



Institute of
Translation
and Interpreting

Name:

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Abstract

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1. Literature Review

1.1. Background and Context

According to the literary scholars Katherine Cooper and Emma Short, “in reading any historical novel we are engaging with at least three different historical moments. There is the period in which the novel is set, the period in which it is written, and the period in which we are reading it” (2012, 211). *Fêtes royales* (A. Golon 2009) is part of the *Angélique* historical fiction series by Anne Golon, set in the 17th century. It is a novel with a unique context and background, in that it is an expanded edition of an earlier novel entitled *Angélique, Marquise des anges* (A. Golon 2013), which was first published in France in 1957 and was the first novel in the series (‘Angélique: The Biography of Anne Golon’, n.d.). *Fêtes royales* (A. Golon 2009) forms the third novel in the new expanded *Angélique* series, composed of 6 novels in total that are based on the first two novels of the original series (‘Angélique: The Book Series by Anne Golon’, n.d.). The *Angélique* series has been translated into numerous international languages and was particularly popular with readers throughout the 1960s and 70s; it experienced a revival in the 2000s as the expanded editions were published (Ludlow 2021).

These expanded editions, known as *les éditions augmentées*, are versions that Anne Golon extended and rewrote later in her life based on the original editions. Golon chose to rewrite and extend the first two novels of her series as her intended literary vision for the original series had been greatly undermined by how her novels had been edited, published and translated, as well as by how they had been adapted to films (Ludlow 2021). Numerous decisions were made by different parties – editors, publishers, translators, film directors – that all impacted significantly on Anne Golon’s agency as a female author of French historical fiction.

Firstly, the original *Angélique* novels were published under different pseudonyms in different countries. Publishing conventions at the time (1950s-1970s) dictated that a novel would be taken more seriously if readers were under the impression that the author was male. The French novels were published as written by “Anne et Serge Golon” (Ludlow 2021), as a compromise was reached

that the two names would be included: Anne Golon (1921-2017), born Simone Changeux, the author of the books, together with her husband Serge Golon, or Vsevolod Sergeïvich Goloubinoff, who helped with the historical research until his death in 1972. This unfortunately resulted in the press believing that Serge Golon was the sole author of the works, despite his underlining and clarifying to the press on numerous occasions throughout his life that his wife was in fact the author ('Angélique: The Biography of Anne Golon', n.d.).

The English translations of the works were published under the pseudonym "Sergeanne Golon" for a similar reason; the publishers of the English translations in anglophone countries wanted the name to be ambiguous, resulting from the sexist attitudes of publishers at the time who considered it inconceivable to feature a woman as the sole author of an historical fiction novel (Ludlow 2021). Furthermore, anglophone readers later discovered that entire parts of the story in the English translations had been left out, and parts even added, compared to the French novels (it is unclear whether this was a decision taken by the translator or by the editors and publishers). Further adding to this misrepresentation were the book covers, which reflected the "bodice ripper" trend, in the 1970s in particular, at odds with the well-written and well-researched historical fiction content of the novels. The last three novels in the series were never translated into English ('Readers' Stories', n.d.).

According to Golon, she was overlooked by journalists at the time of the publication of the original novels, and all questions were addressed to her husband, which is highly revelatory of the prejudice towards women in the literary world and wider society of the time (A. Golon and Steta 2013, 127–28). Furthermore, the portrayal of the character of Angélique in the first film adaptations, in French, by Bernard Borderie in the 1960s, was completely at odds with the characterisation in the novels (128). In Golon's words, "*ils haïssaient l'idée d'une femme libre et intelligente, et simplement normale*" [Literal Translation: They hated the idea of a free and intelligent, and simply normal woman] (129). At the time of writing, the most recent film adaptation of an *Angélique* book was released in 2013, *Angélique*, in French, directed by Ariel Zeitoun (2013); Golon was pleased to see a film that overall

finally met her expectations and was more faithful to her protagonists and narrative ('Anecdotes Du Film Angélique', n.d.).

In addition, unauthorised modifications were made by the French publishers to Golon's works (A. Golon and Steta 2013, 125). In the following decades, copyright issues ensued as Opera Mundi, who under Golon's contract held 50% of the rights, were taken over by Hachette in 1982 and no new contract was arranged (Ludlow 2021). It was not until 2006 that Golon regained outright control and ownership of her works, allowing her to publish her works under her sole name, and received compensation from the publishers for the unauthorised changes (Ludlow 2021).

By the time of the publication of the expanded, unabridged editions in 2009, Golon was only just starting to receive wider recognition as a female historical fiction author in France (A. Golon and Steta 2013, 126–27). These expanded, unabridged editions allowed Golon to expand on the historical details and the nuanced characterisation of her character of Angélique, as her main motivation in creating *Angélique* was her desire to bring the 17th century, and the time of Louis XIV, to life through an intelligent female protagonist (129–30). Additionally, the original French editions have been republished by the publisher Pocket ('Anne Golon : Tous Les Livres', n.d.).

The publication of these expanded editions and the republication of the original French novels is timely, as historical fiction is generally now very popular and a diverse range of styles are sold alongside each other in bookshops, including translations (De Groot 2010, 1–2); however, at the time of writing only the first extended novel has been translated into English and the English translations of the original novels remain out of print.

1.2. Women's Writing and Historical Romance Fiction

It was in the 20th century that the historical novel became a more established sub-genre; however, the historical novel was not seen as "the novel proper" (De Groot 2010, 45). According to De Groot,

“the historical novel increasingly becomes a form written and read by women” (45), particularly the historical romance novel (52).

Yet it was not until 1984 that a feminist approach was taken to the interpretation of romance fiction, with Janice Radway’s *Reading the Romance* (1984), which looked at how women in an American town read and used romance fiction – “as sites of dissidence, revelation, community, escapism, subversion and personal agency” (De Groot 2010, 52).

1.3. Post-feminism: Shifts in Perspective and Plurivocality

According to Susan Bassnett, there are two definitions of the prefix “post”: “something is definitely over and behind you”, and “the start of a new phase” (Gentzler 2016, viii). The term “post-feminism” emerged in the 1990s and has since taken on different, contradictory meanings, with some people using the term to refer to a shift from second-wave feminism, or to a new type of multidisciplinary feminism, and others to signal a third-wave of feminism, or even a rejection of feminism entirely (Banet-Weiser, Gill, and Rottenberg 2020, 5). The feminist cultural theorist Rosalind Gill developed the concept of a “postfeminist *sensibility*”, in order to clarify the term “postfeminism”, and highlights that it should not be considered as an “analytical perspective”, but instead as a “*critical object*”; for example, in a feminist analysis of postfeminist culture (5). Postfeminism, Gill states, is “a critical analytical term that refers to empirical regularities or patterns in contemporary cultural life, which include the emphasis on individualism, choice, and agency as dominant modes of accounting” (Gill 2016, 613).

According to the scholar Stéphanie Genz, “postfeminist women become the ‘entrepreneurs’ of their own image, buying into standardized femininities while also seeking to resignify their meanings” (2006, 338). Postfeminism, therefore, acts as a useful framework for the translation of this extract of *Fêtes royales* (A. Golon 2009), as its emphasis on the plurality, and contradictions, of the feminine in today’s postfeminist culture enables a nuanced treatment of the text.

The *Angélique* series now includes the original French novels and the English translations, the new, extended French novels and the English translation of the first extended French novel, as well as numerous adaptations to other mediums including films and graphic novels. According to Edwin Gentzler (2016, ix), more and more translators and translation scholars now view translation as a “plurivocal activity, since many other voices than those of translator and ‘original’ author combine in the actual translation process”. The many voices in *Angélique* since its original publication include those of the author, the translators, the filmmakers, the editors and publishers, the critics and the readers, all of which have impacted on how *Angélique* is viewed. This includes above all the characterisation of the protagonist, which has been oversexualised and sensationalised against the author’s wishes (A. Golon and Steta 2013, 125). The postfeminist society of today now makes it possible to revisit *Angélique* and ensure the translation is more accurate particularly in terms of the portrayal of female characters and the representation of Golon’s style.

1.4. Anne Golon: *Écriture féminine*?

The concept of “*écriture féminine*”, or feminine writing, was developed by female authors from the 1970s onwards as part of the wider second-wave feminist movement and foregrounded “women’s experiences and desires”, in opposition to “patriarchal representations of women” (Santaemilia 2011, 55–56). *Écriture féminine* can be considered as part of postfeminism, due to “its refusal to embrace stable definitions of women and their interests which drive political agendas” (Weil 2006, 168). According to Katherine Cooper and Emma Short, “it is ... possible to discern an echoing of the political ideologies behind this kind of writing [*écriture féminine*] in the recent developments of female-authored historical fiction”, as “contemporary female authors of historical fiction can be seen to disrupt and fragment the discourse surrounding the historical female figure, removing the power from any one account to act as the definitive portrayal” (2012, 14–15).

Considered in this context, Golon’s writing can be considered within the framework of *écriture féminine*, specifically in a postfeminist context, embracing the plurivocal nature of *Angélique* rather

than seeking to homogenise it or standardise the elements that could be considered contradictory as previously summarised, while foregrounding the previously little-known context behind how *Angélique* was edited, translated and published, helping to restore Golon's agency as a female author of historical fiction featuring a strong female protagonist, and a nuanced feminine narrative which is evident from the beginning of the series in the 1950s through to the present day with the release of the expanded editions and the re-release of the original French novels.

1.5. Translation Brief

The intended readership of the translation will be English speakers approximately above the age of 16, and the translation will be written in British English. The audience may not be very familiar with 17th century French history; therefore, I will employ footnotes to explain culture-specific items as appropriate.

2. Source Text and Target Text

1 **Deuxième partie**

2 **Saint-Jean-de-Luz**

3 **Chapitre cinquième**

4 — QUOI ! JE SUIS ACCABLÉE de douleurs et il me faut encore être entourée de sottes gens. Si je n'avais
5 pas conscience de mon rang, rien ne me retiendrait de me précipiter du haut de ce balcon pour en
6 finir avec cette existence !

7 Ces paroles amères, clamées d'une voix déchirante, précipitèrent Angélique au balcon de sa propre
8 chambre. Elle y vit, penchée à un encorbellement voisin, une grande femme en tenue de nuit, le visage
9 plongé dans un mouchoir.

10 Une dame s'approcha de la personne qui continuait à sangloter, mais l'autre se démena comme un
11 moulin à vent.

12 — Sotte ! Sotte ! Laissez-moi, vous dis je ! Grâce à vos stupidités je ne serai jamais prête. Et d'ailleurs
13 cela n'a aucune importance. Je suis en deuil, je n'ai qu'à m'ensevelir dans ma douleur. Qu'importe
14 que je sois coiffée comme un épouvantail !

15 Elle ébouriffa son ample chevelure blonde et montra son visage marbré de larmes. C'était une femme
16 d'une trentaine d'années, aux beaux traits aristocratiques, mais un peu alourdis.

17 — Si Mme de Valbon est malade, qui me coiffera ? reprit-elle dramatiquement. Vous avez, toutes
18 tant que vous êtes, la patte plus lourde qu'un ours de la foire Saint-Germain !

19 — Madame..., intervint Angélique.

20 Les deux balcons se touchaient presque dans cette rue étroite de Saint-Jean-de-Luz, aux petits hôtels
21 bourrés de courtisans.

22 **Part Two**

23 **Saint-Jean-de-Luz**

24 **Chapter Five**

25 “Well! I am overwhelmed with grief and still I must be surrounded by fools. Were I not conscious of
26 my standing, nothing would stop me from throwing myself off this balcony to put an end to this
27 existence!”

