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Amadigi di Gaula

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[Transcriber's Note: Some typographical errors have been corrected, while others were left in their original form. Details are given at the end of the file.]

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AMADIS of *GAUL*.

an OPERA.

As it is perform'd at the King's Theatre

in the *_Hay-Market_*.

LONDON: Printed for *Jacob Tonson*, at *_Shakespear's-Head_* over-against *_Catherine-Street_* in the *Strand*. 1715.

* * * * *

To the Right Honourable *RICHARD*, Earl of *Burlington* and *Corck*, Baron *Clifford* of *Landesbrough*, & c.

My *LORD*,

My Duty and Gratitude oblige me to give this Publick Testimony, of that Generous Concern Your Lordship has always shown for the promoting of Theatrical Musick, but this Opera more immediately claims Your Protection, as it is compos'd in Your own Family.

The particular Encouragement you have given to the liberal Arts, not only shows the Delicacy of Your Taste, but will be a Means to Establish them in this Climate, and *Italy* will no longer boast of being the Seat of Politeness, whilst the Sons of Art flourish under Your Patronage.

Your Lordship indeed has distinguished Your self this way, and every Science has raised it self under Your Auspicious Bounty. So true a Notion of Merit, and so nice a Discernment of what is Curious, is but rarely found among Persons of an advanced Age; but You my Lord, by an uncommon Felicity of Genius, do even in the Bloom of Youth make Your Entrance in the World with the most refin'd Taste and mature Judgment.

But I fear the Pleasure I take in Recounting Your Excellent Qualities will make me commit an Involuntary Error, and that I shall be thought Troublesome, when I only designed to show with how much Respect I am,

_My LORD, _Your Lordship's most Humble, _most Obliged, and most _Faithful Servant, _

John James Heidegger.

* * * * *

Personaggi.

Dramatis Personæ

Amadigi di Gaula Eroe, amante di Oriana.

Amadis of *Gaul*, a famous Heroe, in love with *Oriana*.

Sig. Cav. *Nicolino Grimaldi*.

Dardano, Prencipe di Tracia.

Amadigi di Gaula

Dardanus, Prince of Thracia.

Sig. *Diana Vico.*

Oriana, Figlia del' Rè dell' Isole fortunate.

Sig. *Anastasia Robinson.*

Oriana, Daughter of the King of the Fortunate Islands.

Mrs. *Anastasia Robinson.*

Melissa, Maga Amante Di Amadigi.

Sig. *_Elisabetta Pilotta Schiavonetti, di S.A.R. la Principessa di Galles_.*

Melissa, an Enchantress, in love with Amadis.

Sig. *Elizabetta Pilotta Schiavonetti, Servant to her Royal Highness the Princess of Wales.*

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Amadigi di Gaula.

Amadis of Gaul.

* * * * *

ATTO I. SCENA I.

ACT I. SCENE I.

Giardino di Melissa.

SCENE *_Melissa_'s Garden.*

Notte.

Night.

Amadigi, e Dardano.

Amadis and Dardanus.

AMADIGI.

AMADIS.

Or' che di negro Ammanto E' ricoperto il Cielo, e ogn' un' riposa Prencipe andiamo, oue l'honor c'Invita;
Abbandoniam' queste incantate Soglie, Che già troppo contrarie Furo' alla gloria mia, ed' al' mio Amore.

Now that the Heav'ns with sable Veil Are cover'd close, and all Mankind repose, Prince, let us go, where

Honour us invites; Let us abandon this enchanted Place, Which too averse already hath prov'd Both to my Glory, and my Love.

Dard.

Già d' Amadigi il nome Fa' incredibil' le proue Della forza dell' braccio, e del' valore: Dopo tante vittorie Tempo è dunque che ascolti, Della vaga Melissa Gl' Innamorati pianti. Mira; come qui ride il fiore; e come Verdeggia il prato; e Limpido il ruscello, Qui come inriga il suolo: Tutto con l'arti sue forma d'Incanti, Per piacere à tè Sol', che sei sua vita.

The Name of *Amadis* already makes Incredible, th' amazing Proofs As well of Valour as of Strength of Arm: After so many Victories obtain'd 'Tis also time to lend an Ear To beautiful *Melissa*'s Sighs, And listen to her kind Complaints. See how the Flow'rs seem all to smile, How green the Meadows, and how clear the Streams Which seem to water all the pleasant Ground: All this she forms by her enchanting Arts, You, only you, to please, who are her Life.

Amad.

Più cerca ella piacermi, io più la sprezzo.

The more she strives to please, the more I her despise.

Dard.

Ingrato dunque sei.

The more ungrateful you.

Amad.

Mira; e poi dimmi Ingrato: [Gli mostra il ritratto di Oriana. Mira questi colori, Che non sono ch' un' ombra al' par del' giorno, E di, se posso oh' Dio, Per Melissa Lasciar, l'Idolo mio?

View first this Piece, then call me Ingrate. [He shews him the Picture of *Oriana*. View but these Colours, which yet are no more Than Shadows at the Day's approach, And tell me, if I can, Oh Gods! Leave, for *Melissa*'s sake, this Idol of my Love?

Dard.

(Ah'! che rimiro ò stelle! Questo è il mio ben' si finga.) Ella ti corrisponde?

(Ah me! what is't I see? O Stars! This is my Dear; but I'll dissemble) And does answer thy Love.

Amad.

M'ama quant' Io l'Adoro. Mà; che più qui si tarda? andiam ò Prence.

She loves me as much as I do her adore. But pray, why stay we here? Prince, let us go.

Dard.

Signor' più non m'oppongo, alle tue brame: Resta; che intanto Io vado Per ricercare, un opportuno calle. Che

celi a gl'occhi altrui il nostro scampo.

I shall no longer, Sir, oppose your Will: Remain you here; in the mean time I'll go And try to find some secret Passage out, Which may from ev'ry Eye conceal our Flight.

Amad.

Quiui t'attendo. (Dard.) (Ed' Io di sdegno auvampo.) Pugnerò contro del' fato, Vendicato il cor' sarà; E il riuale mio spietato Al mio pie vinto cadrà. Pugnerò, &c.

Here I'll attend. (_Dard._) And I enraged burn. Dardanus says, _He will fight against Fate to revenge his Love; and that his Rival shall fall at his Feet._

SCENA II.

SCENE II.

Amadigi solo.

Amadis alone.

O' notte, ò cara notte; Spiega il più oscuro velo: E tù nume dei sogni Soccorri un fido Amante Con i silentii, e l'ombre; Che già mai favoristi, con l'orror del tuo nero, Un cor del' mio più fido, e più sincero.

O Night, O dearest, dearest Night; Spread now thy thickest, darkest Veil: And you great Deity of Dreams Succour a faithful Lover once With Silence and with deepest Shades; You never yet help'd with your dismal Black A Heart more true, nor more sincere than mine.

Notte amica dei riposi Deh' m'assisti, e riconforta, Il mio sen' che stà penan----

He invokes the Night to assist and comfort his troubled Breast, and stops abruptly.

Si schiarisce in un subito la Scena, Scaturiscono da terra vasi, fontane, e statue. ----ed' una truppa di Spiriti infernali, inuiati da Melissa, da tutti i Lati della Scena, si oppongono alla partenza di Amadigi.

The Scene grows Light on a sudden, and there arises confusedly from the Ground, Vasas, Fountains, and Statues. And a Troop of infernal Spirits (sent by _Melissa_) on both sides of the Scene, prevent _Amadis_'s going off the Stage.

