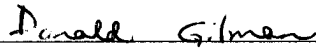


Robert Garnier's *Bradamante* (1582):
An English Translation of Act II with an Introduction on Garnier's Use of Metaphor

An Honors Thesis
by
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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 Académie 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 tragecomédie 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 clarté,
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 tousjours 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, ln. 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, ln. 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 celui qui de son or avare,
Ne l’esloigne de peur qu’un larron s’en empare :
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'acquérir :

(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 retient par le mors,
Trop ardent de la course : et qui, l'oreille droite,
La narine tendue et la bouche mouëte,
Frappe du pié la terre, et marchant çà 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 world 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 regards, 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'advindra 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 lignee, en Demidieux feconde,
Il naistroit 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.

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Bradamante, Act II

Robert Garnier

ACT II
SCENE I
AYMON, BEATRIX

ACT II.
SCENE I
AYMON, BEATRIX

Aymon
Le party me plaist fort.

Aymon
175 The departure gives me much pleasure.

Beatrix
Aussi fait-il à moy.

Beatrix
And myself as well.

Aymon
J'en suis tout transporté.

Aymon
I am completely moved by it.

Beatrix
Si suis-je par ma foy.

Beatrix
And so am I, I declare.

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

Aymon
What I take most from the happy alliance,
Is that it will not be necessary to expend any
resources. He asks for nothing.

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

Beatrix
He is too great a lord.
180 What of our wealth does the son of an Emperor need?

Aymon
Ce nous est toutefois un notable avantage
De ne bailer un sou pour elle en mariage:
Mesmement aujourdhuy 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 prizez 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!

Aymon
It is nevertheless a notable advantage of ours
Not to pay a single cent for her marriage:
Even today there is no love, and
One does everything to gain the riches of the court.
185 "Grace, beauty, virtue, family
"Are no more esteemed than a wild apple.
"One only wants money: A marriage is holy,
"Is destined and solid, when one appreciated wealth.
Oh unhappy poison!

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

Beatrix
And what would you have us do?
190 Is it necessary to become angry?
It is the way of the world.

Aymon
C'est un siecle maudit.

Aymon
It is a cursed century!

Beatrix
Mais c'est un siecle d'or, comme le monde vit.
» On a tout, on fait tout pour ce metal estrange,

Beatrix
But it is a golden age, as the world lives and breathes.
"One has everything, one does everything for this

Bradamante, Act II

Robert Garnier

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

Aymon

Il est vray: 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 vertueux renom,
Qui estoyent genereux, qui monstroyent leur
vaillance
A combatre à l'espee, à combartre 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

Pourquoy? 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 sçavez-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 fait tout expres par le monde sçavoir
Que quiconque voudra pour espouse l'avoir,
Doit la combatre armee : estimant qu'il n'est homme
Dans l'Empire de Grece et l'Empire de Romme

foreign wealth;

195 "One is a man of wealth, one deserves praise;
"One has dignity and responsibilities, and estates.
"On the contrary, without it, one can be accused of
nothing.

Aymon

It is true: but I saw, in the time of my youth,
That one does not bother himself for anything as much
as for riches.
200 Then, truly then, one would esteem no one except
Those who had acquired for themselves a virtuous
reputation,
Who were generous, who showed their valor
In battle with their sword, in battle with their lance.
One had no wealth, was motivated by honor alone:
They married without thinking about the prize.

Beatrix

205 What good times they were!

Aymon

Leon represents he
Who, for love alone, seeks Bradamante.

Beatrix

Certainly, but I am terrified that she does not love him.

Aymon

Why? Who would move on her? Is he of too low a
status?
210 Is he not young and gallant? Is he not handsome?
It is necessary that he be a valiant and brave spirit,
With conflicts resolved, to have come
From Greece's shores to this foreign land,
Not fearing to prove his warlike skill
With only Bradamante armed.

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 con-
strained
By marriage, united with any other,
220 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 doit 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'au lieu d'une maistresse il trovast la mort dure,
Et que son lit nopçal fust une sepulture.
Ce seroit grand pitié !

Aymon
Je ne veux point cela.

Beatrix
Il ne sçauroit l'avoir sans ceste espreuve-là.

Aymon
Pourquoy ne sçauroit-il ? ne le puis-je pas faire?