28 These bitter words, spoken with great emotion, brought Angélique rushing from her room onto the
29 balcony. She saw a tall woman in a nightgown, her face buried in a handkerchief, leaning from a
30 neighbouring corbelled balcony.

31 A lady approached as she continued to sob, but she whirled her arms like a windmill.

32 “Fool! Fool! Leave me be, I tell you! Thanks to your stupidity I’ll never be ready. And besides, it is not
33 important. I am in mourning and need only bury myself in my grief. What does it matter if my hair is
34 dressed like a scarecrow’s!”

35 She raked her hands through her mop of blonde hair and showed a face marbled with tears. She was
36 a woman in her early thirties, with beautiful, if rather heavy, aristocratic features.

37 “If Madame de Valbon is ill, who will dress my hair?” she cried again dramatically. “You all have
38 clumsier paws than a bear at the fair of Saint-Germain, each and every one of you!”

39 “Madame...” interjected Angélique.

40 The two balconies almost touched in this narrow street of Saint-Jean-de-Luz, with its little *hôtels*¹ full
41 to bursting with courtiers.

¹ *Hôtel*: A *hôtel particulier* is a grand French townhouse

42 Chacun participait à ce qui se passait chez le voisin. Pourtant l'aube se levait à peine, une aube
43 clairette, couleur d'anisette, mais déjà la ville bourdonnait comme une ruche.

44 — Madame, insista Angélique, puis-je vous être utile ? J'entends que vous êtes en peine à propos de
45 votre coiffure. J'ai là un perruquier habile avec ses fers et ses poudres. Il est à votre disposition.

46 La dame tamponna son nez rougi, qu'elle avait un peu long, et poussa un profond soupir.

47 — Vous êtes bien aimable, ma chère. Ma foi, j'accepte votre proposition. Je ne peux rien tirer de mes
48 gens ce matin. L'arrivée des Espagnols les affole autant que s'ils se trouvaient sur un champ de bataille
49 des Flandres. Pourtant, je vous le demande, qu'est-ce que le roi d'Espagne ?

50 — C'est le roi d'Espagne, dit Angélique en riant.

51 — Peuh ! À tout prendre, sa famille ne vaut pas la nôtre en noblesse. C'est entendu, ils sont pleins
52 d'or, mais ce sont des mangeurs de raves, plus ennuyeux que des corbeaux.

53 — Oh ! madame, ne rabattez pas mon enthousiasme. Je suis tellement ravie de connaître tous ces
54 princes. On dit que le roi Philippe IV et sa fille l'Infante vont arriver aujourd'hui sur la rive espagnole.

55 — C'est possible. En tout cas, moi, je ne pourrai les saluer, car, à ce train, ma toilette ne sera jamais
56 achevée.

57 — Prenez patience, madame, le temps de me vêtir décemment et je vous amène mon perruquier.

58 Everyone took part in what was going on at their neighbour's. Dawn was just breaking, a very pale
59 yellow reminiscent of claret wine, or an anisette liqueur, yet already the town was buzzing like a
60 beehive.

61 "Madame," persevered Angélique, "may I be of any use? I hear that you're having trouble with your
62 hair. I have here a wigmaker, who is skilled with his curling irons and powders. He is at your disposal."

63 The lady blotted her reddened nose, which was rather long, and sighed deeply.

64 "You're very kind, my dear. Well, I accept your proposal. My servants are of no use today. The arrival
65 of the Spaniards makes them lose their heads as if they were on a battlefield in Flanders. Yet, I ask
66 you, what's so special about the King of Spain?"

67 "He's the King of Spain!" said Angélique laughing.

68 "Pfft! All things considered, his family does not match our own in pedigree. They have a lot of gold,
69 of course, but they are turnip eaters and duller than crows."

70 "Oh! Madame, don't spoil my excitement. I am so excited to meet all these princes. They say that
71 King Philip IV and his daughter the Infanta are going to arrive today on the Spanish bank."

72 "That's possible. In any case, I will not be able to greet them, because my toilet will never be finished
73 at this rate."

74 "Have patience, Madame, while I get dressed properly and I will fetch you my wigmaker."

75 Angélique rentra précipitamment dans la chambre, où régnait un désordre indescriptible. Margot et
76 les servantes achevaient de mettre un dernier point à la robe somptueuse de leur maîtresse. Les
77 malles étaient ouvertes, ainsi que les coffrets à bijoux et Florimond, à quatre pattes, le derrière nu,
78 promenait parmi ces splendeurs sa convoitise.

79 « Il faudra que Joffrey m'indique la parure que je dois mettre avec cette robe de drap d'or », pensa
80 Angélique tout en ôtant sa robe de chambre et en revêtant une toilette simple et une mante.

81

82 Elle trouva le sieur François Binet au rez-de-chaussée de leur logement, où il avait passé la nuit à
83 frisoter des dames toulousaines, amies d'Angélique, et jusqu'aux servantes qui se voulaient belles. Il
84 prit son bassin de cuivre dans le cas où il y aurait quelques seigneurs à raser, son coffret débordant de
85 peignes, de fers, d'onguents et de fausses nattes, et, accompagné d'un gamin qui portait le réchaud,
86 pénétra à la suite d'Angélique dans la maison voisine.

87 Celle-ci était plus encombrée encore que l'hôtel où le comte de Peyrac avait été accueilli par une
88 vieille tante, de parenté lointaine.

89 Angélique remarqua la belle livrée des domestiques, et songea que la dame éplorée devait être une
90 personne de haut rang. À tout hasard elle fit une profonde révérence lorsqu'elle se retrouva devant
91 celle-ci.

92 — Vous êtes charmante, fit la dame d'un air dolent, tandis que le perruquier disposait ses
93 instruments sur un tabouret. Sans vous je me serais gâté le visage à pleurer.

94 — Ce n'est pas un jour à pleurer, protesta Angélique.

95

96 Angélique hastily returned to her room, where an indescribable chaos reigned. Margot and the maids
97 were coming to the end of putting the finishes touches to their mistress' sumptuous dress. The trunks
98 were open, as well as the jewellery boxes, and Florimond, bare-bottomed and on all fours, was making
99 his way amongst all of these splendours, his interest piqued.

100 "Joffrey must tell me which jewellery I should wear with this cloth of gold dress," thought Angélique,
101 as she took off her dressing gown and put on a simple dress and a mantle.

102

103 She found Monsieur François Binet on the ground floor of their lodgings, where he had spent the
104 night curling the hair of some ladies from Toulouse, Angélique's friends, as well as of the maids who
105 wanted to look their best. He took his copper basin should there be any gentlemen to be shaved and,
106 his case overflowing with combs, curling irons, pomatums and hair rats, and accompanied by a boy
107 who carried the portable stove, followed Angélique into the neighbouring house.

108 It was even more crowded than the *hôtel* in which the Comte de Peyrac had been received by a
109 distant relative, an old aunt.

110 Angélique noticed the servants' beautiful livery and thought that the tearful lady must be a person
111 of high rank. Just in case, she made a deep curtsey when she found herself in front of her.

112 "You are charming," said the lady in a doleful tone, while the wigmaker was laying out his tools on a
113 stool. "Were it not for you, I would have ruined my face crying."

114 "This is not a day to cry," protested Angélique.

- 115 — Que voulez-vous, ma chère, je ne suis pas au fait de tant de réjouissances.
- 116 Elle fit une petite lippe navrée.
- 117 — N’avez-vous point vu ma robe noire ? Je viens de perdre mon père.
- 118 — Oh ! je suis désolée...
- 119 — Nous nous sommes tant détestés et querellés que cela redouble ma douleur. Mais quel ennui
- 120 d’être en deuil pour des fêtes ! Connaissant la malignité du caractère de mon père, je le soupçonne...
- 121 Elle s’interrompt pour plonger son visage dans le cornet de carton que Binet lui présentait tandis
- 122 qu’il aspergeait abondamment la chevelure de sa cliente d’une poudre parfumée. Angélique éternua.
- 123 — ... je le soupçonne de l’avoir fait exprès, poursuivit la dame en émergeant.
- 124 — L’avoir fait exprès ? De quoi donc, madame ?
- 125 — De mourir, parbleu ! Mais qu’importe. J’oublie tout. J’ai toujours eu l’âme généreuse, quoi qu’on
- 126 en dise. Et mon père est mort chrétiennement... Ce m’est une grande consolation. Mais ce qui me
- 127 fâche c’est qu’on ait conduit son corps à Saint-Denis avec seulement quelques gardes et quelques
- 128 aumôniers, sans pompe, ni dépense. Trouvez-vous cela admissible ?...
- 129 — Certes non, confirma Angélique, qui commençait à craindre de commettre un impair.
- 130 Ce personnage qu’on enterrait à Saint-Denis ne pouvait appartenir qu’à la famille royale. À moins
- 131 qu’elle n’eût pas très bien compris...
- 132 — Si j’avais été là, les choses se seraient passées autrement, vous pouvez m’en croire, conclut la
- 133 dame avec un geste altier du menton. J’aime le faste et qu’on garde son rang.

134 “What can I do, my dear? I am not in the mood for so much rejoicing.”

135 She put on a little saddened pout.

136 “Have you not seen my black dress? I have just lost my father.”

137 “Oh! I am sorry...”

138 “We hated each other and quarrelled so much that it redoubles my grief. But what a nuisance to be
139 in mourning at a time of festivities! Knowing my father’s devious nature, I suspect him...”

140 She interrupted herself to plunge her face in the cardboard cone that Binet was offering to her while
141 he sprinkled his client’s hair copiously with a scented powder. Angélique sneezed.

142 “... I suspect him having done it on purpose,” continued the lady as she surfaced.

143 “Having done it on purpose? Done what, Madame?”

144 “Dying, good Lord! But no matter. I will let it go. I have always had a generous spirit, whatever anyone
145 says. And my father had a Christian death... That’s a great consolation to me. But what vexes me is
146 that they took his body to Saint-Denis with only a few guards and chaplains, no pomp or expense. Do
147 you find that acceptable?”

148 “Absolutely not,” affirmed Angélique, who was beginning to fear that she might commit a faux pas.

149 This figure who was buried at Saint-Denis could only belong to the royal family. Unless she hadn’t
150 quite understood...

151 “If I had been there, things would have been done differently, you can believe me,” concluded the
152 lady with a haughty jut of her chin. “I like pomp and ceremony and keeping one’s rank.”

153 Elle se tut pour s'examiner dans le miroir que François Binet lui présentait à genoux, et son visage
154 s'éclaira.

155 — Mais c'est fort bien, s'écria-t-elle. Que voilà une coiffure seyante et flatteuse. Votre perruquier est
156 un artiste, ma belle. Je n'ignore pas pourtant que j'ai le cheveu difficile.

157 — Votre Altesse a le cheveu fin, mais souple et abondant, dit le perruquier d'un air docte, c'est avec
158 une chevelure d'une telle qualité que l'on peut composer les plus belles coiffures.

159 — Vraiment ! Vous me flattez. Je vais vous faire bailler cent écus. Mesdames !... Mesdames ! Il faut
160 absolument que cet homme s'occupe de moutonner les petites.

161

162 On réussit à extraire d'une pièce voisine, où caquetaient dames d'honneur et femmes de chambre,
163 les « petites » qui étaient deux adolescentes dans l'âge ingrat.

164 — Ce sont vos filles sans doute, madame ? interrogea Angélique.

165 — Non, ce sont mes jeunes sœurs. Elles sont insupportables. Regardez la petite : elle n'a de beau que
166 le teint et elle a trouvé le moyen de se faire mordre par ces mouches qu'on appelle « cousins » : la
167 voilà toute gonflée. Et, avec cela, elle pleure.