Che miro! inuido fato Bramo la notte, e il sol' m' apporta il giorno? Fuggirò, mà doue? forse di qui? Ah' nò; ch' impedito è ogni passo Allo scampo, alla fuga. Ah' Melissa, Melissa! io son' tradito. Mà che! s'apra col' ferro il varco.

What do I see? O Envious Fate! I wish'd for Night. Does *Phoebus* bring the Day? Ill fly, but where? Can I from hence get free? Ah no, all Passages are stopp'd, All things combine to hinder my Escape. *Melissa*, ah *Melissa*, I'm betray'd, But with my Sword I'll hew my Passage out.

[Mentre pone il pugno alla spada sopraggiunge Melissa.

[Whilst he lays his Hand on his Sword, *Melissa* comes suddenly to him.

SCENA III.

SCENE III.

Melissa, ed Amadigi.

Melissa and Amadis.

Mel.

E tù cerchi fuggir? perfido; Ingrato. Deh' Melissa t'arresti.

Do you pretend t' escape? Perfidious and Ingrate You're now arrested at _Melissa_'s Suit.

Amad.

Nulla può ritenermi.

There's nothing shall, nor can detain me.

Mel.

Ti piegherà il mio pianto.

My weeping surely will prevail.

Amad.

Hò già risolto.

I have resolved.

Mel.

I sospir;

And my Sighs;

Amad.

Non gli apprezzo.

Are things on which I set no value.

Mel.

Adoprerò Lusinghe.

Will Flatt'ry, or will Fawning please?

Amad.

Solo l'ardor di Gloria, il cor mi tocca.

Nothing but thirst of Glory ever touch'd my Heart.

Mel.

E pur' so' ch' Oriana, il sen' t'accende.

And yet *Oriana* I know has fir'd your Breast.

Amad.

Dunque perche mi segui?

Why is't that thus you follow me?

Mel.

Crudel; perche t'adoro.

Because I adore you, cruel Man.

Amad.

E se sdegno il tuo foco, Come farai, ch' Io t'ami?

But seeing I disdain your Flames, What can you do to make me love?

Mel.

Nella torre incantata, è gia il tuo bene. Và dunque empio Spietato Vanne à colei che t'arde il cor; mà pensa, Che sdegnata Melissa, Tutti i mostri d'Inferno, Tutte l'Arpie più fozze, Cerbero, furie, fuoco, e fiamme appresta; E pria che la riuale al' sen' tù stringa, Frà mille pene, Io ti vedrò perire.

Your Dear's already in th' enchanted Tow'r; Go impious, false and cruel, go To her who has inflam'd your Heart, but know, That now *Melissa* (justly enrag'd) Will soon raise all th' Infernal Monsters up, All ugly Harpies shall approach, *Cerberus* and Furies, Fire and Flames appear. And e'er you close my Rival in your Arms, Replete with Anguish I shall see you expire.

Amad.

L'Arti tue non faranno Che accrescere al mio petto, e forza, e ardire. Non sà temere Questo mio petto; S'ardir l'Accende, L'accende amor: Saprà Vedere, Odiò, e dispetto; Strane vicende Non teme il Cor'. Non sà, &c. [Parte.

All your dire Arts this only Effect will have To add new Strength and Courage to my Soul. [_He says that his Heart inflam'd with Love and Courage fears nothing._] [Exit.

SCENA IV.

SCENE IV.

Melissa sola.

Melissa alone.

Il' crudel' m'abbandona, e mi detesta; Numi! e soffrire il deggio? Ingrato; segui il foco, che t'arde Segui l'amor, che ti consuma, ò Ingrato. Mà in vano ti Lusinghi Che l'arti mie sapran farti morire. Mà cielo, e come! Morir farò chi vita è di quest' alma? Ah' che già sento in petto Che l'Odio, e l'ira và cangiando aspetto.

The Cruel Wretch forsakes me and detests me, Ought I, (ye Heav'ns) to suffer this? Follow, Ingrate, the Fire that burns you, Follow the Love, Ingrate, that now consumes you. You flatter still your self in vain, My Arts can never fail to kill you. But then, O Heav'ns! How can I do't? Can I kill him, who Life gives to this Soul? Ah! Now I feel within my Breast That Wrath and Hate begin to change their Looks.----

Ah' spietato, e non ti moue Un affetto sì costante Che per tè mi fà Languir? Mà crudel tù non sai come Fai sdegnar' quest' alma amante Che tu brami di tradir. Ah' spietato, &c. [Parte.

She asks him if the constant Affection which makes her languish, does not move him; and that he don't consider how much his Cruelty provokes her amorous Soul, which he desires to betray. [Exit.

SCENA V.

SCENE V.

Loggia infiammata, che impedisce l'entrata della torre di Oriana.

A Porch in Flames, which hinder the entring into _Oriana's_ Tower.

Amadigi, e Dardano.

Amadis and *Dardanus*.

Amad.

Risueglian' queste fiamme il mio Coraggio. Abbattuti hò gli mostri, e tù il vedesti; Or questa sola proua Del' Braccio mio qui resta. Ma! quai caratteri io veggio? Si legga.

These Flames awake and urge my Courage. The Monsters I've o'erthrown: You Witness are; Now here this one and only Proof Of my brave Valour still remains untry'd. But! What Characters are those I see? Read.

[Dardano Legge.

[*Dardanus* reads.

Dard.

A un sol' le fiamme, è di passar concesso; Ch' egli è l'Eroe più forte, Cui Scelse amor fra tanti Per' quiui vnir, i due piu fidi Amanti.

To pass the Flames is granted but to one; This one's the only valiant Heroe, Which Love, 'mongst all Mankind hath chose Here to unite the two most faithful Lovers.

Amad.

Prencipe; or' si conosco Che felice mi vuol' amica stella; Se dopo tante pene, Stringer potrò al'mio sen'

Oriana bella.

Now, Prince, I evidently see Kind Stars will me a happy Mortal make, If after suff'ring so much Pain I once enjoy fair *_Oriana_'s Arms.*

[Và per trauersar le Fiamme.

[He makes as if he would pass the Flames.

Dard.

Amadigi t' arresta, E meco pria fauella.

Hold, *Amadis*, And first discourse with me.

Amad.

Che mai!

What can this mean?

Dard.

Io tuo riuale, e tuo Nemico sono,

I am your Rival and your Enemy.

Amad.

Numi!

Oh Heav'ns!

Dard.

D'Oriana invaghito M^a Sprezzato da lei, di te geloso, Cercai di Lusingarti Nell' Amor di Melissa; La tua fuga Scopersi; e in vano oprai: Or ch' all' Estremo de miei mali io giunsi, Finger più non si dee: Meco conuienti Che tuo nemico, e tuo riual mi scopro Prouar chi di noi sià più degno amante.

In Love with *Oriana*, but Despis'd by her, and jealous grown of you. I try'd by Flatt'ry and by Craft T'inspire you in *_Melissa_'s Love*; Your Flight I soon disclos'd; yet all in vain: Now that my Ills are come to an Extream No longer I'll dissemble; and to be plain, Since I'm your Rival and declared Foe We'll try which is most worthy of her Love.

Amad.

Troppo nel pregio mio t^u parte hauesti. Or sia del' fallo tuo pena bastante Saper ch' Io sono il più gradito amante.