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

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

Beatrix
» C'est chose malaisée, 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 privée on change quelquefois.
Charles luy a permis ce combat dommageable.
Estimant pour le seur que je l'eusse agréable.
Autrement ne l'eust fait, sachant bien le pouvoir
Que dessus 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	Aymon
Veut-elle ce Roger avoir contre mon gré ?	Does she want to have Roger against my will?
Beatrix	Beatrix
Je pense que nenny, elle est trop bien nourrie.	I don't think so; she is too well brought-up.
Aymon	Aymon
Si elle l'avoit faict ?	250 But suppose she had done so?
Beatrix	Beatrix
J'en serois bien marrie.	I would be very upset.
Aymon	Aymon
Il luy faut des amours, il luy faut des mignons, Il faut qu'à ses plaisirs nos voulois contraignons. Quel abus, quell desordre! hà!	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	Beatrix
Et qu'y sçauriez-vous faire ?	And what could you do about it?
C'est jeunesse.	It is youth.
Aymon	Aymon
C'est mon : un aage volontaire.	Here are my thoughts: It is an impulsive age.
Beatrix	Beatrix
Si ne devons nous pas contraindre son desir.	255 So we must not constrain her desires.
Aymon	Aymon
Si ne doit elle pas en faire à son plaisir.	So she must not fulfill any of her desires.
Beatrix	Beatrix
La voudriez-vous forcer en un si libre affaire ?	Would you want to force her into so free an affair?
Aymon	Aymon
» Elle doit approuver ce qui plaist à son pere.	"She must agree to what pleases her father.
Beatrix	Beatrix
» L'amour ne se gouverne à l'appetit d'autruy.	"Love is not governed by the desires of another.
Aymon	Aymon
» L'on ne peut gouvernes les enfants d'aujourdhu.	260 "One cannot govern children today.
Beatrix	Beatrix
» S'il n'y a de l'amour ils n'auront point de joye.	"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 ! pauvrete je crains
Qu'il ait autre dessein que ne sont nos desseins.
Il aime ce Roger. Que maudite soit l'heure,
Avolé, que tu vis ceste belle demeure :
Je serois trop heureuse, et ores 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,

Aymon

"Love bends under the duty of marriage.

Beatrix

"Nothing is required but their happiness.

Aymon

"Nothing is so required but my consent.

Beatrix

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

270 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

275 My God, look with favor on me, and grant me
Good fortune that I may induce her to change her
heart!

But oh, there is my son, pride of our people,
The invincible Renaud, the one who surpasses all
280 other warriors!
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.

SCENE II

RENAUD, AIMON, LAROQUE

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
290 of her mother,

Bradamante, Act II

Robert Garnier

Pour malgré son vouloir, qu'elle ne peut changer,
La donner pour épouse à ce prince étranger ?
Elle ne l'aime point, et qu'y voudriez-vous fiare ?
» Vous sçavez que l'amour est tousjours volontaire :
» Il ne se peut force, c'est une affection
» Qui ne se domte point sinon par fiction.
» Le coeur tousjours demeure en sa libre franchise,
» Mais le front et la voix bien souvent le desguise.
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 vueille conseil prendre ?
Dequoy t'empeschés-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 prescher ny pour vous contredire.

Aymon

Pourquoy 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 passee.

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.

295 "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
300 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?
305 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

310 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 prevaloir :
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 égale
Nostre qualité 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 le merite,
Et qu'il soit mocqué d'elle après telle poursuite ?
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 siècle depravé! Non non, Renaud, dy luy
Que je veux et me plais qu'il l'espouse aujourd'hui,
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 le naturel
Trop bon pour emouvoir le courroux paternel.

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 traîne 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 baigne ? Et n'ose toutefois
Pour librement gemir developper sa voix ?
Que si sa longue peine en pesanteur assomme
Son ame allangouree, inaccessible au somme,
Et que de ses bras gourds 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
315 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?
320 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
325 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?"
330 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
335 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,
340 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

Bradamante, Act II

Robert Garnier

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 frayeur elle en ait, et retire soudain
Des members odieux son imprudente main ?
Que quand il la tiendra chèrement embrassee,
Elle se pense alors d'un serpent enlaccée :
Tant elle aura d'horreur d'estre servie 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, hélas ! 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-vueillance.

