soleil deviendra lumineuse,
Que Roger, ce Roger que j’abhorre sur tous,
Soit tant que je vivray de Bradamante espoux.

Renaud

Roland et Olivier maintiendront leur promesse,
Les armes en la main, contre toute la Greence.

Aymon

Et moy je maintiendray contre eux et contre toy,
Qu’on n’a peu disposer de ma fille sans moy.
Non non, je ne vous crains, presentez vous tous quatre,
Je ne veux que moy seul pour vous aller combatre :
Encor que je sois vieil j’ay du Coeur ce qu’il faut
Et de la force aussi.

Renaud

That you must know

My sister’s wish before you di it.
Her desire does not conform to yours.
You will be aware that she belongs to yours,
That her heart will languish in the eyes of a lover;
Who pushes all other thoughts aside.
So long as this love dwells in her chest
One must not allow a second thought to take hold.
The authority of a father, and of a Prince and of a King,
Would not be able to spoil this law of love.
Do not force her so, for fear that she, being forced,
May have a spouse in body, a friend in thought:
What produces a hell of misery,
Full of anguish and boredom and sighs and tears:
Throughout your old age, in its last days,
Would only see heavenly light with regret,
Bored by the world, instead, we owe to you
The end of your days seem brief.
Do nothing to bother her; rather entrust her life
To Roger, of whom she is lover and friend.

Aymon

Rather the water of the Dordonne will flow backward¹,
Rather, the Quercinois territory will be flattened,
The day will become night and the dark night
Will become illuminated like day brightened by sun,
Than let Roger, this Roger whom I abhor above all,
Be Bradamante’s spouse so long as I live.

Renaud

Roland and Olivier will keep their word,
Weapons ready, against all of Greece.

Aymon

And I will hold strong against them and against you,
That one cannot easily dispose of my daughter
without me.
No, no I do not fear you, showing all four of you.
I want only myself to precede you into battle:
While I am old I have the necessary courage,
And the strength as well.
Bradamante, Act II
Robert Garnier

Renaud
Vous le prenez trop haut.

Aymon
Page, ça mon harnois, mon grand cheval de guerre,
Apportez moy ma lance avec mon cimeterre.
Hà hà par Dieu je vous.

Renaud
Monsieur vous colerez,
Vous en trouverez mal.

Aymon
Corbieu vous en mourrez.

Renaud
Ne vous esmouvez point.

Le Roque
Le bon homme a courage.

Aymon
Par la mort, j’en feray si horrible carnage
Qu’il en sera parlé.

Renaud
Dequoy vous faschez-vous?

Aymon
Je n’espargneray rien.

La Roque
Il r’ra de beaux coups, Dieu me vergeil garder s’il
m’attient d’aventure.

Aymon
Je seray dans le sang jusques à la ceinture.

La Roque
Monsieur, entrons dedans, je crains que vous tombiez,
Vous n’estes pas trop bien assuré sur vos pieds.

Aymon
Hà que ne suis-je au temps de ma verte jeunesse,
Quand Mambrin esprouva ma force domteresse,
Que j’occis Clariel, dont les gestes guerriers
Se faisoyent renommer entre les Chevaliers :

Renaud
You take this too far.

Aymon
Page, my harness and my great war horse,
Bring me my lance with my dagger.
Oh, by God. I am.

Renaud
Sir, you are enraged.
You will become ill.

Aymon
My God, you will die for this.

Renaud
Your words do not move me.

Le Roque
The gentleman is courageous.

Aymon
By inflicting death, I will make such terrible carnage
That many will speak of it.

Renaud
What angers you?

Aymon
I will spare nothing.

La Roque
He will strike with clean blows:
May God protect me if he defeats me.

Aymon
I will be bathed in blood to my waist.

La Roque
Sir, let’s go inside, I fear that you may fall:
You are not very sure on your feet.

Aymon
Alas! I am not in the prime of my youth,
When Mambrin demonstrated my conquering strength,
That I killed Clariel, whose warlike deeds
Allowed me to become renowned among the knights,
And the giant Almont, whose large head and limbs
Resembled a massive Colussus,
Beaten by my hand until he fell to Earth, dead
And engraved my glory on the shore of India!
You would not have undertaken what you're now doing,
How strongly I still feel,
In order to treat you so ill.