Of all my Glories you have reap'd your Share, For your Deceit, let it your Penance be To know that I advance most in her Love.

Vado, Corro, al mio tesoro, Non apprezzo il tuo furor; Per un vago, e bel crin' d'oro Foco, e fiamme, e poco al Cor. Vado, &c.

_He says he will fly to his Treasure in spite of _Dardanus_'s Fury, and that to gain his Fair one Flames and Fires is the least a Heart can suffer._

[Trauersa le fiamme.

[He passes through the Flames.

SCENA VI.

SCENA VI.

Dardano solo.

Dardanus alone.

Dard.

Deh ferma, oh! Dio! già penetrò la soglia; Le seguirò nel' foco: Mâ; un Ignoto poter' me lo contrasta. Si tenti ancor; non posso. Dunque il vedrò gioir sù gl' occhi miei? No; Melissa à te aspetta Far sù L'empio per me, per te vendetta.

Hold, hold; oh God! the Threshold he has already enter'd; Now through the Fire I'll follow him: But; oh some unknown Pow'r detains my Steps. I'll try again; I cannot stir. Shall he rejoice before my Eyes? No, no; *Melissa*, it ought to be thy Care To see thy self and me, on this base Man reveng'd.

Agitato il cor mi sento, Dall' affetto, e dal' furor; Un riuale che paunto Fà che peni questo Cor. Agitato, &c. [Parte.

He says he finds his Heart disturb'd both by Love and Wrath; and that a Rival whom he fears, is the Cause of all he suffers. [Exit.

[La Loggia incantata si spezza, e cade al' suono di strepitosa sinfonia; si oscura la Scena, con tuoni, e Lampi, e si rischiarà all' apparire d' Oriana, la quale Comparisce circondata da Cauallieri, e Dame incantate; e si cangia la Scena in un bellissimo colonnato.

[The Enchanted Porch splits asunder and falls at the Sound of a loud boisterous Simphony; the Scene darkens, and it thunders and lightens, but clears up again at the appearing of *Oriana*, who comes surrounded with enchanted Knights and Ladies; and the Scene changes into most beautiful Rows of Pillars.

SCENE VII.

SCENE VII.

Amadigi, Oriana, e truppa di Cauallieri, e Dame incantate.

Amadis and *Oriana*, and a great Company of Knights and Ladies.

Ori.

Cieli che fia? qual' rumore improuiso Agitò questo Luogo? Ah' che veggio? Amadigi il mio bene.

What can this mean? What sudden rambling Noise Made all this Place both shake and move? Ah what do I see? 'tis my dear *Amadis*.

Amad.

Io ti tolgo a gl'incanti Ma il tuo bel volto Oriana Fà che incantato io resti.

Though from Enchantments I have set you free, Yet, dearest *Oriana*, your fair Face Makes me remain a quite enchanted Man.

Ori.

Temo che inganno sia, di qui mirarti.

To see you here, I fear is some Deceit.

Amad.

Temer non dei mia Cara: Della cruda Melissa L'arte per me fù vana; Bella al seno ti stringo.

Dearest, you have no Cause to fear: Cruel *Melissa's* direct Arts By me have all abortive prov'd. Fairest, I lodge thee in my Breast.

Ori.

S'Inganno egli è dolce, è per me l'inganno, Amadigi; si pensi Come da queste soglie tu mi torrai.

If 'tis Deceit, 'tis sweet Deceit to me. 'Tis time, kind *Amadis*, to think What Means you'll use to free me from this Place.

Amad.

Ostacol più non v' è, Libera sei.

You're free; no farther Obstacle occurs.

Ori.

Dunque finiti sono, i pianti miei.

Why then, my Tears (at last) are at an End.

Gioie venite in sen' Brillate nel mio Cor, Che tutto il mio dolor, Fuggì, sparì da me, S' è meco il caro ben' Altro non curo no, E sempre goderò Caro mio ben' con tè. Gioie, &c.

She invokes all Joy to her Breast, affirming that all her Sorrow is vanish'd, and that enjoying the Company of her Dear she can want nothing.

Amad.

In questo instante Io prouo Di mia vita il piu grato, e bel Momento.

I in this Instant gladly enjoy The best and happiest Moment of my Life.

Ori.

Amor: basta, non piu: troppo è il contento.

Love, 'tis enough, no more; the Pleasure is too great.

Amad.

La gioia opprime i sensi E, à tè vicino à bella Divien' dolce d' Amor l'aspra quadrella.

Joys so compleat my Senses quite oppress, And neighbouring now so near my Fairest, The bitter Darts of Love, are all turn'd sweet.

E si dolce il mio contento, E si grato il mio piacer; Che nel seno io già sento, Che non v' è più che temer. E si dolce, &c.

He says, he feels sweet Pleasure and entire Content in his Heart; that for the future he shall have nothing to dread.

[Vanno a sedere e segue una Danza di Cavalieri, e Dame incantate.

[They sit down; and there follows a Dance of enchanted Knights and Ladies.

Ori.

Andianne ora mio ben', che più si tarda?

Let's go, my Dear; what causes our Delay?

Amad.

Prima convien', che á preparar men' vada, Quanto alla nostra fuga, ancor bisogna; Attendi ò bella intanto Nelle contigue stanze, il mio ritorno.

'Tis fit I first should go and get prepar'd What-ever may be needful for our Flight; In the mean-time, my Fairest, wait In the next Chamber my Return.

Ori.

Vado, ma tosto riedi, Che Lontana da té duro é il soggiorno.

I go, but pray let your Return be soon, For in your Absence no Abode can please.

O Caro mio tesor Deh' presto torna á mé, E vieni á consolar Quest' alma amante; Che non puó questo cor' Esser Lontan da té Che bramo ogn' or mirar Il tuo sembiente. O Caro, &c. [Parte.

She intreats him to return with Speed to comfort her loving Soul; because her Heart cannot be long from him, for whose Sight she is always longing. [Exit.

SCENA VIII.

SCENE VIII.

Melissa che sopraggiunge, Dardano à parte, e detti.

Melissa who comes in suddenly. *Dardanus* at a Distance, and the aforesaid.

Amad.

Cieli; numi, che miro?

Oh Heav'ns! O Gods! What do I see?

Dard.

(Ecco la mia vendetta.)

Now my Revenge draws near. [Aside.

Mel.

Demoni, accorete Qui si conduca Oriana.

Haste Devils, run, or rather fly, And instantly bring *Oriana* here.

[Vengono i Demoni, e portano Oriana.

[The Devils go and bring in *Oriana*.

Amad.

Che mai sarà?

What can this mean?

Dard.

(Se la toglie all' riuale Io son contento.)

If she but takes her from my Rival I am content. [Aside.

Mel.

Oriana si trasporti, oue il riuale l'attende.

Transport *Oriana* where the Rival waits.

Dard. (Or' si ch' Io son' contento.) [Parte.

So, this is right, and I am now content. [Aside.

Ori.

Melissa oh' Dio!

Melissa! Oh ye Gods!

Amad.

Io ti Soccorro.

I, to your Aid and Succour come.

Mel.

Ritenetelo o' furie.

Detain him Furies.

Amad.

Oh' Numi! [Parte Oriana.

Oh Heav'ns. [Exit *Oriana*.

Mel.

Ora il furor, la rabbia, e l'ira mia Distrugga queste mura, a tè si Care: Vanne altroue à Lagnarti. Il tuo riuai goisca al' tuo dolore, E il Contento di lui, ti roda il Core.