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

Voire pour l'elever, pour la mettre bien haut.
J'aimerois 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 espuisé 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'outrageuse 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 volontiers appris à me venir prescher.

Renaud

Je ne vous presche point, mais ce dèvoit Hermite
Qui au milieu des flots sur une Roche habite,
Par lequel fut Sobrin et Olivier guarý,
Fut d'avis que Roger de ma soeur fust mary :
Et lors comme si Dieu par la voix du Prophete
Nous eust dit qu'il voulust ceste chose estre faite,
Nous l'approuvasmes tous, Roger s'y accorda,
Et sous ceste esperance en France il aborda.
Le voudriez-vous tromper ?

Aymon

Arrogant, plein d'audace,
Oses-tu proferer ces mots devant ma face?

Aymon

I know better than the both of you which spouse is
necessary.

Renaud

Indeed, in order to elevate her, to place her highest.
I would prefer for my sister that a violent death
370 Would have pierced your heart with a sharp dagger,
That an Arab lance would have opened your side
And that blood would have been drained from your
bosom
I would prefer you to be dead on the fallow lands
375 spread with your weapons,
Among the speechless bodies of a thousand soldiers,
Than for the outrageous rigor of your obdurate family
Forcing you to take a husband who your heart detests.
That you would rather have had a daughter in the
380 countryside,
Leading the Bulls, and the sheep to graze
In the frost of Winter, in the heat of Summer,
Spending your free days in free poverty.
You would be happier, and your hard life
385 With so many passions would not be harried.
"For nothing is so cruel than wanting to marry
"Those whom a similar love cannot match.
Do you think, sir, this is a reproachable truth:
You will be accountable for it before God one day.

Aymon

Oh the good preacher! The Hermit of the Rock
Has willingly taught you to come and preach to me.

Renaud

I am not preaching to you; but this devout Hermit,
390 Who in the middle of the floods lives on a rock,
Through whom Sobrin and Olivier were cured,
Believed that Roger should marry my sister:
And then, as if God through the voice of the Prophet
Told us that he wanted this to be done,
395 We approved all of it. Roger was in agreement,
And he approached France with this hope.
Would you want to deceive him?

Aymon

Arrogant, full of audacity,
You dare to profess these words in my presence?

Bradamante, Act II

Robert Garnier

Que tu l'as accordée ? impudent, eshonté !

What have you granted him? Impudent, shameful!

Renaud

Renaud

Mais cest accord est fait sous vostre volonté.

400 But this agreement is made under your will.

Aymon

Aymon

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

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

Renaud

Renaud

Je sçavois qu'agreable elle auroit le parti.

I knew that she would agree to the match.

Aymon

Aymon

Mais pourquoy n'en estroy-je aussi tost adverti ?

But why was I not informed immediately?

Renaud

Renaud

Il est encore temps.

405 There is still time.

Aymon

Aymon

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

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

Renaud

Renaud

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

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

Aymon

Aymon

» Un enfant doit tousjours obeir à son pere.

“A child must always obey her father.

Renaud

Renaud

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

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

Aymon

Aymon

» Sur ses enfans un pere ha toute autorité.

“Over his children, a father has complete authority.

Renaud

Renaud

» Quand leur bien il procure et leur utilité.

“Only when he procures their welfare and benefit.

Aymon

Aymon

Est-il pere si dur qui leur perte pourchasse ?

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

Renaud

Renaud

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

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 sçavoir

Le vouloir de ma soeur devant que la pourvoir.
Peut estre son desir ne se conforme au vostre,
Vous serez d'un advis qu'elle sera d'un autre,
Que son coeur languira dans les yeux d'un amant,
Qui en repoussera tout autre pensement :
Si bien que cest amour occupant sa poitrine
Il ne faut qu'un second pense y prendre racine.
L'autorité d'un pere, et d'un Prince et d'un Roy
Ne sçauroit 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 vostre vieil aage en sa course derniere
Ne verroit qu'à regret la celeste lumiere,
Ennuyé de ce monde, au lieu que de vos jours
Les termes nous devons vous fair 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'applatira,
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 Grece.

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, 445
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.

Aymon

415 What are you saying, then?

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 another,
420 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,
425 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:
430 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

435 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,
440 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.