We will not undertake anything,
And believe me, sir, that you may not wish it.

You will act wisely: for I will lose my life
Rather than have my daughter marry in spite of my efforts.

If only you could be happy! Never from our blood
Would there be a Daughter of so honorable rank!
Go where the morning sun shines on the world;
Go where it hides asleep in the waves;
Go to the fields burning with eternal heat;
Go where the Riphez tarnishes in winter weather.
You will not see greatness that can be compared
To the fortunate greatness prepared for you.
To be Augustus’ wife, and to see all the Roman Empire
Moving under your hand, obeying;
To walk, as a great Goddess, among the common crowds
Being stifled by the congestion of processions in the city;
To see your majesty; to receive from your eyes,
The suns of the earth, a gracious ray of light.
And as age fashions us with grey hair,
We will enjoy a rejuvenated appearance,
Seeing in you, our child, a happiness
Approaching divinity.
The day will shine more brightly over us.
We will turn the sorrows of our years into holidays,
And we will see in the streets and in the holy temples
Each one applauding us with spirit and body.
My God! Don’t let this good fortune that heaven grants you
Flow away, nonchalant,
Bradamante, Act II
Robert Garnier

"This opportunity is vain and cannot be kept.
Very suddenly, it escapes and never returns.

---

Bradamante
Las, madame, je n'ay d'autre bonheur envie
Que d'estre avecque vous tout le temps de ma vie:
Je requiers aux bons Dieux de me donner ce poinct
Que tant que vous vivrez je ne vous laisse point.
Je ne veux avoir bien, Royaume, ny Empire,
Qui pour le posseder de vos yeux me retire.

Beatrix
C'est un bon naturel qui se remarque en vous,
Nous en pouvons, ma fille, autant dire de nous:
Nous n'avons rien si cher, ny mesme la lumiere
De nostre beau Soleil ne nous est pas si chere
Que vous estes (m'amie): un jour m'est ennuyeux,
Quand un jour je me treuve absente de vos yeux.
Car c'est me separe moymemo de moymemo,
Que me priver de vous, tant et tant je vous aime.
Mais (mon coeur) cet amour, cet amour-là me fait
Preferer vostre bien a mon propre souhait.
Je veux (que c'est pourtant !) je veux ce qui me
fache,
Et ce que je ne veux de l'accomplir je tache:
Ainsi que le Nocher qui de l'onde approchant
Où les Sirenes font l'amorce de leur chant,
Fuit l'abord malheureux du deloyal rivage,
Et Ie fuyant y court sans crainte du naufrage.
Car je crains de vous perdre, et toutefois Ie bien
Qui vous en vient, me fait que je Ie approuve bien.
Mais que dy-je approuver ? que je le vous conseille,
Vous excite au parti d'une ardeur nompareille
N'y reculez, ma fille, il vous en viendroit mal,
Et Dieu, qui de ses dons vous est si liberal,
S'en pourroit courroucer, si par outrecuidance
You alliez dedaigner une telle alliance.

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Bradamante
Alas Madame, I want no other happiness
Than to be with you for the rest of my life.
I beg the gracious Gods to hear my prayer
That, for as long you live I will not leave you.

505 I want neither Kingdom, nor Empire,
Which, in order to possess it, I would be removed
from your gaze.

Beatrix
There is a goodness which you display;
We can, my daughter, say as much about you.
We have nothing so dear, nor even the light of our
Beautiful Sun is so precious to us as you are
(my dear friend): a day pains me
When I find myself gone from your eyes on that day,
For to remove myself from you is to separate myself
From my very self; I love you so much.

510 515 But (my heart) that very love moves
Me to put prefer your king to my own desire.
I want (nevertheless!) I want what angers me.
And what I do not want, I try to accomplish it:
Like the Captain who, approaching the wave
Where the Sirens lure him with their song,
Flees an unhappy landing on the shifting shores,
And fleeing it runs from the shipwreck without fear.
Similarly, I fear losing you, and nevertheless
The goodness emanating from you urges me to give
in to it.

520 525 But what do I say, that I am giving in? That I advise
You to do so, and urge you into a marriage of
unparalleled passion.
Don’t recoil from this my child; it would go badly
for you,
And God, who is so generous with his gifts to you,
Could be angered, if by presumptuousness
You were going to scorn such an alliance.