Now shall my Fury, Wrath and fiercest Rage Destroy these Walls, to thee so dear: Go to some other to bemoan thy Ills. At all thy Grief thy Rival shall rejoice, And his Content shall wound and gnaw thy Heart.

Io godo Scherzo e rido Crudel, nel tuo dolor; Tù m' insegnasti infido A dare affanni à vn Cor. Io godo, &c. [Parte.

She says she rejoices and laughs at his Sorrows; and that his Unkindness to her has taught her to torment a Heart.

[Exit.

SCENA IX.

SCENE IX.

Amadigi solo.

Amadis alone.

Ferma, deh' ferma oh' Dio! Cruda furia d'inferno Nata per tormentar due fidi Amanti; Ascolta li miei pianti, Rendimi il mio tesoro, Che Così troppo è fiero il mio Martoro.

Hold, hold, (Oh Gods!) Hold cruel Furies of th' Infernal Lake, Born to torment two faithful Hearts; Listen this

once unto my Tears; Restore me back my only Treasure. For thus; my Pains are much too great to bear.

O' Rendetemi il mio bene Astri infidi, O' pur' fatemi Morir; Che non posso in tante pene Io più Viuere, e Soffrir. O' Rendetemi, &c.

He begs cruel Fate to restore him his Dear, or deprive him of Life, because he cannot live and suffer so much.

ATTO II. SCENA I.

ACT II. SCENE I.

La Scena rappresenta un Giardino con un bellissimo Palazzo in distanza nel' mezzo del' quale si vede la Fontana del' vero Amore.

The Scene represents a Garden with a Magnificent Palace at a Distance; in the midst of it is the Fountain of True Love.

Amadigi solo.

Amadis alone.

Io Ramingo men' vado Per valli, e per foreste afflitto e solo, Ne so doue mi volga incerto il piede. Mà; quiui appunto Io scorgo D'Amor l'antro incantato L'acque del' quale i dubi amanti accerta: Voglio in esse Specchiarmi, Per veder s'il mio ben fida è in amarmi.

Thus wand'ring, I afflicted go Through Vales and Forrests all alone; Nor do I know how to direct my Steps. But here this Instant I perceive The fam'd enchanted Fountain of Love, Whose Waters faithful Lovers undeceive: In it I'll view my self, to see Whether my Dear is faithful in her Love to me.

Sussurrate, onde vezzose Limpidette consolate Questo misero mio Cor; E tu nume d'ogni affetto Compatisci questo petto, Ch' è ripieno di dolor. Sussurrate, &c.

He invokes the pleasant Streams to comfort his miserable Heart, as also the God of Love to pity his tormented Mind.

[Riguarda nella Fontana.

[He stands viewing himself in the fountain.

Numi che veggio? Oriana Accarezza il riuale, e mè disprezza! Cruda, perfida, ingrata; Mai più di donna ascolterò li pianti. Ma gia m' opprime il core, Della sua crudeltà l'atro dolore. Io manco, io mo----

Ye Gods what do I see? *Oriana* Courting my Rival, and despising me! False, cruel and ungrateful Maid; I'll never more believe a Woman's Tears. But now my Heart is quite opprest With Sorrow which her Cruelty hath caus'd. I faint, I die----

[Cade suenuto sopra un Sasso.

[He falls in a Swoon upon a Rock.

SCENA II.

SCENE II.

Melissa, e Detto.

Melissa and Ditto.

Mel.

Suenne Amadigi dal' suo duolo oppresso: Si risuegli dal' sonno. [Fà i suoi Scongiuri. Furie accorrete, e quiui Oriana apportate E premio all' loro amore Sia lo sdegno, e rigor, odio, e dolore. [Parte.

Amadis faints and falls opprest with Grief, I'll quickly rouse him from his Sleep; Fly Furies, fly without Delay, [She makes her Charms. And hither Oriana bring, And of their Love, th' only Reward that be Sorrow and Rigour, Hatred and Disdain. [Exit.

SCENA III.

SCENE III.

Oriana ed Amadigi.

Oriana and Amadis.

Ori.

Cieli, che' sarà mai? Ecco il mio ben', mà! Oh' Dio! Estinto è l'idol mio!

O Heav'ns, what more am I to suffer? I see my Love, but oh ye Gods! The Idol of my Heart is dead.

[Si auuicina ad' Amadigi.

[She draws near to *Amadis*.

Amadigi; sole degl' occhi miei Chi dai sensi ti priua? oh' ciel' non odi! Spietatissima sorte: Ah' che Melissa hà dato à lui la Morte, E per Maggior tormento Vuole che estinto io miri il mio Contento.

O *Amadis*, thou Brightness of my Eyes, Who hath deprived thee of Sense? Oh Heav'ns! He does not hear! O cruel Fate: Ah, 'tis *Melissa* has given him his Death; And still my Torments to augment She makes me Witness of my Joy's Decease.

S' estinto è l' Idol' mio Morire io voglio ancor; Che Viuer non poss' Io Con tanti affanni al' cor'. S' estinto, &c.

She says if her Lover is dead, that she will die also, and is sure the great Sorrow of her Heart will deprive her of Life.

Mà qual' scampo al mio affanno? Si prenda il proprio ferro Dell' estinto Consorte; [Và per prendere la spada di Amadigi. Ed' Vnisca due Cori vna sol' Morte.

But what can give Remission to my Grief? I'll take the Sword Of my departed Spouse-- [She goes to take _Amadis_'s Sword. And make Death unite two loving Hearts.

[Amadigi si risente.

[*Amadis* recovers his Senses.

Amad.

Chi mi sveglia dal' sonno?

Who is't that thus disturbs my Sleep?

Ori.

Amadigi mio ben? tù viui e Spiri?

Dear *Amadis*, and dost thou live and breath?

Amad.

Chi sei? che chiedi?

And who are you? What do you want?

Ori.

Non conosci Oriana?

Don't you your *Oriana* know?

Amad. (Si Leua)

Oriana! Un infida, che per altri m' abborre?

Oriana! [Rises. A faithless Maid, who hates me for another's sake?

Ori.

Infida tù mi chiami?

Faithless! is that the Name you give me?

Amad.

Si; perfida, e crudele.

Yes; faithless, false, and cruel Maid.

Ori.

Che feci mai?

What have I ever done?

Amad.

Và, chiedilo a tè Stessa e lo saprai.

Ask but your self, and then you soon will know.

Ori.

Dunque quando credea Che tù ingrato mi amassi, Tù così mi disprezzi?

Then I perceive that when I once believ'd That you (ungrateful) bore me Love, You even then despis'd me thus.

Amad.

Hò magnanimo il core E amar non sò chi altrui promise Amore.

My Heart's too great to cherish Love. For her whose Love is promis'd to another.

T' amai quant' il mio Cor Già seppe amarti; Or' che tù cangi amor Io ti disprezzo; Se cangio il mio desir, Di mè deb' non Lagnarti; L' offese a non soffrir, E il petto auvezze. T' amai, &c.

He says he has lov'd her as much as 'twas possible for a Heart to love; but since she has chang'd her Affection, he slights her; and that he ought not to complain, because he was never us'd to put up an Offence.----

Ori.

Chi mai creduto hauria Ch' Amadigi il mio ben' fosse crudele?

Who once cou'd ever have believ'd That my Dear *Amadis* shou'd cruel prove?

Amad.

E chi creduto hauria Che Oriana ver' mè fosse infedele?