Renaud
You take this too far.

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

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

Renaud
Monsieur vous colerez,
Vous en trouverez mal.

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

Aymon
Corbieu vous en mourrez.

Aymon
My God, you will die for this.

Renaud
Ne vous esmouvez point.

Renaud
Your words do not move me.

Le Roque
Le bon homme a courage.

Le Roque
The gentleman is courageous.

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

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

Renaud
Dequoy vous faschez-vous?

Renaud
What angers you?

Aymon
Je n'espargneray rien.

Aymon
I will spare nothing.

La Roque
Il ru'ra de beaux coups, Dieu me vueille garder s'il
m'attient d'avanture.

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

Aymon
Je seray dans le sang jusques à la ceinture.

Aymon
I will be bathed in blood to my waist.

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

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

Aymon
Hâ que ne suis-je au temps de ma verte jeunesse,
Quand Mambrin esprouva ma force domterresse,
Que j'occis Clariel, dont les gestes guerriers
Se faisoient renommer entre les Cheavliers :

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,

Bradamante, Act II

Robert Garnier

Que le Geant Almont, de qui la teste grosse
Et les membres massif ressembloyent un Colosse,
Abbatu de ma main à terre tomba mort,
Et ma gloire engrava dessus l'Indique bord :
Vous n'eussiez entrepris ce que vous faites ores,
Combien que je me sens assez robuste encores
Pour vous bien bourrasser.

Renaud

Nous n'entreprendrons rien,
Et me croyez, Monsieur, que vous ne vueillez bien.

Aymon

Vous ferez sagement : car je perdray la vie
Plustost qu malgré moy ma fille lon marie.

SCENE III BEATRIX, BRADAMANTE

Beatrix

Que vous seriez heureuse ! oncques de nostre sang
Fille n'auroit tenu si honorable rang.
Allez où le Soleil au matin luit au monde,
Allez où sommeilleux il se cache dans l'onde,
Allez aux champs rostis d'éternelles ardeurs,
Allez où les Riphez ternissent de froideurs :
Vous ne verrez grandeur pour estre comparee
A l'heureuse grandeur qui vous suit preparee.
Estre femme d'Auguste, et voir sous vostre main
Mouvoir, obeissant, tout l'Empire Romain !
Marcher grande Deesse entre les tourbes viles
S'entre-estouffans de presse aux trionfes des villes
Pour voir vos majestez, recevoir de vos yeux,
Les soleils de la terre, un rayon gracieux.
Et nous, que la vieillesse à poils grisons manie,
Aurons d'un grand heur la face rajeunie,
Vous voyant, nostre enfant, une felicité
Qui approche bien près de la divinité.
Le jour eclairera plus luisant sur nos testes,
Le chagrin de nos ans nous tournerons en festes,
Et verrons dans la rue et dans les temples saints
Chacun nous applaudir de la teste et des mains.
Mon Dieu, ne laissez pas escouler, nonchalante,
Ceste felicité que le ciel vous presente !
» L'Occasion est chauve, et qui ne la retient,
» Tout soudain elle eschape et jamais revient.

465 And the giant Almont, whose large head and limbs
Resembled a massive Colossus,
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,
470 How strongly I still feel,
In order to treat you so ill.

Renaud

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

Aymon

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

SCENE III BEATRIX, BRADAMANTE

Beatrix

475 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;
480 Go where the Riphez² 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;
485 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.
490 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.
495 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
500 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 requires aux bons Dieux de me donner ce point
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 separer moymême de moymême,
Que me priver de vous, tant et tant je vous aime.
Mais (mon coeur) cet amour, cet amour-là me fait
Preferer vostre bien à mon proper souhait.
Je veux (que c'est pourtant !) je veux ce qui me fâche,
Et ce que je ne veux de l'accomplir je tâche :
Ainsi que le Nocher qui de l'onde approchant
Où les Sirenes font l'amorce de leur chant,
Fuit l'abord malheureux du déloyal rivage,
Et le fuyant y court sans crainte du naufrage.
Car je crains de vous perdre, et toutefois le bien
Qui vous en vient, me fait que je l'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
Vous alliez dedaigner une telle alliance.

Bradamante

Je sçay combien je suis indigne d'un tel heur.