Bradamante
Je sçay combien je suis indigne d’un tel heur.

Beatrix
You will be the wife of a powerful Emperor,
The trusted friend of Charles: now Charlemagne,
Bradamante, Act II
Robert Garnier

Avec la France n’a qu’un quartier d’Alemagne,
Et les champs Milanois, où c’est que Constantin
Tient mille regions de l’Empire Latin.
Il a la Macedone et la Thrace sujette,
Il commande au Dalmate, au Gregeois, et au Gete:
L’Itale, la Sicile, et les isles qui sont
Depuis nostre Ocean jusqu’à la mer du Pont
Reverent sa puissance, et Neptune en ses ondes
Ne souffre pourmener que ses naves profondes.
Il est maistre d’Asie, et les monts Palestins,
Et les Pheniciens de I’Eufrate voisins,
Sont Regis de son scepter: Il vient Ierosolyme,
Où Dieu souffrit la mort pour laver nostre crime.

Bradamante
Il est un grand monarque.

Beatrix
Il est si grand que rien
Ne se trouve si grand au globe terrien.
Que scauriez-vous plus estre?

Bradamante
Estre je ne demande,
Espousant un mary, plus qu’il ne convient grande.
Aussi dit on souvent que la felicite
D’un marriage gist en juste egalité.
Il n’est, dit le commun, que d’avoir son semblable.

Beatrix
Jesus! il vous recherche autant qu’un plus sortable.
Il vient du bord Gregeois sans crainte des dangers
Qu’on trouve à tracerer des pais estrangers,
Navré de vostre amour: vos yeux (estrange chose !)
Luy ont vostre beaute que jamais il ne veit,
Sans jamais l’avoir veue. Et qui eust onc
Voir un tison d’amour de si loing elance ?
Cet amour qui vous suit Iuy decoche de France
Un garrot, qui Ie navre au destroit
de Bysance:
II sert une beaute que jamais il ne veit,
II ne connoist la dame en qui son arne vit.

Enfant vrayment royal, ta nature est gentille
D’aimer si cherement la vertu d’une fille,
Elle te doit beaucoup : un coeur seroit cruel
Qui ne te voudroit rendre un amour mutuel.

Along with France, he has a quarter of Germany,
And the fields of Milan, where Constantine,
Took a thousand regions of the Latin Empire.
He rules over Macedonia and Thrace.
He commands the Dalmatians, the Greeks and the
Getes:
Italy, Sicily, and the islands reaching from
Our ocean to the Pontius Sea.
All revere his power, and Neptune does not labor
In transporting his ships over deep waves.
He is master of Asia and the mountains of Palestine;
And the Phoenicians, neighbors of Euphrates,
Are ruled by his scepter. He holds Jerusalem,
Where God suffered death to wash us of our sins.

Bradamante
He is a great monarch.

Beatrix
He is so great that nothing
Is found to be so great on this earth.
What would you know to be greater?

Bradamante
I do not ask to be any greater
Than would be appropriate when marrying a husband.
Thus, one often says that happiness
In marriage lies in perfect equality.
As most people say, marriage is only bringing two
people together.

Beatrix
Dear Lord! He seeks something more suitable in you;
He comes from the Greek shores, without fear of
The dangers of crossing foreign lands,
Pierced by your love: (exotic things!) your eyes
Contain for him your beauty
Without ever having seen it. Who would
ever have thought
To see the branding iron of love thrust so far?
This love which follows you strips him of France.
It is an arrow that wounds him at the straits of Bysance:
It becomes a beauty that he has never seen;
He does not know the lady in whom his soul exists.
Truly royal child, your nature is noble,
To love the virtue of a girl so dearly.
She owes so much to you: only a cruel heart
Bradamante, Act II
Robert Garnier

Qu’en dites vous, mon oeil ?
Would not want you to reciprocate a mutual love.

Bradamante
Je ne sçauois que dire.
What do you say to this, my dear?

Beatrix
Certe il merite bien d’avoir ce qu’il desire.

Bradamante
Je le croy bien, madame, et sans l’affection
Que je porte et à vous et à ma nation,
L’incomparable France, il seroit mon image,
S’il est aussi vaillant qu’honneste de courage.