168 — Elle est triste aussi sans doute de la mort de son père ?

169 — Point du tout. Mais on lui a trop dit qu'elle épouserait le roi ; on ne l'appelait que la « Petite Reine
170 ». La voici vexée qu'il en épouse une autre.

171 Tandis que le perruquier s fillettes, il y eut un remous dans l'étroit escalier, et un jeune seigneur
172 apparut sur le seuil. Il était de taille moyenne avec un visage assez fardé qui émergeait d'un mousseux
173 jabot de dentelles. Il avait également plusieurs volants de dentelles aux manches et aux genoux.
174 Malgré l'heure matinale, il était mis avec grand soin.

175 She stopped talking to examine herself in the mirror that François Binet was offering to her on his
176 knees, and her face lit up.

177 “Why, it’s marvellous!” she cried. “What a becoming and flattering coiffure. Your wigmaker is an
178 artist, my dear. I am not, however, unaware that I have difficult hair.”

179 “Your Royal Highness has fine but soft and abundant hair,” said the wigmaker with a learned air. “It
180 is with hair of such quality that one can create the most beautiful hairstyles.”

181 “Really! You flatter me. I shall have one hundred *écus* bestowed upon you. Mesdames! ...
182 Mesdames!” This man simply must take care of curling the little ones’ hair!”

183

184 From an adjoining room, where maids-of-honour and chambermaids were chattering, they
185 succeeded in ferreting out the ‘little ones’, who were two adolescents at that difficult age.

186 “These are your daughters, I presume, Madame?” enquired Angélique.

187 “No, they are my younger sisters. They are insufferable. Look at the little one: her only redeeming
188 feature is her complexion, and she found a way to get herself bitten by those flies they call ‘midges’,
189 and now there she is all swollen. And, if that wasn’t enough, she cries.”

190 “I suppose she is also sad about her father’s death?”

191 “Not at all. But people have told her too often that she would marry the King; she has always been
192 called the ‘Little Queen’. Now here she is upset that he is marrying another.”

193 While the wigmaker was taking care of the little girls, there was a commotion in the narrow staircase,
194 and a young gentleman appeared in the doorway. He was of average height, with a rather rouged
195 face that emerged from a frothy lace jabot. There were also several lace frills at his cuffs and knees.
196 Despite the early hour, he was dressed with great care.

197 — Ma cousine, fit-il d'une voix précieuse, j'ai entendu dire qu'il y avait chez vous un perruquier qui
198 fait merveille.

199 — Ah ! Philippe, vous êtes plus futé qu'une jolie femme pour recueillir de pareilles nouvelles. Dites-
200 moi au moins que vous me trouvez belle.

201 L'autre plissa ses lèvres qu'il avait très rouges et charnues et, les yeux à demi clos, examina la coiffure.

202 — Je dois reconnaître que cet artiste a tiré de votre visage un parti meilleur qu'on n'en pouvait
203 espérer, dit-il avec une insolence tempérée d'un sourire coquet.

204 Il retourna dans l'antichambre et se pencha par-dessus la rampe.

205 — Guiche, mon très cher, venez donc, c'est bien ici.

206 Dans le gentilhomme qui entrait – un beau garçon bien découplé et très brun –, Angélique reconnut
207 le comte de Guiche, fils aîné du duc de Gramont, gouverneur du Béarn. Le nommé Philippe saisit le
208 bras du comte de Guiche et s'inclina sur son épaule avec tendresse.

209 — Oh ! que je suis heureux. Nous allons certainement être les hommes les mieux coiffés de la Cour.
210 Péguilin et le marquis d'Humières en pâleront de jalousie. Je les ai vus courir, fort en peine, à la
211 recherche de leur barbier que Vardes leur avait enlevé grâce à une bourse bien pesante. Ces glorieux
212 capitaines des gentilshommes en « bec de corbin » vont en être réduits à paraître devant le roi avec
213 un menton en cosse de châtaigne.

214 “Cousin,” he said in an affected voice, “I have heard that you have a wigmaker who works wonders.”

215 “Ah! Philippe, you are more wily than a pretty woman in gathering such information. At least tell me
216 that I look beautiful.”

217 The gentleman pursed his lips, which were very plump and rouged, and examined the hairstyle with
218 half-closed eyes.

219 “I must admit that this artist has managed better than can be expected given your appearance,” he
220 said with insolence tempered by a coquettish smile.

221 He returned to the antechamber and leant over the banister.

222 “Guiche, my dearest, do come, we are at the right place.”

223 Angélique recognised the gentleman who entered – a handsome, very dark-haired and well-built man
224 – as the Comte de Guiche, elder son of the Duc de Gramont, Governor of Bayonne. The gentleman
225 called Philippe grabbed the Comte de Guiche by the arm and bent tenderly over his shoulder.

226 “Oh! how happy I am. We shall without a doubt be the men with the best dressed hair at court.
227 Péguilin and the Marquis d’Humières will turn green with envy. I saw them running, in great distress,
228 in search of their barber whom Valdes had snatched from them by means of a heavy purse. These
229 glorious captains of the ‘*bec de corbin*’ household cavalry will be reduced to appearing before the King
230 with chins like chestnut husks.”

231 Il éclata d'un rire un peu aigu, passa la main sur son menton frais rasé, puis d'un geste gracieux
232 caressa également la joue du comte de Guiche. Il s'appuyait contre le jeune homme avec beaucoup
233 d'abandon et levait vers lui un regard langoureux. Le comte de Guiche, souriant avec fatuité, recevait
234 ces hommages sans aucune gêne.

235 Angélique n'avait jamais vu deux hommes s'adonner à semblable manège et elle en était presque
236 embarrassée. Cela ne devait pas plaire non plus à la maîtresse du lieu, car elle s'écria tout à coup :

237 — Ah ! Philippe, ne venez pas vous livrer chez moi à vos câlineries. Votre mère m'accuserait encore
238 de favoriser vos instincts pervers. Depuis cette fête à Lyon où nous nous sommes déguisés, vous, moi,
239 et Mlle de Villeroy, en paysannes bressanes, elle m'accable de reproches à ce sujet. Et ne me dites pas
240 que le petit Péguilin est dans la peine ou j'envoie un homme à sa recherche pour le mener ici. Voyons
241 si je ne l'aperçois pas. C'est le garçon le plus remarquable que je connaisse, et je l'adore.

242

243 À sa façon bruyante et impulsive, elle se précipita de nouveau au balcon, puis recula, une main posée
244 sur sa vaste poitrine.

245 — Ah ! mon Dieu, le voici !

246 — Péguilin ? s'informa le jeune seigneur.

247 — Non, ce gentilhomme de Toulouse qui me cause une si grande peur.

248

249 Angélique, à son tour, passa sur le balcon et aperçut son mari le comte Joffrey de Peyrac, qui
250 descendait la rue suivi de Kouassi-Ba.

251 He broke into a rather high-pitched laugh, passed his hand over his freshly-shaved chin, then with a
252 graceful gesture also caressed the Comte de Guiche's cheek. He leant against the young man with
253 much abandon and gazed up at him longingly. The Comte de Guiche, smiling complacently, received
254 these attentions without embarrassment.

255 Angelique had never seen two men indulge in such goings-on and it made her feel rather awkward.
256 It didn't seem to please the lady of the house either, for she suddenly cried:

257 "Oh! Philippe, don't come to my house to indulge in such public displays of affection. Your mother
258 would accuse me again of favouring your perverse instincts. Ever since that ball in Lyon where you, I
259 and Mademoiselle de Villeroy dressed up as Bressan peasant women, she has been reproaching me
260 in that respect. And don't tell me that little Péguilin is in trouble or I'll send a man to fetch him and
261 bring him here. Let's see if I can't get a glimpse of him. He's the most remarkable young man I know,
262 and I adore him."

263 In her noisy and impulsive manner, she rushed out on the balcony again, then recoiled with a hand
264 on her ample bosom.

265 "Oh my God, here he is!"

266 "Péguilin?" enquired the young gentleman.

267 "No, that gentleman from Toulouse who terrifies me so much."

268

269 Angélique also went out on the balcony and saw her husband, the Comte de Peyrac, walking down
270 the road followed by Kouassi-Ba.

271 — Mais c'est le Grand Boiteux du Languedoc ! s'exclama le jeune seigneur qui les avait rejointes. Ma
272 cousine, pourquoi le craignez-vous ? Il a les yeux les plus doux, une main caressante et un esprit
273 étincelant.

274 — Vous parlez comme une femme, dit la dame avec dégoût. Il paraît que toutes les femmes sont
275 folles de lui.

276 — Sauf vous.

277 — Moi, je ne me suis jamais égarée en sentimentalités. Je vois ce que je vois. Ne trouvez-vous pas
278 que cet homme sombre et claudiquant, avec ce Maure aussi noir que l'enfer, a quelque chose de
279 terrifiant ?

280 Le comte de Guiche jetait des regards effarés à Angélique, et par deux fois il ouvrit la bouche. Elle lui
281 fit signe de se taire. Cette conversation l'amusait beaucoup.

282 — Précisément, vous ne savez pas regarder les hommes avec des yeux de femme, reprenait le jeune
283 Philippe. Vous vous souvenez que ce seigneur a refusé de plier les genoux devant M. d'Orléans, et cela
284 suffit pour vous hérissier.

285 — Il est vrai qu'il s'est montré jadis d'une insolence rare...

286

287 À ce moment, Joffrey leva les yeux vers le balcon. Il s'arrêta, puis, ôtant son feutre à plumes, il salua
288 à plusieurs reprises très profondément.

289 — Voyez comme la rumeur publique est injuste, reprenait Philippe. On raconte que cet homme est
290 plein de morgue et cependant... peut-on saluer avec plus de grâce ? Qu'en pensez-vous, mon très cher
291 ?

292 “Why, it’s the Great Lane Man of Languedoc!” exclaimed the young gentleman, who had joined
293 them. “Why are you scared of him, Cousin? He has the most lovely eyes, a caressing hand and a
294 brilliant intellect.”

295 “You talk like a woman,” said the lady with disgust. “It seems that all the women are mad about him.”

296 “Except you.”

297 “I never lose myself in sentimentalities. I see what I see. Don’t you find that this sombre, hobbling
298 man, with this Moor as black as hell, has something terrifying about him?”

299 The Comte de Guiche was throwing alarmed glances at Angélique, and twice opened his mouth. She
300 made a gesture to him to keep silent. This conversation amused her greatly.

301 “Precisely, you don’t know how to look at men through a woman’s eyes,” continued young Philippe.

302 “You remember that this gentleman refused to bend his knee before Monsieur d’Orléans, and that’s
303 enough to annoy you.”

304 “It is true that he did once show uncommon insolence...”

305

306 At this moment Joffrey raised his eyes towards the balcony. He stopped, then doffing his plumed felt
307 hat, bowed very deeply several times.

308 “See how unfair public rumour is,” resumed Philippe. “This man is said to be full of arrogance and
309 yet... Could one ask for a more graceful greeting? What do you think, my dearest?”

310 — Certes, monsieur le comte de Peyrac de Morens est d'une courtoisie reconnue, s'empessa de
311 répondre de Guiche, qui ne savait comment rattraper les impairs dont il venait d'être le témoin, et
312 souvenez-vous de la merveilleuse réception que nous avons eue à Toulouse.

313 — Le roi lui-même en a gardé un peu d'aigreur. Il n'empêche que Sa Majesté est impatiente de savoir
314 si la femme de ce Boiteux est aussi belle qu'on le dit. Cela lui paraît inconcevable qu'on le puisse
315 aimer...