Beatrix

La femme vous serez d'un puissant Empereur,
De Charles le compaing: encores Charlemagne,

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
510 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.
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
520 Where the Sirens³ 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
525 in to it.
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
530 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

I know how unworthy I am of such good fortune.

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 l'Euftrate 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 sçauriez-vous plus estre?

Bradamante

Estre je ne demande,
Espousant un mary, plus qu'il ne convient grande.
Aussi dit on souvent que la felicité
D'un mariage 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 tracerser des pais estrangers,
Navré de vostre amour : vos yeux (estrange chose !)
Luy ont vostre beauté que jamais il ne voit,
Sans jamais l'avoir veue. Et qui eust onc pensé
Voir un tison d'amour de si loing elancé ?
Cet amour qui vous suit luy decoche de France
Un garrot, qui le navre au destroit de Bysance :
Il sert une beauté que jamais il ne voit,
Il ne connoist la dame en qui son ame vit.

Enfant vrayment royal, ta nature est gentille
D'aimer si chèrement 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,
535 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
Getes⁴:
540 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;
545 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
550 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;
555 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
560 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 Bysance⁵:
It becomes a beauty that he has never seen;
565 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.
What do you say to this, my dear?

Bradamante

Je ne sçaurois que dire.

Bradamante

I don't know what to say.

Beatrix

Certe il merite bien d'avoir ce qu'il desire.

Beatrix

570 Certainly he deserves to have what he desires.

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.

Bradamante

I believe so, Madame, and without the affection
That I carry both for you and for my nation,
Unparalleled France, he would be my image
If he is as valiant as he is forthright in determination.

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.

Beatrix

575 Without 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

Et de beaucoup de vices.

Bradamante

And of many 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.

Beatrix

Like other lands: it is no less virtuous
580 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

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

Bradamante

585 "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

Tout cela n'y fait rien.

» 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

All that is meaningless.

"A country is above all else where one finds
happiness.
590 "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,
595 And willingly leave France and Germany.

Bradamante, Act II

Robert Garnier

De laisser la patrie, estant avecques nous.

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

Bradamante

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

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

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.

Beatrix

Do not fear, my dear, that in our old age
600 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
605 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!
610 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
615 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.

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 François,
Battre les Sarasins, et avecque l'espee
Deraciner leur nom de la terre occupee !
Ne sera-ce un grand heur, que ceste affinité
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 esprouve,
Et que l'accord est tel de ma nopciere loy
Qu'il faut qu'avec l'espee on soit vainqueur de moy.

Bradamante

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

Beatrix

O ma fille, pour Dieu laissez ceste folie.

Beatrix

Oh, my child, leave this madness for God!

Bradamante

Il en fault venir là, l'ordonnance nous lie.

Bradamante

One has to abide it; the mandate binds us.

Beatrix

Cette ordonnance est folle, il la faut revoquer.

Beatrix

This mandate is absurd; it is necessary to revoke it.

Bradamante, Act II

Robert Garnier

Bradamante

» Revoquer un edict, c'est du Roy se moquer.

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 desarmé, 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 point.
Ce n'est pas le moyen de traiter mariage
Que s'entremassacrer d'un horrible carnage.
Les Tigres, les Lyons, et les sauvages Ours
N'exercerent jamais si cruelles amours.
Aussi voyons nous bien qu l'entreprise est faite
De ce combat nopcier pour servir de desfaitte,
Et frauder nos desseins, voulant par le danger
D'une future mort tout le monde estranger :
Et que Roger, tout seul, certain de sa conquete,
Se vienne presenter à la victoire preste.

O chose vergongneuse ! ô l'impudicité
Des filles de present ! ô quelle indignité!
Une jeune pucelle estre bien si hardie
De vouloir un espoux prendre à sa fantasie,
Sans respect des parens, qui ont l'autorité
De luy bailer party selon sa qualité !

Or allez, courez tost, despouillez toute feinte,
Bannissez toute honte et toute honneste creinte :
Cherchez, suivez, trouvez ce Roger, ce cruel,
Qui vostre pauvre Coeur ronge continuel.
Offrez-vous toute à luy, priez-le de vous prendre
Et faire tant pour nous que d'estre nostre gendre.