And who cou'd ever have believ'd That *Oriana* wou'd prove false to me?

Ori.

Infida tù mi chiami, Quand io t' adoro? ingrato;

How can you call me false When I adore you? O Ingrate.

Amad.

Sò che per' altri, è il seno tuo piagato.

I know your Heart is wounded by another.

Oria. Ti pentirai crudel' D' hauermi offesa vn' di Perfido, ingrato. S' io ti seguì fedel Saprò fuggirti ancor Crudo Spietato. Ti pentirai, &c.

_Oriana calls him false and cruel, and says he shall yet repent the having offended her; and that if hitherto she

hath follow'd him, she'll now fly from him._

[Parte Oriana.

[Exit *Oriana*.

SCENA IV.

SCENE IV.

Amadigi, e poi Melissa.

Amadis and afterwards *Melissa*.

Amad.

Dunque colei, da cui Speravo ogni conforto al'grauè affanno Così mi sprezza, e fugge? E nel medesimo istante Che fede mi giurò, di fè mi manca? Ed io viuo, e non moro? Faccia pur' quest' acciaio Ciò che non puote il duolo.

Does even she (from whom I hop'd all Comfort in my greatest Grief) Thus slight me, thus avoid my Sight? And in that Moment in which she Had promis'd Faith to me, break all her Vows? And do I live, and don't I dye? Let then this pointed Steel perform That which my Sorrows ne'er cou'd do.

[Vuol' uccidersi, mà vien' trattenuto da Melissa, che Soprag'iunge.

[He offers to kill himself, but is hinder'd by *Melissa*, who comes suddenly to him.

Mel.

Fermati, e viui.

Hold, hold your Hand, and live.

Amad.

Cruda Melissa; Lascia Ch'io dia fine al mio duol' con la mia morte.

Cruel *Melissa* hold me not, Let me by Death give End unto my Grief.

Mel.

Puoi tue pene finir' senza morire.

Your Pains may end, and yet you need not die.

Amad.

Benche à mè sia crudele Quella per cui sospiro A Lei sempre qual' fui, sarò fedele. Ne altro io da tè bramo, Che mi Lasci Morir', già ch'io non t'amo.

Although she cruel is to me, For whom I breath such Storms of Sighs, Yet as I ever faithful was, I'll so

remain. Nor do I greater Boon of you request, Than (since I cannot love you) that you'll let me dye.

Mel.

Io più soffrir' nol posso. Non sperar con la morte Dar' fine alle tue pene; Che prima ti conuien' alma spietata Prouar quanto far' può donna sdegnata. Diuenga in questo Loco Ogni placido aspetto, orrore, e foco.

This is too much for me to bear. Hope not by Death To end your Pains, For e'er you end, 'tis just (you cruel Soul) You taste how much offended Love can do. Let all the pleasant Aspects that appear Within this Place be Horror.

[La Scena si cangia in un antro orribile--

[The Scene changes into a horrible Cave.

E voi de miei furori. Orridi essecutori Accorrete à punir, chi mi disprezza.

And you my furious Fiends, Horrid Executioners of my Wrath, Hasten to punish him, who thus does slight me.

[Dei Mostri Sortono dal' seno della terra, s'odono tuoni nell' aria--

[Monsters ascend from the Bowels of the Earth; and Thunder is heard in the Air.

Amad.

L'anima, è troppo auvezza Alle pene, a gl' affanni; E se credi con' questo D' amollire il mio cor', folle t'inganni.

My Life has been too much inur'd To Torments, Sufferings and Pains, And if you think, with help of these To mollifie my Heart, vain Woman, you're deceived.

Mel.

Cessate, omai cessate Che più graui tormenti, a lui preparo. Circondatelo ò furie [Le Furie lo circondano. Vedrà nelle mie soglie Ciò che nel' fonte ei vide: Vuò ch' il suo duolo, al mio divenga eguale E colei che l'adora, ami il riuale.

Cease then, O cease; For him far greater Torments I prepare. Surround him Furies ev'ry way: [The Furies surround him. He soon shall see within these bounds That, which he in the Fountain saw: I'll make his Grief full equal unto mine, And she whom he adores, shall love his Rival.

à due Crudel tù non farai Ch' il tuo rigor già mai, Perturbi la costanza;

Amad. } a 2 { Ho' petto } Da soffrire. Mel. } { Si hai petto }

à 2 Ogn' aspro, e rio Martire,

Amad. } a 2 { Non temo il tuo } rigor Mel. } { Torro col' mio }

Amad. } a 2 { Ne tua possanza Mel. } { La tua speranza.

Crudel, &c. [Partono.

They both sing a Duo: She threatens, and he seems void of Fear. [Exeunt *Ambo*.

SCENA V. Palazzo di Melissa.

SCENE V. Palazzo di Melissa.

SCENE V. The Palace of *Melissa*.

Dardano solo.

Dardanus alone.

Dard.

D' vn' suenturato amante Prouo tutte le pene in questo petto. Ama Oriana Amadigi, e me disprezza: Mi promette Melissa Conforto al mio tormento, Mà tardi Veggio oh' Dio, Ch' è vano ogni potere, al' duolo mio:

In this my Breast too sensibly I feel, Of an unhappy Lover, all the Pains. *Oriana* adores this *Amadis*, and me she slights: *Melissa* indeed doth promise me To comfort my tormented Mind, But now too late I see, Oh Gods, That all her Pow'r can ne'er redress my Grief.

Pena tiranna Io sento al core, Ne spero mai Trouar pietà; Amor m'affanna E il mio dolore In tanti guai Pace non hà. Pena tiranna, &c.

He says, he feels a Tyrannous Pain at his Heart, and never expects to find Pity, Quiet or Relief.

[Mentre vuol' partire vien ritenuto da Melissa.

[As he is departing, he is detain'd by *Melissa*.

SCENA VI.

SCENE VI.

Melissa, e detto.

Melissa and *Dardanus*.

Mel.

Arresta ò Prence. Quivi frà breui istanti Vedrai quella che adori Mite a gl' affanni tuoi, Ne più qual' già solea aspra, e crudele.

Stay Prince, For here you instantly shall see The Lady you adore Made mild and pliant by your Grief, And now no more (as formerly) severe.

Dard.

Com ciò sia?

But how can it be brought to pass?

Mel.

Con Incantati giri Cangiai tue forme; e à i Lumi d' Oriana Non più di Tracia il Prence, Mà, Amadigi parrai; E inuisibili a lui ambi sarete.

By my enchanting Lines and Circles I've chang'd your Form; and unto _Oriana_'s Eyes, No more the Prince of *Thrace*, But *Amadis*, you shall appear. And both of you shall be invisible to him.

Dard.

E à che giouar ciò deue?

Of what Advantage will this prove?

Mel.

Che t'nerà colei, che tanto adori.

That she shall love you, whom you so adore.

Dard.

Mà sott' altro sembiante.

But in the Likeness of another.

Mel.

Ancor che per inganno, Piace l'essere amato, à un' core amante.

Though by Deceit it be perform'd, Yet still a Lover's pleas'd in being lov'd again.

Se tù brami di godere Lascia pur' à mè il pensiero Ch' Io contento ti farò; Non haurai più tanti affanni Ed' il fine de tuoi danni Io con pace mirerò; Se tù brami, &c. [Parte.

She bids him, if he aims at Joy, to leave the Management of all to her; and she will make him content; that he shall have no more Trouble of Mind, but that all shall end in Peace. [Exit.