316

317 Angélique se retira doucement et, prenant François Binet à part, elle lui pinça l'oreille.

318 — Ton maître est de retour et va te réclamer. Ne te laisse pas gagner par les écus de tous ces gens.

319 — Soyez tranquille, madame. J'achève cette jeune demoiselle et je m'esquive.

320 Elle descendit et rentra chez elle. Elle pensait qu'elle aimait bien ce Binet, non seulement à cause de
321 son goût et de son habileté, mais aussi de sa ruse entendue, de sa philosophie de subalterne. Il disait
322 qu'il donnait de l'« Altesse » à tous les gens de la noblesse pour être sûr de ne froisser personne.

323

324 Dans la chambre où le désordre n'avait fait qu'empirer, Angélique trouva son mari la serviette nouée
325 au cou, attendant déjà le barbier.

326 — Eh bien, petite dame ! s'écria-t-il. Vous ne perdez pas de temps. Je vous quitte tout ensommeillée,
327 pour me rendre aux nouvelles et connaître l'ordre des cérémonies. Et une heure plus tard je vous
328 retrouve familièrement accoudée entre la duchesse de Montpensier et Monsieur, le frère du roi.

329 “The Comte de Peyrac de Morens is certainly well-known for his courtesy,” de Guiche hastened to
330 reply, who didn’t know how to make up for the faux pas he had just witnessed. “And remember the
331 marvellous reception we received in Toulouse.”

332 “The King himself is still a little bitter about it. Nevertheless, His Majesty is eager to know if the Lame
333 Man’s wife is as beautiful as they say. It seems to him unthinkable that someone could love such a
334 man...”

335

336 Angélique discreetly withdrew and, taking François Binet aside, pinched his ear.

337 “Your master has returned and will have need of you. Don’t let yourself be won over by all these
338 people’s money.”

339 “Have no fear, Madame. I will just finish with this young lady and then I will slip away.”

340 She went downstairs and returned to her lodgings. She thought that she liked this Binet, not only for
341 his good taste and talent, but also for the way he knew how to play the game, his subordinate’s
342 philosophy. He always said that he addressed all those of noble birth by ‘Your Highness’ to be sure of
343 not offending anyone.

344

345 In her room, where the disorder had only got worse, Angélique found her husband with a serviette
346 tied around his neck, already waiting for the barber.

347 “Well, little lady!” he exclaimed. “You don’t waste any time. I leave you sound asleep, to go and keep
348 abreast of the news and find out the order of ceremonies. And an hour later I find you rubbing
349 shoulders with the Duchesse de Montpensier and Monsieur, the King’s brother.”

350 — La duchesse de Montpensier ! La Grande Mademoiselle ! s'exclama Angélique. Mon Dieu ! J'aurais
351 dû m'en douter quand elle parlait de son père qu'on a enterré à Saint-Denis.

352 Tout en se déshabillant, Angélique raconta comment elle avait fait connaissance fortuitement avec
353 la célèbre Frondeuse du règne, dont le père Gaston d'Orléans, frère du feu roi Louis XIII, venait de
354 mourir. Et qui était, par sa mère, Marie de Bourbon-Montpensier, morte à sa naissance, la plus riche
355 héritière de France.

356 — Ses jeunes sœurs ne sont donc que ses demi-sœurs. Mlles de Valois et d'Alençon. Binet les a
357 coiffées aussi.

358 Le barbier surgit, essoufflé, et commença à barbouiller de savon le menton de son maître. Angélique
359 était en chemise, mais on n'en était plus à cela près. Il s'agissait de se rendre rapidement à la
360 convocation du roi, qui demandait que tous les nobles de sa cour vinssent le saluer le matin même.
361 Ensuite, absorbé par les préoccupations de la rencontre avec les Espagnols, on n'aurait plus le temps
362 de se présenter entre Français.

363 Marguerite, des épingles plein la bouche, passa à Angélique une première jupe de lourd drap d'or,
364 puis une seconde jupe de dentelle d'or, d'une finesse arachnéenne et dont le dessin était souligné de
365 pierreries.

366 — Et vous dites que ce jeune homme efféminé est le frère du roi ? interrogea Angélique. Il se tenait
367 de façon étrange avec le comte de Guiche, on aurait dit positivement qu'il en était amoureux. Oh !
368 Joffrey, croyez-vous vraiment que... qu'ils...

369 “The Duchesse de Montpensier! La Grande Mademoiselle!” cried Angélique. “My God! I should have
370 known when she talked about her father being buried at Saint-Denis.”

371 As she undressed, Angélique recounted how by chance she had made the acquaintance of the famous
372 *Frondeuse*² of the kingdom, whose father Gaston d’Orléans, brother of the late King Louis XIII, had just
373 died. And who was, by way of her mother, Marie de Bourbon-Montpensier, who died at her birth, the
374 richest heiress in France.

375 “Her younger sisters are therefore only her half-sisters. Mademoiselles de Valois and d’Alençon.
376 Binet dressed their hair as well.”

377 The barber suddenly appeared, out of breath, and began to lather his master’s chin with soap.
378 Angélique was in her chemise, but it was no matter. It was now a question of making haste to respond
379 to the summons of the King, who had requested that all the nobles of his court come and present
380 themselves before him that very morning. Afterwards, wrapped up in the concerns of the meeting
381 with the Spaniards, there would be no time to introduce themselves to their fellow Frenchmen.

382 Marguerite, with her mouth full of pins, handed Angélique a petticoat of dense gold cloth, then a
383 second one of gold lace, of cobweb-like fineness and with a pattern outlined in precious stones.

384 “And you say that effeminate young man is the King’s brother?” enquired Angélique. “He acted
385 strangely with the Comte de Guiche; one might positively say he was in love with him. Oh! Joffrey, do
386 you really think that... that they...”

² *Frondeuse*: A woman who participated in the *Fronde*, a series of civil wars in France in the 17th century

387 — On appelle cela aimer à l'italienne, dit le comte en riant. Nos voisins de l'autre côté des Alpes sont
388 si raffinés qu'ils ne se contentent plus des simples plaisirs de la nature. Nous leur devons, il est vrai, la
389 renaissance des lettres et des arts, plus un fripon de ministre dont l'adresse n'a pas toujours été inutile
390 à la France, mais aussi dit-on, l'introduction de ces mœurs. Il est dommage que ce soit le frère unique
391 du roi qui en fasse son profit.

392 Angélique fronça les sourcils.

393 — Le prince a dit que vous aviez la main caressante. Je voudrais bien savoir comment il s'en est
394 aperçu.

395 — Ma foi, Monsieur est si frôleur avec les hommes qu'il m'a peut-être prié de l'aider à remettre son
396 rabat ou ses manchettes. Il ne perd pas une occasion de se faire cajoler.

397 — Il a parlé de vous en des termes qui ont presque éveillé ma jalousie.

398 — Oh ! ma mignonne, si vous commencez à vous émouvoir, vous allez être bientôt noyée dans les
399 intrigues. La Cour est une immense toile d'araignée gluante. Vous vous perdrez si vous ne regardez
400 pas les choses de très haut.

401 François Binet, qui était bavard comme tous les gens de sa profession, prit la parole :

402 — Je me suis laissé dire que le cardinal Mazarin a encouragé les goûts du frère du roi qu'on appelait
403 le Petit Monsieur afin qu'il ne portât pas ombrage à son aîné. Il ordonnait qu'on l'habillât en fillette, il
404 faisait déguiser de même ses petits amis. En tant que frère du roi, on craint toujours qu'il ne se mette
405 à comploter comme feu M. Gaston d'Orléans, qui était si insupportable.

406 — Tu juges bien durement tes princes, barbier, dit Joffrey de Peyrac.

407 “That’s what people call ‘*aimer à l’italienne*’”, said the Comte laughing. “Our neighbours over the
408 Alps are so refined that they are no longer content with nature’s simple pleasures. We are grateful to
409 them for the revival of letters and the arts, it’s true, as well as for a rascal of a minister whose services
410 have at times been of some use to France, but also they say, for the introduction of these mores. It’s
411 a shame that the King’s only brother is the one to profit from them.”

412 Angélique frowned.

413 “The Prince said that you had a caressing hand. I would like to know how he became aware of that.”

414 “Goodness, Monsieur is such a flirt with men that maybe he asked me to help him adjust his collar
415 or his cuffs. He never misses an opportunity to be overfamiliar.”

416 “He spoke of you in terms which almost aroused my jealousy.”

417 “Oh! my sweet, if you start getting emotional, you will soon get bogged down in intrigue. The court
418 is one immense, sticky spider’s web. You will get tangled up in it if you don’t see the bigger picture.”

419 François Binet, who was a gossip like all people of his profession, spoke up:

420 “I am told that Cardinal Mazarin encouraged the tastes of the King’s brother who they called le Petit
421 Monsieur, so that he wouldn’t overshadow his elder brother. He requested for him to be dressed as a
422 little girl, and had his little friends dressed up likewise. As the King’s brother, there is always the fear
423 that he will start plotting like the late Monsieur Gaston d’Orléans, who was so unsufferable.”

424 “You judge your princes harshly, barber,” said Joffrey de Peyrac.

425 — C'est le seul bien que je possède, monsieur le comte. Ma langue et le droit de la faire marcher.

426 — menteur ! Je t'ai fait plus riche que le perruquier du roi.

427 — C'est vrai, monsieur le comte, mais je ne m'en vante pas, il n'est pas prudent de faire des envieux.

428 Joffrey de Peyrac trempa son visage dans une bassine d'eau de roses pour se rafraîchir du feu du
429 rasoir. Avec sa face couturée de cicatrices, l'opération était toujours longue et délicate, et il fallait la
430 main légère de Binet. Il rejeta le peignoir et commença à s'habiller, aidé de son valet de chambre et
431 d'Alfonso.

432 Angélique avait enfilé un corsage de drap d'or et demeurait immobile, tandis que Marguerite fixait
433 le plastron, véritable œuvre d'art, d'or filigrané et entremêlé de soies. Une dentelle d'or mettait une
434 mousse étincelante autour de ses épaules nues, communiquant à sa chair une pâleur lumineuse, un
435 grain de porcelaine translucide. Avec la flamme rose et atténuée de ses joues, ses cils et ses sourcils
436 assombris, ses cheveux ondulés qui avaient le même reflet que sa robe, la surprenante limpidité de
437 ses yeux verts, elle se vit dans le miroir comme une étrange idole qui n'aurait été bâtie que de matières
438 précieuses : or, marbre, émeraude.

439 Margot poussa tout à coup un cri et se précipita vers Florimond, qui était en train de porter à sa
440 bouche un diamant de six carats...

441 — Joffrey, que dois-je mettre comme parure ? Les perles me semblent trop modestes, les diamants
442 trop durs.

443 "It is the only asset that I possess, Monsieur le Comte. My tongue and the right to loosen it."

444 "You liar! I have made you richer than the King's wigmaker."

445 "That is true, Monsieur le Comte, but I do not vaunt myself, it is not wise to make people envious."

446 Joffrey de Peyrac dipped his face into a bowl of rose water to cool his smarting skin. With his face
447 puckered by scars, it was always a long and delicate operation, and required Binet's light touch. He
448 threw aside his dressing gown and started to dress, assisted by his manservant and Alfonso.

449 Angélique had put on a cloth of gold bodice and remained still while Marguerite attached the
450 stomacher, a veritable work of art of gold filigree interspersed with silks. A golden lace put a sparkling
451 froth around her bare shoulders, lending her skin a luminous pallor and a texture of translucent
452 porcelain. With the soft, pink flush of her cheeks, her darkened eyelashes and eyebrows, her wavy
453 hair that had the same gleam as her dress, and the startling clarity of her green eyes, she looked at
454 herself in the mirror as if at a strange idol made wholly of precious materials: gold, marble, emerald.