O vierge mere ! où suis-je ? en quel temps vivons
nous ?
Que la mort ne vomist contre moy son courroux
Pour ne voir ce defame ? Aussi bien après l'heure
De cet espousement il faudra que je meure :
Et qu'Aymon le pauvre homme aille conter là bas
Que sa fille impudique a filé son trespas.

Bradamante

Madame, cette ardeur n'est en moy si encree
Qu'il faille pour aimer que je vous desagree.

Bradamante

"To revoke an edict is tantamount to mocking the
king.

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's⁶ 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.

Oh shameful thing! Oh indecency
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!

650 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

Madame, this love is not still so lodged in me
That to love, I may have to displease you.

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 abreger.
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 sçauriez 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 ?

Beatrix

Here! Here!

Bradamante

I beg you, do not have this fear.

Beatrix

Here! Here! Here!

Bradamante

For I would rather open my heart,

665 Rather he extinguishes my life by a thousand deaths,
Than I give a shameful blow to my honor.
The friendship that I bear for Roger's integrity
Will not, if God wills it, shorten your later years.
I love him, this is certain, as far as his valor
670 Can have respect for a chaste girl:
But neither for his well-being nor mine as well
Do I want you ever to give you another thought.
I will be a nun at a strict Convent
To deaden the flame of my loving heart,
675 Passing my sad days in prayers and vows
While nourishing my spirit heavenly words.

Beatrix

What, a nun? Are you truly so mad
To have wanted to say such words to me?

Bradamante

I will be such, if you wish, since I have made the vow.

Beatrix

680 You wouldn't know how to make a vow, this power is
attributed to us.

Bradamante

"Many can't prevent devoting themselves to God.

Beatrix

This devotion would quickly grow weak.

Bradamante

It will not: this desire has overtaken me
For a long time. Life displeases me; I scorn the world.

Beatrix

685 What? Do you speak seriously?

Bradamante, Act II

Robert Garnier

Bradamante

C'est chose serieuse.

Bradamante

This is serious.

Beatrix

Comment, de vous aller rendre religieuse ?

Beatrix

What of your going to become a nun?

Bradamante

D'ya aller dés demain : le plustost vaut le mieux.

Bradamante

I will go tomorrow: the sooner the better.

Beatrix

Non ferez si Dieu plaist.

Beatrix

You will not do it, God willing.

Bradamante

Le temps m'est ennuyeux.

Bradamante

Time is painful to me.

Beatrix

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

Beatrix

What, my dear life, would you indeed have
690 This sad thought in your soul that already eats into my
heart?

Bradamante

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

Bradamante

I will be happy enough in so worthy a place,
Where I will employ myself completely to service of
God.

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.

Beatrix

I would rather fall dead too soon,
Than living to lose you in this way! Oh, my love,
695 Will I not have displeased you in my words?
Will I not have stirred up your wrath imprudently?
Have I not been so rude to you? Alas!
Don't take offense, do not get mad. I have
inadvertently failed by guarding myself.
700 Rather have Roger, pursue him,
Than to lock yourself up in the cloisters of a Convent.

Bradamante

Je ne veux espouser homme qui ne vous plaise.

Bradamante

I do not want to marry a man who displeases you.

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 souspirer.
» Hé Dieu qu'un enfant peut nos sprits martyrer !

Beatrix

My God, have no fear. I will be greatly at ease!
Aymon will indeed want it. I am leaving to find him
And persuade him to want this engagement approved.
705 Alas! Don't cry; therefore, calm yourself,
Wipe your eyes and be thankful for them;
It kills me to see you sighing so strongly.
"Oh God, that a child can martyr our spirits!

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 Aea 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
5. “The narrow straits in which the waterway connecting the Mediterranean with the Black Sea contracts.” The straits protected the Byzantine empire from naval attacks by Asia Minor. Chrisholm, Hugh. “Constantinople.” *The Encyclopaedia Britannica*. 11th ed. 7th vol. University of Cambridge. 1910. p. 3
6. “The god of marriage, whose name derives from the refrain of an ancient marriage song,” mentioned first by Pindar in the fifth century. His parentage varies in myths, from various Muses to Dionysus and Aphrodite. “Hymen.” *Encyclopedia Britannica*. 2009. *Encyclopedia Britannica Online*.