Beatrix
Sans la France ? et pourquoi ? l’Orient volontiers
N’est pas si plantureux comme sont ces quartiers !
C’est le pais d’amour, de douceur, de delices,
De plaisir, d’abondance.

Bradamante
Et de beaucoup de vices.

Beatrix
Comme un autre terroir : Il n’est moins vertueux
Que ce rude sejour, mains bien plus fructueux.
» Seule on ne doit priser la contree où nous sommes,
» Tout ce terrestre rond est le pais des hommes,
» Comme l’air des oiseaux, et des poissons la mer :
Un lieu comme un estuy ne nous doit enfermer.

Bradamante
» Mais le pais natal ha ne sçay quelle force,
» Et ne sçay quel appas qui les hommes amorce
» Et les attire à soy.

Beatrix
Tout cela n’y fait rien.

Bradamante
» Le pais est par tout où lon se trouve bien.
» La terre est aux mortels une maison commune :
» Dieu seme en tous endroits nostre bonne fortune.
Partant cette douceur ne vous doit abuser,
Et vous faire un tel bien sottement refuser.
Quant à moy s’il vous plaist, je vous seray compagne,
Et lairray volontiers la France et l’Alemagne.
Aymon fera de mesme, ainsi ne plaindrez-vous

Beatrix
Sans la France? And why? The Orient is certainly
As rich as these regions!
This is the country of love, of sweetness, of delight,
Of pleasure and abundance.

Bradamante
And of many vices.

Beatrix
Like other lands: it is no less virtuous
Than this rough place, but it is much more fruitful.
“One must not esteem the only country where we are
“All of this global earth is the country of men,
“Like air for birds, and sea for fish.
A place must not enclose us like a strongbox.

Bradamante
“But I do not know the force that his native country
“Exerts, and I do not know what desire urges
“And attracts men to it.

Beatrix
All that is meaningless.

Bradamante
“A country is above all else where one finds
happiness.

Beatrix
“The earth is a house shared by mortals.
“God sows our good fortune in every spot.
Consequently this sweetness must not pain you,
And its causing you to refuse his offer would be absurd.
As for me, please, I will be your companion,

Beatrix
And willingly leave France and Germany.
Bradamante, Act II
Robert Garnier

De laisser la patrie, estant avecques nous.

Bradamante
Je ne sçay plus que dire, il me faut d’autres ruses,
Elle rabat l’acier de toutes mes excuses.

Beatrix
N’ayez peur, mon amour, que sur nos ages vieux
Un voyage si long nous soit laborieux :
N’ayez peur, n’ayez peur qu’il nous ennuye en Grece,
Nous aurons mille fois plus qu’ici de liesse,
Vous voyant pour mary le fils d’un Empereur,
Dont le nom redouté donne au monde terreur.

Vray Dieu, quel grand plaisir, quelle parfaite joye,
Mais qu’un petit Cesar entre vos bras je voye,
Ou dedans mon giron, qui porte sur le front
Les beaux traits de son pere et de ceux de Clairmont !
De qui tout l’Orient festoyra la naissance,
Et qui tout l’Orient remplira d’esperance
De voir un jour la France et l’Empire Gregeois
Marcher sous l’estendart du Monarque Francois,
Battre les Sarasins, et avecque l’espee
Deraciner leur nom de la terre occupee !
Ne sera-ce un grand heur, que ceste affinite
Porte au people Chrestien si grande utilité ?
S’il ne vous chaut de nous, le public vous esmeuve.

Bradamante
Vous sçavez qu’il convient que sa force il espreuve,
Et que l’accord est tel de ma nopciere loy
Qu’il faut qu’avec l’espee on soit vaincuer de moy.

Beatrix
O ma fille, pour Dieu laissez ceste folie.

Bradamante
Il en faut venir là, l’ordonnance nous lie.

Beatrix
Cette ordonnance est folle, il la faut revoquer.

Aymon will do the same; thus you will not complain
About leaving your homeland. You will be with us.

Bradamante
I don’t know what else to say; it makes me look for
other tricks;
It removes the support from all my excuses.

Beatrix
Do not fear, my dear, that in our old age
Such a long journey would be arduous for us.
Do not fear, do not fear that he may harm us in
Greece.
We will rejoice a thousand times more than here,
Seeing you as the spouse of an Emperor’s son
Whose dreaded name terrifies the world.