455 Margot suddenly cried out and rushed towards Florimond, who was about to put a six-carat diamond
456 in his mouth...

457 "Joffrey, what jewellery should I wear? Pearls seem too modest for my liking, and diamonds too
458 hard."

459 — Émeraudes, dit-il. En harmonie avec vos yeux. Tout cet or est insolent, d'un éclat un peu lourd. Vos
460 yeux l'allègent, lui donnent vie. Il faut deux pendants d'oreilles, et le carcan d'or et d'émeraude. Vous
461 pouvez mêler aux bagues quelques diamants.

462 Penchée sur ses écrins, Angélique s'absorba dans le choix des bijoux. Elle n'était pas encore blasée,
463 et tant de profusion la ravissait toujours. Lorsqu'elle se retourna, le comte de Peyrac attachait son
464 épée à son baudrier constellé de diamants.

465 Elle le regarda longuement et un frisson insolite la parcourut.

466 — Je crois que la Grande Mademoiselle n'a pas tout à fait tort lorsqu'elle dit que vous avez un aspect
467 terrifiant.

468 — Il serait vain d'essayer de camoufler ma disgrâce, dit le comte. Si j'essayais de m'habiller comme
469 un mignon, je serais ridicule et pitoyable. Alors j'accorde mes toilettes à mon visage.

470 Elle regarda ce visage. Il était à elle. Elle l'avait caressé ; elle en connaissait les moindres sillons. Elle
471 sourit, murmura :

472 — Mon amour !

473 Le comte était entièrement vêtu de noir et d'argent. Son manteau de moire noire était voilé d'une
474 dentelle d'argent retenue par des points de diamants. Il laissait voir un pourpoint de brocart d'argent
475 orné de dentelle noire d'un point très recherché. Les mêmes dentelles en trois volants au genou
476 retombaient sous la rhingrave de velours sombre. La cravate, qui n'était pas en forme de rabat, mais
477 de large nœud, était également rebrodée de très petits diamants. Aux doigts une multitude de
478 diamants et un très gros rubis.

479 Il se coiffa de son feutre à plumes blanches et demanda si Kouassi-Ba s'était bien chargé des présents
480 qu'on devait offrir au roi pour sa fiancée.

481 “Emeralds,” he replied. “To match your eyes. All this gold is overbearing, and rather heavy. Your eyes
482 lighten it, bring it to life. You need two pendant earrings, and the gold and emerald carcanet. You can
483 mix in a few diamonds with the rings.”

484 Bending over her jewellery cases, Angélique absorbed herself in selecting her jewellery. She was not
485 yet blasé, and still experienced a frisson of delight at such extravagance. When she turned around, the
486 Comte de Peyrac was fastening his sword to his diamond-studded baldric.

487 She gazed at him and a strange shiver came over her.

488 “I believe La Grande Mademoiselle was not entirely wrong when she said you have something
489 terrifying about you.”

490 “It would be futile for me to try to hide my disgrace,” said the Comte. “If I tried to dress like a fop, I
491 would look pitiful and ridiculous. Thus I match my costume to my face.”

492 She looked at his face. It belonged to her. She had caressed it; she knew every one of its furrows. She
493 smiled and murmured:

494 “My love!”

495 The Comte was dressed entirely in black and silver. His cape of black watered silk was veiled with
496 silver lace fastened with diamond studs. A doublet of silver brocade was visible underneath, trimmed
497 with black lace of a very intricate needlepoint. The same lace fell in three frills at the knee below the
498 dark velvet petticoat breeches. The cravat, which was not in the form of a band but a large knot, was
499 also embellished with very small diamonds. On his fingers were a multitude of diamonds and one very
500 large ruby.

501 He put on his white-plumed felt hat and asked if Kouassi-Ba had taken care of the presents that they
502 were to offer to the king for his fiancée.

503 Le Noir était dehors, devant la porte, objet d'admiration de tous les badauds avec son pourpoint de
504 velours cerise, son ample pantalon à la turque et son turban, tous deux de satin blanc. On se montrait
505 son sabre courbe. Il portait sur un coussin une cassette de très beau cuir rouge clouté d'or.

506

507 *

508

509 Deux chaises à porteurs attendaient le comte et Angélique.

510 On se rendit rapidement à l'hôtel où le roi, sa mère et le Cardinal étaient descendus. Comme tous les
511 hôtels de Saint-Jean-de-Luz, c'était une étroite maison à l'espagnole, encombrée de balustrades et de
512 rampes torsées en bois doré. Les courtisans débordaient sur la place, où le vent du large secouait les
513 plumes des chapeaux, apportant par bouffées le goût salin de l'océan.

514 Angélique sentit son cœur battre à grands coups en franchissant les marches du seuil.

515

516 « Je vais voir le roi, pensa-t-elle, la reine mère ! Le Cardinal ! »

517 Comme il avait toujours été proche d'elle, ce jeune roi dont parlait la nourrice, ce jeune roi assailli
518 par les foules méchantes de Paris, en fuite à travers la France ravagée de la Fronde, ballotté de ville
519 en ville, de château en château, au gré des factions des princes, trahi, abandonné et finalement
520 victorieux. Maintenant, il recueillait le fruit de ses luttes. Et, plus encore que le roi, la femme
521 qu'Angélique apercevait au fond de la salle, dans ses voiles noirs, avec son teint d'une matité pâle
522 d'Espagnole, son air à la fois distant et amène, ses petites mains parfaites posées sur la robe sombre,
523 la reine mère savourant l'heure du triomphe.

524 The Black man was outside, in front of the door, greatly admired by all the passers-by with his doublet
525 of cherry-red velvet, his loose-fitting Turkish-style pantaloons and his turban, both of white satin.
526 People were pointing to his curved sabre. He was carrying, on a cushion, a very fine red leather case
527 with gold studs.

528

529 *

530

531 Two sedan chairs were waiting for the Comte and Angélique.

532 They quickly made their way to the *hôtel* where the King, his mother and the Cardinal were residing.
533 Like all of the *hôtels* in Saint-Jean-de-Luz, it was a narrow house like those found in Spain, cluttered
534 with balustrades and twisted gilt-wood banisters. The square was overflowing with courtiers, the
535 plumes of their hats quivering in the sea breeze that was bringing in wafts of the salty ocean air.

536 Angélique felt her heart thudding in her chest as she ascended the steps to the threshold.

537

538 “I am going to see the King,” she thought, “the Queen Mother! The Cardinal!”

539 How close he had always felt to her, this young King nanny used to talk about, this young King assailed
540 by the baying mobs of Paris, a fugitive in a France ravaged by the *Fronde*, shunted from town to town,
541 from château to château, at the mercy of the princely factions, betrayed, deserted and eventually
542 victorious. Now he was reaping the fruits of his struggles. And even more than the King, the woman
543 whom Angélique perceived at the back of the room — in her black veils, with her pale matte Spanish
544 complexion, her air at once distant and amiable, her perfect little hands resting on her dark dress —
545 the Queen Mother, was savouring the hour of triumph.

546 Angélique et son mari traversèrent la pièce, au parquet brillant. Deux négrillons soutenaient le
547 manteau de cour de la jeune femme, qui était d'un drap d'or frisé et ciselé contrastant avec le lamé
548 brillant de la jupe et du corsage. Le géant Kouassi-Ba les suivait. On y voyait mal et il faisait très chaud
549 à cause des tapisseries et de la foule.

550

551 Le premier gentilhomme de la maison du roi annonça :

552

553 — Comte de Peyrac de Morens d'Irristu.

554 Angélique plongea dans sa révérence. Le cœur lui battait dans la gorge. Il y avait devant elle une
555 masse noire et une masse rouge : la reine mère et le Cardinal.

556 Elle pensait : « Joffrey devrait s'incliner plus profondément. Tout à l'heure, il saluait si bellement la
557 Grande Mademoiselle. Mais devant le plus grand, il affecte de tirer seulement un peu le pied... Binet
558 a raison de... Binet a raison... »

559 C'était stupide de penser ainsi au brave Binet et de se répéter qu'il avait raison. Pourquoi donc, au
560 fait ?

561 Une voix dit :

562 — Nous sommes heureux de vous revoir, comte, et de complimenter... d'admirer madame dont on
563 nous a déjà dit si grand bien. Mais, ce qui est contraire aux lois, nous constatons cette fois que l'éloge
564 n'atteint pas à la réalité.

565 Angélique and her husband crossed the room with its gleaming parquet floor. Two Black boys held
566 up the young woman's court train, which was of cloth of gold brocade contrasting with the shining
567 gold lamé of the petticoat and bodice. The towering Kouassi-Ba followed them. It was hard to see, and
568 the tapestries and the crowd made it very warm.

569

570 The First Gentleman of the King's Household announced:

571 "Comte de Peyrac de Morens d'Irristu."

572 Angélique swept into a deep curtsey. Her heart was beating out of her chest. Before her was a black
573 mass and a red mass: the Queen Mother and the Cardinal.

574 She thought: "Joffrey should bow more deeply. He greeted La Grande Mademoiselle so beautifully
575 just earlier. But in front of the most important people, he affects only a small movement of the foot...
576 Binet is right... Binet is right..."

577 It was foolish to be thinking of good old Binet and to keep telling herself that he was right. Why then
578 was she doing it?

579 A voice said:

580 "We are pleased to see you again, Comte, and to compliment... to admire Madame of whom we have
581 already heard so favourably. But, contrary to the popular rule, this time we observe that the praise
582 falls short of the reality."

583 Angélique leva les yeux. Elle croisa un regard brun et brillant qui la dévisageait avec beaucoup
584 d'attention : le regard du roi.

585 Vêtu avec richesse, le roi était de taille moyenne, mais il se tenait si droit qu'il paraissait plus imposant
586 que tous ses courtisans. Angélique lui trouva le teint légèrement grêlé, car il avait eu la petite vérole
587 dans son enfance. Son nez était trop long, mais sa bouche était forte et caressante sous la ligne brune,
588 à peine tracée, d'une petite moustache. La chevelure couleur de châtaigne, foisonnante, retombant
589 en cascades bouclées, ne devait rien aux artifices des postiches. Louis avait la jambe belle, des mains
590 harmonieuses. On devinait, sous les dentelles et les rubans, un corps souple et vigoureux, rompu aux
591 exercices de la chasse et de l'académie.

592 « La nourrice dirait : c'est un beau mâle. On a raison de le marier », pensa Angélique.

593 Elle se reprocha derechef des pensées aussi vulgaires dans ce moment solennel de son existence.

594

595 La Reine mère demandait à voir l'intérieur de la cassette que Kouassi-Ba venait de présenter,
596 agenouillé, le front à terre, dans une posture de Roi mage.

597 On s'exclama devant le petit nécessaire de frivolités avec ses boîtes et peignes, ciseaux, crochets,
598 cachets, le tout d'or massif et d'écaille des îles. Mais la chapelle de voyage enchantait les dames dévotes
599 de la suite de la reine mère. Celle-ci sourit et se signa. Le crucifix et les deux statuette de saints
600 espagnols, ainsi que la lampe veilleuse et le petit encensoir étaient d'or et de vermeil. Et Joffrey de
601 Peyrac avait fait peindre par un artiste d'Italie un triptyque de bois doré représentant les scènes de la
602 Passion. Les miniatures étaient fines et d'une grande fraîcheur de teintes. Il y avait aussi deux
603 chapelets : l'un d'ambre et d'or, l'autre d'ivoire rose à chaîne d'argent.