SCENA VII.

SCENE VII.

Dardano solo.

Mà se questo non basta A mitigar la pena mia crudele, Altra strada si tenti. Sarà di questo ferro, Scopo, chi è la caggion' d'ogni mia doglia E i Lacci del suo amor, lo sdegno scioglia.

But yet if this be not enough To mitigate my cruel Pain, I'll try another way: He that occasions all my Grief Shall be the Butt, at which this Steel shall aim, My Wrath shall soon unloose his strongest ties of Love.

SCENA VIII.

SCENE VIII.

Oriana, e detto, da essa creduto Amadigi.

Oriana, and the aforesaid, who by her is suppos'd to be *Amadis*.

Ori.

Amadigi mio ben', deh' quando mai Finirai di dar pene al' core amante? Deh! dimmi, in che t'offesi?

My dearest *_Amadis_*; Ah when will you Finish the Anguish of my loving Heart? Oh! tell me in what I have offended you!

Dard. (a parte.) (In che t'offesi! Da mè ciò non si seppe; L'arte assista l'inganno, ò son' scoperto.)

In what I have offended you! I never thought of such a thing, Let Art assist Deceit, or I'm discover'd. [Aside.

Ori.

Contami la caggion dell'ira tua;

Tell me the Reason of your Anger.

Dard.

Bella; i trascorsi dell' labro Non giungono nel cor di chi ben' Ama.

Fairest, the sudden Slips of Speech Ne'er reach the Heart of him that loves.

Ori.

Se t'offesi perdona; Fù inuolontaria colpa, Se fù colpa la mia.

If I've offended, pardon me; 'T was an involuntary Crime, If Crime at all mine can be call'd.

Dard.

Il rammentarmi dei passati errori, Arrossir fà le gote, Più di ciò non si parli.

The bare Remembrance of my former Faults Into Vermillion turn my Cheeks; And on this Subject, let's discourse no more.

Ori.

Cesse Melissa; e si compiace anch' essa, Del reciproco affetto.

Melissa is quiet, and seems now well pleas'd At our reciprocal Amours.

Dard.

Dunque mio ben', sei mia?

And are you then, my Dearest, mine?

Ori.

Ostacol' più non trouo à i nostri ardori.

I see no farther hindrance to our Flames.

Dard.

Or' sian' dunque beati, i nostri amori.

Then happy is our Love become at last.

Tù mia speranza, Tù mio conforto, Sei di quest'alma, L' amato ben'; La mia costanza E giunta in porto Ed' hò la palma Del' tuo bel' sen! Dolce, &c.

He calls her the Hope and Comfort of His Soul, and that his Constancy is arriv'd at the desired Port, and has obtain'd the Victory of her Heart.

[Finita l'aria Amadigi attrauersa la Scena senza veder Dardano, da cui e però veduto, e lo segue adirato.

[At the End of this Air, *Amadis* crosses the Stage, without seeing *Dardanus*, tho' *Dardanus* perceives him and follows him in a Passion.

Dard.

Mà qui il riuol? si vendichi l'offesa. [Parte.

My Rival here? I'll now revenge th' Offence! [Exit.

Ori.

Cosi mi Lascia, e parte? Sento strepito d'armi; e che sarà?

Does he depart, and leave me thus? Clashing of Swords I hear; what can this be?

[Si sente rumore di armi.

[Clashing of Swords is heard.

SCENA IX.

SCENE IX.

Melissa che sorte furiosa, e detta.

Melissa who comes in a Fury, and *Oriana*.

Mel.

Cieli; numi! Soccorso; astri crudeli.

Heav'ns! Gods! some Succour send. O cruel Stars.

Ori.

Che t'affligge ò Melissa?

O *Melissa*, what afflicts you?

Mel.

Ascolta; quel che poc' anzi Amadigi pareo di Tracia, è il Prence; Che veduto Amadigi Corse per tor la vita al suo riuale.

Listen to what I say: He who just now Appear'd like *Amadis*, is Prince of *_Thrace_*; Who seeing *Amadis* approach Ran to deprive his Rival of his Life.

Ori.

Numi; che ascolto!

Ye Gods, what do I hear!

Mel.

Egli Amadigi assale Il dì cui braccio inuitto D'un colpo ch'il difende Hà il suo riual' trafitto: Mira colà; di Tracia il Prence estinto.

He first assaulted *Amadis*, Whose valiant and unvanquish'd Arm With one bold Stroke preserv'd himself And pierc'd his Rival through: See there, the now deceased *Thracian* Prince.

Ori.

Or tu forse m'inganni;

Perhaps in this you still deceive me.

Mel.

Più Ingannar non ti voglio. Troppo sian' veri Quelli che a voi preparo aspri tormenti.

I never will deceive you more; Too true the Torments shall appear, And those most sharp, which I prepare for you.

Ori.

Barbara, e che ti feci?

O barb'rous Wretch, what have I done to you?

Mel.

Amadigi di Gaula

M'involasti un amante.

You stole my Lover from me.

Ori.

Colpa mia gia non fù!

That was no Fault of mine,

Mel.

Sia tuo l'affanno.

But yet the Torment shall be yours.

Ori.

Ti puniranno i Numi;

The Gods will punish you.

Mel.

Trema per me Cocito.

I can make th'Abyss to tremble.

Ori.

Il' ciel' gl' empi condanna.

Just Heav'n condemns the Wicked.

Mel.

Ma eseguisce l'inferno.

But it is Hell that executes.

Ori.

Gioue per te s'adira.

And *Jove* himself with you will angry be.

Mel.

Se non cessi d'amarlo.

And if you don't forbear to love him--

[La Minaccia.

[She threatens her.

Ori.

L'amerò sin' che ho vita.

I'll always love him whilst I live.

Mel.

Morrai, se non v' assenti,

You'll surely die, if do not yield.

Ori.

Ascolta-- Perfida incantatrice, empia Megera Tesifone d'Inferno, Arpia del' mondo; Tù ben' veder potrai Guizzar nell'aria i pesci; Gl' augei volar nell'onde; Farsi gelido il fuoco, Brugiar il gelo, ed' appianarsi i monti, E alle nubi salir, le valli, e gl'antri; Mà far' già non potrai Ch' il feruido desio Mai si stanchi d'amar l'Idolo mio.

Hear me Perfidious Sorceress, impious *Megera* Hell's *Tesiphon*, and Harpye of the World; I full well know you can with Ease Make Fishes swim and slide in th' Air, All winged Birds to flye amidst the Waves; Congeal the Fire and make it freeze, Cause Ice to burn, and Mountains level make, And raise up to the Clouds both Vales and Caves: But you can never bring to pass That th' ardent Longings of my Soul Do ever cease to love the Idol of my Heart.

Mel.

Son sorda a i detti tuoi.

I am quite deaf to what you say.

[Vuol partire ma Oriana la ritiene.

[She is going off, but is detain'd by *Oriana*.

Ori. Affannami, Tormentami, E' vano il tuo rigor; Si vago, è l'Idol mio Che di cangiar desio, Non ha potere il cor. Affanni, &c. [Parte.

She says, though *Melissa* afflicts and torments her, yet all her Rigour is in vain, and that her Dearest is so lovely, that her Heart can never alter its Affection.

[Exit *Oriana*.

SCENA X.

SCENE X.

Melissa sola.

Melissa alone.