True God, what great pleasure, what perfect joy!
But I see a little Caesar in your arms
Or in my lap, who bears on his brow
The handsome features of his father and Clairmont!

The entire Orient will celebrate his birth,
And the entire Orient will be filled with hope
To see one day France and the Greek Empire
Walk under the standard of a French monarch,
Battling the Sarasins, and with sword
Erasing their name from the known world!
Will this not be a great happiness that this union
May bring such grand usefulness to the Christians?
If you do not matter to us, the people will avenge you.

Bradamante
You know that it is right for him to demonstrate his
Strength, and for the agreement to go according to
marriage rights,
It is necessary he conquers me with his sword.

Beatrix
Oh, my child, leave this madness for God!

Bradamante
One has to abide it; the mandate binds us.

Beatrix
This mandate is absurd; it is necessary to revoke it.
Beatrix
Aussi n'est-ce que jeu. Qui jamais ouit dire
Que pour se marier il se fallust occire ?
Les combats de l'amour ne sont gueres sanglans,
Ils se font en champ clos entre des linceulx blancs,
On y est desarme, car d'Hymen les querelles
Se vuident seulement par mares naturelles.
Non non, ma fille, non, nous ne souffrirons point
Que ce jeune seigneur vous caresse en ce poinct.
Ce n'est pas le moyen de traitter mariage
Que s'entremassacrer d'un horrible carnage.
Les Tigres, les Lyons, et les sauvages Ours
N'exercerentjamais si cruelles amours.
Aussi voyons nous bien qu l'entreprise est faitte
De ce combat nopcier pour servir de desfaitte,
Et frauder nos desseins, voulant par Ie danger
D'une future mort tout Ie monde estranger:
Et que Roger, tout seul, certain de sa conqueste,
Se vienne presenter
o chose vergongneuse ! 6l'impudicité
Des filles de present ! ô quelle indignité!
Une jeune pucelle estre bien si hardie
De vouloir un espoux prendre a sa fantasie,
Sans respect des parens, qui ont l'authorite
De luy bailer party selon sa qualite !
Or allez, courez tost, despouillez toute feinte,
Bannissez toute honte et toute honneste creinte :
Cherchez, suivez, trouvez ce Roger, ce cruel,
Qui gnaws at your poor, enduring heart.
Offer vous toute a luy, priez-Ie de vous prendre
Et faire tant pour nous que d'estre nostre gendre.
O vierge mere! Where am I? In what times are we
living?
Is death not spewing his wrath upon me
In order to see me defamed? Right after
The marriage, it will be necessary for me to die.
And for Aymon, the poor man, to go tell there
About his reckless daughter who hastened his death.

Beatrix
625 Thus, this is only a game. Who has ever heard
That it is necessary to kill oneself in order to marry?
The battles of love are not bloody wars;
They are waged in the closed fields of white bedsheets.
630 One is disarmed, for Hymen's quarrels
Are only resolved through natural weapons.
No, no my daughter, no, we will not tolerate
This young lord caressing you in this way.
This is not the way to conduct marriage,
635 Like a massacre of terrible carnage.
Tigers, Lions, and savage Bears
Never practice such cruel love.
Thus, we see that the undertaking
Of the marital combat is done to bring about defeat,
640 And to falsify our plans, wishing to separate
The entire world from the dangers of future death.
And that Roger, all alone, certain of his conquest,
Will come and show himself the swift victor.
645 Of modern-day girls! Oh what indignity!
A young maiden is so bold as
To want to take a spouse of her fantasies
With any regard for parents, who have the authority
To push him aside according to his worth!
Now go, run quickly, shed any pretense,
Banish all shame and all justified fear;
Search out, pursue, and find this Roger, this cruel man,
Who gnaws at your poor, enduring heart.
Offer yourself to him totally; beg him to take you
So as to make him our son-in-law.
655 O virgin mother! Where am I? In what times are we
living?
Is death not spewing his wrath upon me
In order to see me defamed? Right after
The marriage, it will be necessary for me to die.
660 And for Aymon, the poor man, to go tell there
About his reckless daughter who hastened his death.
Bradamante, Act II
Robert Garnier

Beatrix

Hé hé !