604 Angélique lifted her gaze. She met a shining, brown pair of eyes devouring her: the eyes of the King.

605 Dressed with great splendour, the King was of medium height, but held himself so erect that he
606 seemed more imposing than any of his courtiers. Angélique found his complexion rather pock-marked,
607 as he had suffered smallpox as a child. His nose was too long, but his lips were full and sensual under
608 the finely traced, brown line of a small moustache. His abundant, chestnut-coloured hair fell in
609 cascading curls that owed nothing to the artifice of a wig. Louis had shapely legs, and fine hands. Under
610 the laces and ribbons, a strong, supple body could be seen, accustomed to the rigours of the *Académie*
611 and hunting.

612 “Nanny would have said, ‘he’s a handsome male. They’re right to marry him off,’” thought Angélique.

613 She reproached herself once again for having such vulgar thoughts in this solemn moment of her
614 existence.

615

616 The Queen Mother asked to see the interior of the case that Kouassi-Ba had just presented, kneeling
617 with his brow touching the ground, in a posture reminiscent of one of the Three Wise Men.

618 They gasped at the little toiletry case of frivolities with its boxes and combs, scissors, crochet hooks
619 and seals, all of solid gold and tortoiseshell. But it was the travel altar that particularly delighted the
620 devout ladies of the Queen Mother’s entourage. The Queen Mother smiled and made the sign of the
621 cross. The crucifix and the two statues of Spanish saints, as well as the lamp and the little incense
622 burner were made of gold and vermeil. And Joffrey de Peyrac had commissioned an Italian artist to
623 paint a gilt-wood triptych representing scenes from the Passion. The miniatures were of fine quality
624 and a distinct freshness of hues. There were also two rosary beads: one of amber and gold, and the
625 other of pink ivory with a silver chain.

626 Anne d'Autriche déclara que l'Infante avait la réputation d'être fort pieuse et ne pouvait manquer
627 d'être ravie d'un tel présent.

628 Elle se tourna vers le Cardinal pour lui faire admirer les peintures, mais celui-ci s'attardait à manier
629 les petits instruments du nécessaire qu'il faisait miroiter en les tournant doucement entre ses doigts.

630 — On dit que l'or vous coule du creux des mains, monsieur de Peyrac, comme la source d'un rocher
631 ?

632 — Cette image est exacte, éminence, répondit le comte doucement : comme la source d'un rocher...
633 Mais de la roche que l'on aurait minée à grand renfort de mèches et de poudre, creusée jusqu'à des
634 profondeurs insoupçonnées, que l'on aurait bouleversée, concassée, aplanie. Alors, en effet, à force
635 de labeur, de sueur et de peine, il se peut que l'or jaillisse et même en abondance.

636 — Voici une fort belle parabole sur le travail qui porte ses fruits. Nous ne sommes pas accoutumés à
637 entendre des gens de votre rang tenir pareil langage, mais j'avoue que cela ne me déplait pas.

638 Mazarin continuait de sourire. Il porta à son visage un petit miroir du nécessaire et y jeta un coup
639 d'œil rapide. Malgré les fards et la poudre dont il essayait de masquer son teint jauni, une moiteur de
640 faiblesse brillait à ses tempes, poissant les boucles de ses cheveux sous sa calotte rouge de cardinal.

641 Anne of Austria said that the Infanta was known to be very devout and was sure to be delighted with
642 such a present.

643 She turned to the Cardinal to have him admire the paintings, but he busied himself with handling the
644 little tools in the toiletry case, making them shimmer by turning them slowly round and round
645 between his fingers.

646 "They say that gold runs from the palms of your hands, Monsieur de Peyrac, like water from a
647 mountain spring?"

648 "That analogy is correct, Your Eminence," replied the Comte softly. "Like water from a mountain
649 spring... But from a mountain that has been heavily mined with black powder and fuses, dug to
650 unprecedented depths, and then shaken, crushed and flattened. So, through labour, sweat and toil,
651 you could indeed say that gold pours forth, and even in abundance."

652 "This is a very apt parable for work that bears fruit. We are not accustomed to hearing people of your
653 rank speak in such a way, but I confess that it does not displease me."

654 Mazarin continued to smile. He raised a little mirror from the toiletry case to his face and took a quick
655 look in it. Despite the rouge and the powder with which he had tried to mask his yellowed complexion,
656 his temples glistened with sweat from exhaustion, dampening the curls beneath his scarlet zucchetto.

657 La maladie l'épuisait depuis de longs mois ; lui au moins n'avait pas menti lorsqu'il avait pris pour
658 prétexte sa gravelle afin de ne pas se présenter le premier devant le ministre espagnol, don Luis de
659 Haro. Angélique surprit un regard de la reine mère vers le Cardinal, un regard de femme anxieuse, qui
660 se tourmente. Sans doute, elle brûlait de lui dire : « Ne parlez pas tant, vous vous fatiguez. C'est l'heure
661 de votre tisane. » Était-ce vrai qu'elle avait tant aimé son Italien, la reine si longtemps dédaignée par
662 un époux trop chaste ?... Tout le monde l'affirmait, mais personne n'en était sûr. Les escaliers dérobés
663 des palais royaux gardaient bien leur secret. Un seul être peut-être le connaissait, et c'était ce fils
664 âprement défendu, le roi. Dans les lettres qui s'échangeaient, le Cardinal et la reine ne l'appelaient-ils
665 pas : le Confident ? Confident de quoi ?...

666 — À l'occasion, j'aimerais m'entretenir avec vous de vos travaux, dit encore le Cardinal.

667 Le jeune roi renchérit :

668 — Moi aussi. Ce qu'on m'en a dit a éveillé ma curiosité.

669

670 Et, il y eut tout à coup, parce que le roi avait parlé et avec une vivacité qui ne lui était pas coutumière,
671 ou pour toute autre raison, comme une chape de plomb qui tombait sur la scène et figeait tous les
672 personnages et Angélique se demanda avec anxiété s'ils allaient se remettre en mouvement.

673

674 Puis la voix de Monsieur, frère du roi, s'éleva.

675 — Oh ! mon frère, n'est-ce pas une merveille ? Cette robe que porte Mme de Peyrac. De l'or ! De l'or
676 ! On y trouve de tous les ors. De l'or frisé, de l'or filé, de l'or plat lamé !...

677 The malady had affected him for some months; he had at least not lied when he had excused himself
678 on account of his kidney stones for not being the first to present himself before the Spanish minister,
679 Don Luis de Haro. Angélique caught a glance from the Queen Mother towards the Cardinal, a glance
680 of a worried and anxious woman. She was probably dying to say to him, "Don't talk so much, you'll
681 tire yourself. It's time for your herbal tea." Was it true that she had so loved her Italian, the Queen
682 who had been spurned for so long by an overly chaste husband? Everyone maintained so, but no-one
683 was sure. The hidden staircases of the royal palaces kept their secret well. Only one person possibly
684 knew, and that was this fiercely protected son, the King. In the letters that they had exchanged, had
685 the Cardinal and the Queen not called him the Confidant? The Confidant of what?

686 "I would like to discuss your work with you sometime," the Cardinal said again.

687 The young King added enthusiastically:

688 "As should I. What people have told me about you has aroused my curiosity."

689

690 And, suddenly, because the King had spoken and with a force of expression that was not customary
691 to him, or for any number of reasons, a sort of leaden shroud fell upon the scene and froze all the
692 figures, and Angélique wondered anxiously whether they were going to start moving again.

693

694 Then the voice of Monsieur, the King's brother, was heard.

695 "Oh! my brother, isn't it marvellous? That dress that Madame de Peyrac is wearing. Made of gold!
696 Gold! All kinds of gold. Gold frisé, gold filé, gold lamé!..."

697 Et comme sous un coup de baguette magique, la scène se ranima.

698 L'intervention frivole de Monsieur avait dissipé un bref instant de gêne et de contrainte qui venait
699 de l'embarras ou de la surprise du roi, maladresse qu'il ne se pardonnerait pas.

700 Angélique, se redressant d'une nouvelle révérence, surprit le regard que le roi dédiait à son frère, où
701 elle perçut furtivement jalousie et envie.

702 Il y avait beaucoup de choses que son cadet faisait mieux que lui.

703 Des scènes de leur enfance souvent revenaient à la mémoire du souverain. Il se revoyait, bégayant,
704 incapable de prononcer les mots qu'on lui avait serinés avant de le conduire au chevet de ce père qui
705 l'avait toujours terrifié et dont le visage cireux, enfoncé dans les oreillers, l'effrayait plus encore.
706 Tandis que son petit frère, d'à peine trois ans, bien chapitré par sa gouvernante s'écriait : « Adieu,
707 papa ! » avec un élan qui avait fait sourire le mourant.

708

709 *

710

711 Angélique tressaillit.

712 Le Roi la regardait. Puis aussitôt elle pensa qu'elle se trompait. Elle apprendrait que c'était la façon
713 de regarder du roi, rassemblant tous et chacun dans sa vision. Et peut-être qu'il se contentait de fixer
714 devant lui l'assemblée, sans en penser plus loin ?

715 Et puis toutes ces subtilités, échanges de mots, de sensations, d'impressions, de comportements,
716 n'avaient pas pris plus d'une minute, quelques secondes à peine. Elle avait entendu Joffrey répondre
717 de sa belle voix sonore, courtoise, empreinte de juste ce qu'il fallait de déférence, mais aussi d'un peu
718 de charme pour séduire.

719 — Je suis à la disposition de Votre Majesté et de Votre Éminence.

720 And as if by the wave of a magic wand, the scene came to life again.

721 Monsieur's frivolous interjection had dissipated a brief moment of awkwardness and strain which
722 originated from the King's embarrassment or surprise, a blunder for which he would not let himself
723 off lightly.

724 Angélique, straightening up with a new sense of respect, caught the glance that the King was directing
725 towards his brother, in which she detected a look of jealousy and envy.

726 There were many things that his younger brother did better than him.

727 Scenes from their childhood often came to the sovereign's mind. He saw himself, stammering,
728 incapable of pronouncing the words that were repeated to him, before he was brought to the bedside
729 of his father who had always terrified him, and whose waxy appearance, sunk back into the pillows,
730 scared him even more. While his little brother, barely three years old, well versed by his governess,
731 cried: '*Adieu, papa!*' with an élan that had made the dying man smile.

732

733 *

734

735 Angélique trembled.

736 The King was watching her. Then soon after, she thought that she was mistaken. She would learn
737 that it was the King's way of looking, taking in each and every person in his line of vision. And maybe
738 he was content with merely observing the gathering before him, without thinking more into it?

739 And all these fine details, exchanges of words, sensations, impressions, behaviours, hadn't taken
740 more than a minute, barely a few seconds. She had heard Joffrey respond with his beautiful sonorous,
741 courteous voice, tinged with just the right amount of deference, but also with a little charm for appeal.

742 "I am at the disposal of Your Majesty and Your Eminence."

743 *

744

745 L'audience était terminée.

746 Angélique et son mari allèrent saluer Mgr de Fontenac qu'ils apercevaient dans l'entourage immédiat
747 du Cardinal.

748 Puis ils firent le tour des hautes personnalités et de leurs relations. Angélique avait l'échine rompue
749 à force de révérences, mais elle était dans un tel état d'excitation qu'elle ne sentait pas la fatigue. Ce
750 jour était donc arrivé. Elle avait vu le roi, entouré de la famille royale.