Mi deride l'amante, La riuale mi sprezza; Ed' io lo soffro ò stelle? Nò; Non sarà già mai Ch' Io perda il mio vigor frà pene, e guai.

My Lover now derides me, And by my Rival I'm despis'd; And do I suffer this, O Stars? No, no, it ne'er shall be, that I My Courage lose, opprest by Grief and Woe.

Desterò dall' empia Dite Ogni furia, a farui guerra Crudi, perfidi si, si; Ombre tetre, omai sortite Dall' auello che vi serra A' dar pene, A colui che mi scherni. Destero, &c.

She says she'll raise every Fury to make War against *Amadis* and *Oriana*, whom she calls cruel and perfidious, and commands the blackest Ghosts to ascend from their Dungeons to torment those who slight her.

ATTO III. SCENA I.

Palazzo di *Melissa*.

The Palace of *Melissa*.

Oriana condotta da Demoni.

Oriana brought in by Devils.

Doùe mi guida il fato mio tiranno! Qui *Melissa* mi vuol? qui mi condanna A soffrir' pene, e affanni? E che mai feci ò sorte? Perche adoro *Amadigi*, Deggio dunque hauer Morte? Sì, sì, neri Ministri D'una furia d' Averno, D' una infida *Megera* Conducetemi pur, doue v'addita, Che per caggion' sì cara Troppo sia dolce à mè perder la vita.

Where am I hurry'd by my cruel Fate! Is't here *Melissa* waits me? Is't here she condemns me To suffer Sorrow, Pain and Grief? What is't, O Fate, that I've committed? Because I *Amadis* adore, Must I therefore be put to Death? Yes, yes, ye gloomy Ministers Of that fierce Fury of th' avernal Lake, Of that most faithless vile *Megera*, Carry me now where she commands ye; For, for so dear a Cause as this, 'Twill be a Pleasure to lay down my Life.

Dolce vita del mio petto Io per tè Morrò beata; E più puro haurò L'affetto Di quest' alma suenturata. Dolce, &c. [Parte.

She says she shall be happy in dying for him who is the Life of her Heart; and that such a Death will heighten her Affection. [Exit.

SCENA II.

SCENE II.

Il Teatro rappresenta un Antro destinato a gl' Incanti di *Melissa*.

The Stage represents a Cave appointed for the Enchantments of *Melissa*.

Melissa sola.

Melissa alone.

Mel.

Sento, ne sò che sia Agitato il pensier, e mesto il core; E ingombra l'alma mia pena, e timore; Forse perche preparo All' ingrato Amadigi acerba morte? Mà che ci posso far, se più l'adoro Quanto più m'abborrisce! Egli a ciò mi costringe. Amadigi qui venga, E seco Oriana caggion del' mio tormento Ch' oppressa dall' rigor' già l'alma lo sento.

I feel (but don't the Reason know) My Thoughts disturb'd, my Heart grown sad, And ev'n my Soul opprest with Grief and Fear, Is it perhaps because I now prepare For ingrate *Amadis* a cruel Death? But yet how can I help it, when the more He hates me; just so much the more I love him! Thus he constrains me to proceed. Let *Amadis* be hither brought, And with him *Oriana* who causes all my Pains, For now I feel my Soul opprest by Rigour.

Vanne Lungi dal' mio petto Vano amor, ch' Io vuò vendetta; Non darò mai più ricetta, A un' amabile saetta. Vanne, &c.

She bids vain Love be gone from her Breast, because she will harbour nothing but Revenge, and will never more give Admittance to any amorous Dart.

SCENA III.

SCENE III.

I Demoni Conducono Amadigi, ed' Oriana incatenati e detta.

The Devils bring in *Amadis* and *Oriana*, both in Chains, and the abovesaid.

Ori.

Se t'offese Oriana Ella sol' si punisca.

If *Oriana* hath offended you Let only her be punished.

Amad.

Se ti sprezza Amadigi Egli sol' merta pena.

If *Amadis* hath slighted you He only ought to suffer pain.

Mel.

E pene, e morte haurai, da tè principio.

Both pain and death you'll have; but I begin with you.

[Và per ferire Amadigi.

[She is going to wound *Amadis*.

Ori.

Numi, aita, soccorso.

O Heav'ns, aid and succour us.

Mel.

Ma; che nuoua pietade Mi passeggia nel' petto? Perfido traditore La tua morte vorrei, mà il cor nol' vuole.

But what new Pity now invades And takes Possession of my Breast? Unfaithful Traytor, I'd be thy Death, but that my Heart wont give me leave.

Amad.

Ah! che non gioua a mè la tua pietade, Mentre ch' io temo oh' Dio Per Oriana il mio ben', per l'Idol mio.

Ah, but your Pity gives me no Relief, So long as I'm in fear, Oh Gods! For my dear Idol, *_Oriana_'s* sake.

Mel.

Ed' ancor tù m' inriti! T' ucciderò nel' cor di lei spietato.

And do you still my Passion irritate? O cruel Man, I'll stab thee in her Heart.

[Và per' uccidere Oriana.

[She offers to stab *Oriana*.

Amad.

Ah' ferma!

Ah, hold your Hand!

Ori.

No' Melissa Salua il mio ben', ed' io contenta moro.

No, no, *Melissa*, Spare but my Dear, and I'll contented die.

Mel.

Mà, no; sia troppo breue Questa pena à un ingrato; Darò con' mille morti A lei pene, a tè affanni, e a mè conforto.

But, no that Agony would be Too short for an ungrateful Man; I, with a thousand Deaths will give Pain to her, Grief to you, and Comfort to my self.

Amad. ed Ori. _à 2_

*_Amad._ and *_Ori._* sing a Duo.*

Cangia al' fine il tuo rigore Senti oh' Dio di noi pietà; Deh' ti muoua il mio dolore, Troppo usasti crudeltà.

Cangia, &c.

Intreating *Melissa* to abate her Rigour, and take Compassion on them, and be mov'd at their Sufferings, having already us'd too much Cruelty.

Mel.

Nò, nò; ho già risolto. Ombra del suo riuale Prencipe sfortunato, In Virtù de miei detti Sorti dal' Regno Oscuro E qui meco t'unisci a far vendetta Del' mio amor, del tuo amor, del' nostro oltraggio.

No, no, I am resolv'd. O you his Rival's Ghost, Unhappy Prince, In Vertue of these Words, From the dark Kingdom, now come forth, And here unite with me, that we may both Revenge my Love, your Love, and both our Wrongs.

SCENA IV.

SCENE IV.

Ombra del' Prencipe di Tracia, e detti.

The Ghost of the Prince of *Thrace*, and the aforesaid.

Omb.

Ghost.

Han' penetrato i detti tuoi l'Inferno. E i numi; nemici all' ingiustitia Proteggon contro tè due fidi amanti; E per' maggior mia pena Voglion ch' io ti rammenti, Ch' è giunta pur la fin' dei lor' tormenti.

Thy Words have penetrated Hell. And all the Gods (averse to what's unjust) Protect, in spight of thee, these faithful Lovers; And, for my greater Punishment, Command that I should let thee know, That all their Torments now are near their End.

[Sparisce l'ombra.

[The Ghost disappears.

SCENA V.

SCENE V.

Amadigi, Melissa, ed Oriana.

Amadis, Melissa and Oriana.

Mel.

Cieli ingiusti, e inclementi Dunque a voi soli sia La vendetta concessa?

O Heav'ns inclement and unjust, And is the Pow'r then to revenge Granted to none but you alone?