Bradamante

Je vous supply n’ayez pas cette peur.

Beatrix

Hé hé hé !

Bradamante

Car plustost je m’ouvriray le coeur,
Plustost de mille morts sera ma vie esteinte
Qu’à mon honneur je donne une honteuse atteinte.
L’amitié que je porte aux vertus de Roger,
Ne fera, si Dieu plaist, vos vieux ans abréger.
Je l’aime, il est certain, autant que sa vaillance
Peut d’une chaste fille avoir de bien vueillance :
Mais non que pour son bien ny pour le mien aussi
Je vous vueille jamais donner aucun souci.
D’un austere Convent je vay religieuse
Amortir le flambeau de mon ame amoureuse :
En prieres et voeux passant mes tristes jours,
En paissant mon esprit de celestes discours.

Beatrix

Comment, religieuse ? estes vous bien folle
De m’avoir voulu dire une telle parolle ?

Bradamante

J’y seray s’il vous plaist, puis que j’en ay fait voeu.

Beatrix

Vous ne scauriez vouer, ce pouvoir nous est deu.

Bradamante

» Lon ne peut empescher qu’à Dieu lon se dedie.

Beatrix

Cette devotion seroit tost rafroidie.

Bradamante

Non sera : ce desir ja de long temps m’a pris.
La vie me desplaist, j’ay le monde à mespris.

Beatrix

Quoy ? parlez-vous à bon ?
Bradamante, Act II
Robert Garnier

Bradamante
C'est chose sérieuse.

Beatrix
Comment, de vous aller rendre religieuse ?

Bradamante
D'ya aller dès demain : le plustost vaut le mieux.

Beatrix
Non ferez si Dieu plaist.

Bradamante
Le temps m'est ennuyeux.

Beatrix
Comment, ma chere vie, auriez-vous bien en l'ame
Ce triste pensement, qui ja le ceur m'entame ?

Bradamante
Je seray bien heureuse en un si digne lieu,
Où je m'emploiray toute au service de Dieu.

Beatrix
Plustost presentement puissé-je tomber morte,
Que vivante, ô m'amour, je vous perde en la sort !
Ne vous auroy-je point en mes propos despleu ?
N'auroy-je imprudemment vostre courroux esmeu ?
Vous ay-je esté trop rude ? helas! n'y prenez garde,
Ne vous en faschez point, j'ay faille par mégarde.
Plustost ayez Roger, allez-le poursuivant,
Que vous enfermer vive aux cloisters d'un Convent.

Bradamante
Je ne veux espouser homme qui ne vous plaise.

Beatrix
Mon Dieu, ne craignez point, j'en seray bien fort aise !
Aymon le voudra bien, je m'en vay trouver
Pour l'induire à vouloir cet accord approuver.
Las! ne pleurez donc point, serenez vostre face,
Essuyez-vous les yeux et leur rendez leur grace:
Vous me faites mourir de vous voir soupirer.
» Hé Dieu qu'un enfant peut nos sprits martyrer !
Endnotes

1. A river running East to West through the Limousin region of France. It is synonymous with the rivers Dordon and Dordogne. Salmon. Modern History: or, the Present State of All Nations. 2nd vol. London: Longman, et al, 1745. p. 480

2. A mountain range in Eastern Russia references by authors following the Greek and Roman tradition. A reference to the Riphean mountains, which have no officially acknowledged geographical location but are largely believed to be in the Ural Mountains, which form “a boundary between the two main climate regions.” Koryakova, Ludmila. The Urals and Western Siberia in the Bronze and Iron Ages. Russia: Southern Ural State University. p. 338

3. “A creature half bird and half woman who lured sailors to destruction by the sweetness of her song.” The number vacillates between two and three. Homer’s works put the island on “in the western sea between Aeaea and the rocks of Scylla.” “Siren.” Encyclopedia Britannica. 2009. Encyclopedia Britannica Online.

4. Inhabitants of the region near Dacia, with whom they shared a language. The people were Scythian, where there is still Geté. The Greeks referred to them, associated with Celts, as Getes while Romans referred to them as Dacians. Bourguignon d’Anville, Jean Baptiste and John Horsley. Compendium of ancient geography. 1st vol. New York: McDermut and Adren, 1814. pp. 357, 358