751 Aux compliments qu'on lui adressait elle ne pouvait douter qu'elle avait bien tenu son rôle pour
752 l'honneur de la province du Languedoc. Il était certain que leur couple attirait l'attention. Personne
753 ne semblait avoir remarqué qu'il s'était passé quelque chose d'insolite au cours de leur présentation,
754 et elle se demanda si elle n'avait pas été la seule à éprouver ce moment de trouble dû sans doute à
755 l'émotion naturelle que suscite une cérémonie attendue où se concentre, en un seul instant, la
756 rencontre avec des personnages renommés.

757 Tandis que son mari s'entretenait avec le maréchal de Gramont, un homme jeune mais de figure
758 agréable vint se planter devant Angélique.

759 — Me reconnaissez-vous, ô déesse descendue à l'instant même du char du Soleil ?

760 *

761

762 The audience was terminated.

763 Angélique and her husband went to greet Monseigneur de Fontenac, whom they spotted in the
764 Cardinal's immediate entourage.

765 They then made their way around the senior courtiers and their acquaintances. Angélique's back was
766 hurting from making so many curtseys, but she was in such a state of excitement that she didn't feel
767 tired at all. So the day had arrived. She had seen the King, surrounded by the royal family.

768 From the compliments that were addressed to her she couldn't doubt that she had played her role
769 well for the honour of the province of Languedoc. It was certain that the two of them were attracting
770 attention. No-one seemed to have suspected that anything had gone wrong during their presentation,
771 and she wondered if she had been the only one to experience that moment of awkwardness, likely
772 due to the normal emotions that an eagerly awaited ceremony evokes, where in one single instant
773 the great and the good are gathered together.

774 While her husband was having a discussion with the Maréchal de Gramont, a young man with a
775 pleasant face came to stand in front of Angélique.

776 "Do you recognise me, oh goddess, descended just a moment ago from the Sun's chariot?"

777 — Certes, s'écria-t-elle enchantée, vous êtes Péguilin !

778 Puis elle s'excusa :

779 — Je suis bien familière, monsieur de Lauzun, mais que voulez-vous, j'entends parler partout de
780 Péguilin. Péguilin par-ci, Péguilin par-là ! On a pour vous une telle tendresse que, sans vous avoir revu,
781 je me suis mise à l'unisson.

782 — Vous êtes adorable et vous comblez d'aise non seulement mes yeux, mais aussi mon cœur. Êtes-
783 vous consciente que vous êtes la femme la plus extraordinaire de l'assemblée ? Je connais des dames
784 qui sont en train de briser menu leurs éventails et de déchirer leurs mouchoirs, tant votre toilette les
785 a rendues jalouses. Comment serez-vous parée le jour du mariage, si vous commencez ainsi ?

786 — Oh! ce jour-là je m'effacerai devant le faste des cortèges. Mais aujourd'hui c'était ma
787 présentation... J'en suis encore tout émue.

788 — Vous l'avez trouvé aimable ?

789 — Comment peut-on ne pas trouver le roi aimable ? dit Angélique en riant.

790 — Je vois que vous êtes déjà bien au fait de ce qu'il faut dire et ne pas dire à la Cour. Moi, je ne sais
791 pas par quel miracle, je m'y trouve encore. Pourtant j'ai été nommé capitaine de la compagnie qu'on
792 appelle les « gentilshommes en bec de corbin ».

793 — J'admire votre uniforme.

794 — Il ne me va pas trop mal... Oui, oui, le roi est un bien charmant ami, mais attention ! Il ne faut pas
795 le griffer trop fort quand on joue avec lui.

796 Il se pencha à son oreille.

797 “Of course,” she cried, delighted, “you’re Péguilin!”

798 Then she apologised:

799 “I am being very familiar, Monsieur de Lauzun, but what can I say, I hear of Péguilin wherever I go.
800 Péguilin this, Péguilin that! People are so fond of you that, without having run into you, I sing the same
801 tune.”

802 “You’re very sweet, and you’re a treat not only for my eyes but also my heart. Are you aware that
803 you’re the most extraordinary woman in this gathering? I know ladies who are in the middle of
804 smashing their fans to bits and shredding their handkerchiefs, so much has your appearance made
805 them jealous. What are you going to wear the day of the marriage, if this is how you begin?”

806 “Oh! on that day I will barely be noticed amongst the splendour of the marital festivities. But today
807 it was my presentation... I am still deeply moved by it.”

808 “You liked him?”

809 “How could one not like the King?” said Angélique laughing.

810 “I see that you’re already au fait with what is and is not done at court. As for myself, by some miracle
811 I am still here. Yet I have been named captain of the company people call the ‘*bec de corbin*’ household
812 cavalry.”

813 “I admire your uniform.”

814 “It doesn’t suit me too badly... Yes, yes, the King is indeed a charming friend, but be careful! You must
815 not scratch him too hard when you play with him.”

816 He leant close to her ear.

817 — Savez-vous que j'ai failli être enfermé à la Bastille ?

818 — Qu'aviez-vous fait ?

819 — Je ne me souviens plus. Je crois que j'avais serré d'un peu trop près la petite Marie Mancini dont
820 il était follement amoureux. La lettre de cachet était prête, j'ai été averti à temps. Je me suis jeté en
821 larmes aux pieds du roi. Il est un fait qu'il m'a pardonné, et au lieu de m'envoyer dans la noire prison,
822 il n'a nommé capitaine. Vous voyez, c'est un charmant ami... Quand il n'est pas votre ennemi.

823 — Pourquoi me dites-vous cela ? demanda subitement Angélique.

824 Péguilin de Lauzun ouvrit toutes grandes de claires prunelles dont il jouait fort bien.

825 — Mais pour rien, ma très chère.

826 Il lui prit familièrement le bras et l'entraîna.

827 — Venez, il faut que je vous présente à des amis qui brûlent de vous connaître.

828 Ses amis étaient des jeunes gens de la suite du roi. Elle fut enchantée de se trouver ainsi de plain-
829 pied au premier échelon de la Cour. Saint-Thierry, Brienne, Cavois, le marquis d'Humières que Lauzun
830 présenta comme son ennemi attitré, Louvigny, le fils aîné du duc de Gramont, paraissaient tous fort
831 joyeux, galants, ils étaient habillés magnifiquement. Elle vit aussi de Guiche, auquel se cramponnait
832 toujours le frère du roi. Celui-ci posa sur elle un regard qui ne la reconnaissait pas. Et il lui tourna le
833 dos.

834

835 — Ne vous formalisez pas, ma chère, de ses façons, souffla Péguilin. Pour le Petit Monsieur, toutes
836 les femmes sont des rivales, et Guiche a eu le tort de vous adresser un regard amical.

837 Do you know that I was almost imprisoned in the Bastille?"

838 "What had you done?"

839 "I don't remember. I believe I had become a little too close to the little Marie Mancini with whom he
840 had fallen deeply in love. The *lettre de cachet* was ready; I was warned just in time. I threw myself at
841 the King's feet in floods of tears. The truth is he pardoned me, and instead of sending me to that bleak
842 prison, made me captain. You see, he is a charming friend... When he is not your enemy."

843 "Why are you telling me this?" asked Angélique suddenly.

844 Péguilin de Lauzun opened wide his bright eyes, which he knew well how to use to his advantage.

845 "For no particular reason, my dearest."

846 He took her familiarly by the arm and led her away.

847 "Come, I must introduce you to some friends who are dying to meet you."

848 His friends were young people from the King's entourage. She was delighted to find herself alongside
849 such high-ranking courtiers: Saint-Thierry, Brienne, Cavois, the Marquis d'Humières, who Lauzun
850 introduced as his arch enemy, Louvigny, the eldest son of the Duc de Gramont; all seemed very happy
851 and gallant and were dressed magnificently. She also saw de Guiche, whom the King's brother was
852 still gripping tightly. And he turned his back to her.

853

854 "Don't take offence, my dear, at his ways," whispered Péguilin. "For le Petit Monsieur, all women are
855 his rivals, and Guiche made the mistake of throwing you a friendly glance."

856 — Vous savez qu'il ne veut plus qu'on l'appelle le Petit Monsieur, prévint le marquis d'Humières.
857 Depuis la mort de son oncle Gaston d'Orléans, dont il a reçu l'apanage, c'est Monsieur tout court qu'il
858 faut dire.

859 Il y eut un remous dans la foule, suivi d'une bousculade, et plusieurs mains empressées se tendirent
860 pour retenir Angélique.

861 — Messieurs, prenez garde, s'écria Lauzun en levant un doigt de magister. Souvenez-vous d'une épée
862 célèbre en Languedoc !

863 Mais la presse était telle qu'Angélique, riant et un peu confuse, ne put éviter d'être serrée sur de
864 précieux pourpoints fleurant bon la poudre d'iris et l'ambre.

865 Les officiers de bouche de la maison du roi réclamaient le passage pour une procession de laquais
866 porteurs de plateaux et de marmites d'argent. Le bruit circulait que Leurs Majestés et le Cardinal
867 venaient de se retirer quelques instants pour prendre une collation et se reposer des présentations
868 ininterrompues.

869 Lauzun et ses amis s'éloignèrent, appelés par leur service.

870

871 Angélique chercha des yeux ses relations toulousaines. Elle avait redouté de se trouver en face de la
872 fougueuse Carmencita, mais voici qu'elle apprenait que M. de Mère-court, malchanceux à son
873 habitude et après avoir bu le calice jusqu'à la lie, s'était subitement décidé, dans un sursaut de dignité,
874 à envoyer sa femme au couvent. Il payait d'une cuisante disgrâce cette fausse manœuvre, car la
875 présence de sa femme avait été souhaitée à la Cour.

876

877 Angélique commença de se faufiler parmi les groupes. L'odeur des rôtis, jointe à celle des parfums,
878 lui donnait la migraine. La chaleur était étouffante.

879 "You know that he no longer wishes people to call him le Petit Monsieur," warned the Marquis
880 d'Humières. "Since the death of his uncle Gaston d'Orléans, by whom he was granted the apanage,
881 one must simply call him Monsieur."

882 There was a hubbub in the crowd, followed by jostling, and several eager hands extended to catch
883 hold of Angélique.

884 "Mind yourselves, messieurs," cried Lauzun, raising his finger like a schoolmaster. "Remember the
885 famous swordsman of Languedoc!"

886 But the throng was such that Angélique, laughing and a little bewildered, couldn't stop herself from
887 being pressed up against elaborate doublets, beautifully perfumed with orris root powder and amber.

888 The officers at the entrance to the King's residence cleared the way for a procession of servants
889 carrying silver urns and platters. Word circulated that Their Majesties and the Cardinal had just
890 withdrawn for a time in order to take a light meal and have a rest from the continuous presentations.

891 Lauzun and his friends withdrew, called to service.

892

893 Angélique looked around for people she knew from Toulouse. She had dreaded coming face to face
894 with the fiery Carmencita, but now she heard that Monsieur de Mère-court, down on his luck as usual
895 and having drained the bitter cup of sorrow to the dregs, had suddenly decided, in a scramble to regain
896 his dignity, to send his wife to a convent. He was held in utter disgrace for this false move, as people
897 had been hoping for his wife's presence at court.

898

899 Angélique started to weave in and out through the groups. The smell of the roasts, combined with
900 that of the perfumes, was giving her a migraine. The heat was stifling.

901 Angélique avait un solide appétit. Elle se dit que la matinée devait être fort avancée et que, si elle ne
902 trouvait pas son mari d'ici quelques instants, elle retournerait seule à son hôtel pour se faire servir du
903 jambon et du vin. Les gens de la province avaient dû se réunir chez l'un d'entre eux. Elle ne voyait
904 autour d'elle que des visages inconnus. Ces voix sans accent du Sud lui causaient une impression
905 inusitée. Peut-être, au cours des années passées en Languedoc, avait-elle pris aussi cette façon de
906 parler chantante et rapide ?