Ori.

A che mai si risolve?

What more can she resolve to do?

Amad.

Io temo ancora.

I'm still afraid.

Mel.

Mà che! Muoia la mia rivale.

But what! Now let my Rival die.

[Vuol' uccidere Oriana, mà si sente ritenere.

[She offers to kill *Oriana*, but finds her self detained.

Chi il piè m' arresta, ò stelle? Ah' che voi proteggete infidi numi Una copia felice; Io sola suenturata Cielo, e Inferno mi aborre: Morir si deè; si muoia.

What is't detains my Feet? Oh Stars! Ah wicked Gods, 'tis you protect This too too happy Pair, I only am Unfortunate, Both Heav'n and Hell abhor me: I ought to die, and die I will.

[Si ferisce con un' stile.

[She wounds her self with a Ponyard.

Addio crudo Amadigi Spira la tua nemica, anzi l'amante; Godi del' mio morir barbaro ingrato. Già il piè vacilla, e il Lume; Ed' un freddo mortal già mi sorprende Felice è la mia morte S'un tuo sospir compiangi la mia sorte. Io già sento l'alma in sen' Che da me partendo vè--.

O cruel *Amadis* adieu, Your Enemy (or rather Lover) dies. Barb'rous, Ingrate, rejoice now at my Death; My Feet do tremble and so does my Sight, And mortal Cold my Members all doth seize: Yet still my Death would happy be If one kind Sigh of yours would but bemoan my Fate. I feel my Soul within my Breast Forcing its way, just ready to depart.

[Cade sopra un sasso e muore.

[She falls down and dies.

Ori.

Che Orrore.

What Horrour!

Amad.

Infelice Melissa.

Unhappy *Melissa*.

Ori.

Mà che ascolto!

But what is this I hear!

Amad.

Che sento! Qual' chiarore improvviso abbaglia i Lumi?

What is it I perceive, What sudden Light is this, that dazzles thus my Eyes?

Ori.

Or' si che ci protegge il Cielo, e i Numi.

Now I'm convinc'd that Heav'n and Gods protect us.

[L'antro si cangia in un bellissimo Palazzo, e dopo breue ed' allegra sinfonia discende un carro coperto da Nubi, nel quale si vede L'Incantatore Orgando Zio d'Oriana.

[The Cave changes into a beautiful Palace; and after a short, but pleasant Simphony, a Chariot descends covered with Clouds, in which appears the Enchanter *Orgando*, Uncle to *Oriana*.

SCENA VI.

SCENE VI.

Orgando, e detti.

Orgando and the abovesaid.

Org.

Son' finiti i tormenti, omai si goda; Il' Ciel che vi protegge Vuol' che cessin' gl' Incanti; E con' dolci sponsali S'Uniscan' con le destre i cori amanti.

Your Torment's ended, now you shall rejoice; The Pious Heav'ns which protect you, Command that all Enchantments cease; And with sweet Matrimonial Rites Let your Right Hands unite two loving Hearts.

Amad.

Cara la man' ti stringo.

My dearest, thus I press thy Hand.

Ori.

Più dolce è inaspettato un gran' contento.

Joy unexpected always is most sweet.

Amad.

Or' ti ringratio Amor del mio tormento. Cara mia sposa adesso Ogni nube spari d'atro dolore, S'Orgando, e il Dio d'amore Con più soavi incanti Unisce i due più fidi, e casti amanti.

Now Love, ev'n for my Pains, I give the Thanks. This present Instant, dearest Spouse, All Clouds of cruel Grief are vanisht quite, For, kind *Orgando* and the God of Love With an Enchantment much more sweet, Two chaste and faithful Lovers now unites.

Sento la gioia Ch' in sen' mi brilla E già scintilla Nel' ciel la stella Del' Dio d'Amor; Sarò beato Con' tè mia bella, E amico il fato Già mi promette Contento al' Cor. Sento la gioia, &c.

_He says that Joy sparkles in his Breast, as _Cupid_'s Star does in the Heav'ns; and that he shall be happy with *Oriana*, because Friendly Fate promises him his Heart's Content._

[Orgando disceso dal suo carro.

[*Orgando* descended from the Chariot, says.

Org.

Godete omai felici O fortunati sposi; E qual già preparai Danze campestri, e Magica Armonia Qui del vostro goder preludio sia.

Rejoice at last and happy be, O lucky Bridegroom and your Bride, To celebrate your Nuptials I've prepar'd A Rural Dance, and Magick Harmony, To serve for Prelude to your future Joys.

CORO.

CHORUS.

Godete ò Cori amanti Che non v'è più dolor; Cangiato ha' i vostri pianti In riso il Dio d'Amor.

Rejoice O loving Hearts For no more Grief remains, The God of Love hath chang'd Your Weeping into Smiles.

A 2 Amadigi ed' Oriana.

A Duo sung by *Amadis* and *Oriana*.

Or si m'alletti Speranza del' mio sen'; Non piu' Velen' Mà sol' dilette Io prouo in questo Cor.

Yes now I am pleas'd, Dear Hope of my Heart. Enchantments are vanquish'd All tends to Delight To please our Hearts.

CORO.

CHORUS.

Godete ò Cori amanti Che non v'è più dolor; Cangiato ha i vostri pianti In riso il Dio d'Amor.

Rejoice O loving Hearts For no more Grief remains, The God of Love hath chang'd Your Weeping into Smiles.

Ballo di Pastori, e Pastorelle, e Finisce l'Opera.

A Dance of Shepherds and Shepherdesses.

End of the OPERA.

* * * * *

[Errors and Anomalies:

The original text alternated between Italic and Roman type; in this e-text, longer passages were left unmarked to minimize confusion.

Italian: songs/dialogue in italics; everything else roman English: songs/dialogue roman; everything else, including aria summaries, in italics; character names emphasised ("other" font)

All variation between u and v, both capital and lower-case, is as in the original. The italic font used an unambiguous U, an unambiguous V-- and, on three occasions, an "in-between" form that most closely resembles lower-case italic v, but here seems to be meant for U: [U]nkindness to her has taught her to torment a Heart. [U]n infida, che per altri m' abborre? ...the Enchanter *Orgando*, [U]ncle to *Oriana*.

Italian:

Che già troppo contrarie *text reads* già'

Più cerca ella piacermi, io più la sprezzo. *text reads* Più' cerca

si oppongono alla partenza / di Amadigi. *text reads* Amidigi

SCENE VII. / Amadigi, Oriana, e truppa di Cavalieri, e Dame incantate. *spelling as in original* Andianne ora mio ben', che più si tarda? _so in original_: Andiam'?

Soprag'iunge. *unclear in original* SCENE V. Palazzo di Melissa. *spelling and format as in original* SCENA IX. / Melissa che sorte furiosa, e detta. *text reads* SCENA XI.

Ascolta; quel che poc' anzi *text reads* Ascota

T' ucciderò nel' cor di lei spietato. *text reads* T' uccidero'

Nò Melissa *text reads* No' melissa

English:

The English text is not always an exact parallel of the Italian, either in language or in print format.

Vasas, Fountains, and Statues *spelling as in original* SCENA VI. / Dardano solo. *spelling as in original* For, kind *Orgando* and the God of Love *text reads* Organda

Orgando descended from the Chariot, says. ... Rejoice at last and happy be, _text damaged: "Orgando"

supplied from context and Italian; "last and" conjectural, based on Italian_]

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