907 Elle finit par échouer dans un recoin sous l'escalier, et s'assit sur une banquette pour reprendre
908 haleine et s'éventer. Décidément, on ne sortait pas sans peine de ces maisons à l'espagnole, avec leurs
909 couloirs dérobés et leurs fausses portes.

910 Précisément, à quelques pas, le mur recouvert de tapisseries laissait paraître une fente. Un chien
911 venant de l'autre pièce, un os de volaille dans la gueule, agrandit l'ouverture.

912 Angélique y jeta un regard. Elle aperçut la famille royale réunie autour d'une table en compagnie du
913 Cardinal, des deux archevêques de Bayonne et de Toulouse, du maréchal de Gramont et de M. de
914 Lionne. Les officiers servant les princes allaient et venaient par une autre porte.

915 Le Roi, à plusieurs reprises, rejeta sa chevelure en arrière et s'éventa de sa serviette.

916 — La chaleur de ce pays gâte les meilleures fêtes.

917 — Dans l'île des Faisans le temps est meilleur. Il souffle un vent de mer, dit M. de Lionne.

918 — J'en profiterai peu, puisque, selon l'étiquette espagnole, je ne dois pas voir ma fiancée avant le
919 jour du mariage.

920 — Mais vous vous rendrez dans l'île des Faisans pour rencontrer le roi d'Espagne votre oncle, qui va
921 devenir votre beau-père, le renseigna la reine. C'est alors que la paix sera signée.

922 Angélique had a strong appetite. She told herself that the morning must be wearing on and that, if
923 she didn't find her husband in a little while, she would return to her *hôtel* alone to be served ham and
924 wine. People from the provinces must have got together at one of their own lodgings. She saw only
925 unfamiliar faces around her. These Southern voices with their unfamiliar accent gave her a strange
926 feeling. Perhaps over the course of the years she had spent in Languedoc, she had also developed this
927 fast, singsong manner of speaking?

928 She ended up in a recess under the staircase and sat down on a bench to catch her breath and fan
929 herself. These Spanish-style houses were certainly not easy to get out of, with their secret
930 passageways and false doors.

931 At that very moment, a few steps away, she perceived a narrow gap in the wall hung with tapestries.
932 A dog coming from the other room, a chicken bone in its mouth, widened the opening.

933 Angélique peeked through. She saw the royal family seated around a table, accompanied by the
934 Cardinal, the two Archbishops of Bayonne and Toulouse, the Maréchal de Gramont and Monsieur de
935 Lionne. The officers serving the princes were coming and going through another door.

936 The King tossed his hair back several times and fanned himself with his serviette.

937 "The heat in this country spoils the best occasions."

938 "The weather is more agreeable on the Isle of Pheasants. A sea wind blows there," said Monsieur de
939 Lionne.

940 "I will see little benefit from it, since I am not permitted, according to Spanish custom, to see my
941 fiancée before the day of the marriage."

942 "But you will be going to the Isle of Pheasants to meet your uncle, the King of Spain, who will become
943 your father-in-law," the Queen informed him. "Then peace will be signed."

944 Elle se tourna vers Mme de Motteville, sa dame d'honneur.

945 — Je suis très émue. J'aimais beaucoup mon frère et j'ai si fréquemment correspondu avec lui ! Mais
946 songez que j'avais quinze ans et lui dix lorsque j'ai quitté l'Espagne sur cette rive même, et que je ne
947 l'ai pas revu depuis.

948 On s'exclama avec attendrissement. Personne ne paraissait se rappeler que ce même frère, Philippe
949 IV, avait été le plus grand ennemi de la France, et que sa correspondance avec Anne d'Autriche avait
950 fait soupçonner celle-ci par le cardinal de Richelieu de complot et de trahison. Ces événements étaient
951 loin maintenant. On était presque aussi rempli d'espoir en la nouvelle alliance qu'un demi-siècle plus
952 tôt, lorsque sur ce même fleuve de la Bidassoa des petites princesses aux joues rondes, engoncées
953 dans leurs larges fraises tuyautées, avaient été échangées entre les deux pays : Anne d'Autriche
954 épousant le jeune Louis XIII, et Élisabeth de France, le futur Philippe IV qui succéderait à son père à
955 l'âge de seize ans. L'infante Marie-Thérèse qu'on attendait aujourd'hui était la fille de cette Élisabeth.

956

957 Angélique examinait avec une curiosité passionnée ces grands du monde dans leur intimité. Le roi
958 dévorait de bon cœur, mais avec dignité ; il buvait peu et demanda plusieurs fois qu'on mît de l'eau
959 dans son vin.

960

961 — Par ma foi, s'écria-t-il brusquement, ce que j'ai vu de plus extraordinaire ce matin-ci, c'est bien
962 l'étrange couple noir et or de ces gens de Toulouse. Quelle femme, mes amis ! Une splendeur ! On me
963 l'avait dit, mais je n'y pouvais croire. Et elle semble sincèrement amoureuse de lui. En vérité, ce
964 Boiteux me confond.

965

966 She turned towards Madame de Motteville, her lady-in-waiting.

967 “I feel greatly moved. I loved my brother dearly and so frequently corresponded with him! But try to
968 imagine – I was fourteen years old and he ten when I left Spain on this very bank, and I have not seen
969 him since.”

970 They exclaimed in sympathy. No-one seemed to recall that this same brother, Philip IV, had been
971 France’s greatest enemy, and that his correspondence with Anne of Austria had caused Cardinal de
972 Richelieu to suspect her of conspiracy and treason. Those events were now far in the past. They were
973 almost as hopeful in this new alliance as half a century earlier, when on this same Bidasoa river, little
974 round-cheeked princesses, their necks swallowed up by their wide, pleated ruffs, had been exchanged
975 between the two countries: Anne of Austria to marry the young Louis XIII, and Elizabeth of France the
976 future Philip IV who would succeed his father to the throne at the age of sixteen. The Infanta Maria
977 Theresa, whom they awaited today, was Elizabeth’s daughter.

978

979 With an ardent curiosity, Angélique examined these great figures of the world in their intimacy. The
980 King ate in a hearty but dignified manner; he drank little and several times asked for water to be added
981 to his wine.

982

983 “My word,” he cried abruptly, “the most extraordinary sight this morning had to be the strange black
984 and gold couple from Toulouse. What a woman, my friends! Magnificent! People had told me so, but
985 I could not believe it. And she appears sincerely in love with him. To be frank, that Lame Man puzzles
986 me.”

987 — Il confond tous ceux qui l’approchent, dit l’archevêque de Toulouse d’un ton acide. Moi qui le
988 connais depuis plusieurs années, je renonce à le comprendre. Il y a là-dessous quelque chose de
989 diabolique.

990 « Le voilà qui recommence à radoter », pensa Angélique avec découragement.

991

992 Son cœur avait battu agréablement aux paroles du roi, mais l’intervention de l’archevêque réveillait
993 ses soucis. Le prélat ne désarmait pas.

994 L’un des gentilshommes de la suite du monarque dit avec un petit rire :

995 — Être amoureuse de son mari ! Voilà qui est bien ridicule. Il serait bon que cette jeune personne
996 vînt un peu à la Cour. On lui ferait perdre ce sot préjugé.

997 — Vous semblez croire, monsieur, que la Cour est un lieu où l’adultère est la seule loi, protesta
998 sévèrement Anne d’Autriche. Il est pourtant bon et naturel que les époux s’aiment d’amour. La chose
999 n’a rien de ridicule.

1000 — Mais elle est si rare, soupira Mme de Motteville.

1001 — C’est qu’il est rare qu’on se marie sous le signe de l’amour, dit le roi d’un ton désabusé.

1002 Il y eut un silence un peu contraint. La reine mère échangea avec le Cardinal un coup d’œil désolé.
1003 Mgr de Fontenac leva une main pleine d’onction.

1004 — Sire, ne vous attristez pas. Si les voies de la Providence sont insondables, celles du petit dieu Éros
1005 ne le sont pas moins. Et puisque vous évoquez un exemple qui semble vous avoir touché, je peux vous
1006 affirmer que ce gentilhomme et sa femme ne s’étaient jamais vus avant le jour de leur mariage, béni
1007 par moi à Toulouse. Cependant, après plusieurs années d’une union couronnée par la naissance d’un
1008 fils, l’amour qu’ils se portent l’un à l’autre éclate aux yeux des moins prévenus.

1009 “He puzzles all those who meet him,” said the Archbishop of Toulouse sourly. “I, who have known
1010 him for several years, have given up trying to understand him. There is something diabolical about it
1011 all.”

1012 “There he goes again, talking nonsense,” thought Angélique despondently.

1013

1014 Her heart had soared at the King’s words, but the Archbishop’s interjection reawakened her
1015 concerns. The prelate was relentless.

1016 One of the gentlemen of the King’s entourage said with a little laugh:

1017 “To be in love with one’s husband! How ridiculous. It would do this young person good to come to
1018 court a little. She would soon be relieved of that foolish notion.”

1019 “You seem to be under the impression, monsieur, that court is a place where adultery rules absolute,”
1020 protested Anne of Austria severely. “But it is good and natural for spouses to love each other. There
1021 is nothing ridiculous about it.”

1022 “But it is so rare,” sighed Madame de Motteville.

1023 “That’s because it is rare for a couple to marry for love,” said the King with an air of disenchantment.

1024 There was a slightly awkward silence. The Queen Mother exchanged a saddened look with the
1025 Cardinal. Monseigneur de Fontenac raised an unctuous hand.

1026 “Sire, do not distress yourself. If Providence works in mysterious ways, so does the little god Eros.
1027 And since you raise an example that seems to have touched you, I can tell you that that gentleman
1028 and his wife had never seen each other before the day of their marriage, solemnised by me in
1029 Toulouse. Yet, after a union of several years crowned by the birth of a son, the love that they feel for
1030 each other cannot fail to be seen through even the eyes of those who least expect it.”

- 1031 Anne d'Autriche eut une expression reconnaissante, et monseigneur se rengorgea.
- 1032 « Hypocrite ou sincère ? », se demandait Angélique.
- 1033 La voix un peu zézayante du Cardinal s'élevait :
- 1034 — J'ai eu l'impression d'être au spectacle ce matin. Cet homme est laid, défiguré, infirme, et pourtant
- 1035 quand il est apparu aux côtés de sa femme splendide, suivi de ce grand Maure en satin blanc, j'ai pensé
- 1036 : « Qu'ils sont beaux ! »
- 1037 — Cela nous change de tant de visages ennuyeux, dit le roi. Est-ce vrai qu'il a une voix magnifique ?
- 1038 — On le répète et on l'affirme.
- 1039 Le gentilhomme qui avait déjà parlé eut un petit ricanement.
- 1040 — Décidément, c'est une histoire extrêmement touchante, presque un conte de fées. Il faut venir
- 1041 dans le Midi pour en entendre de semblables.
- 1042 — Oh ! vous êtes insupportable à persifler ainsi, protesta une fois encore la reine mère. Votre
- 1043 cynisme me déplaît, monsieur.
- 1044 Le courtisan inclina la tête et, comme la conversation reprenait, il fit mine d'être attiré par le manège
- 1045 du chien qui dans l'embrasement de la porte rongait son os. Le voyant se diriger vers le lieu de sa
- 1046 retraite, Angélique se leva précipitamment pour s'éloigner.
- 1047 Elle fit quelques pas dans l'antichambre, mais son manteau était fort lourd et s'accrocha dans les
- 1048 poignées d'une console.

1049 Anne of Austria gave him an expression of gratitude, and Monseigneur puffed up with pride.

1050 "Is he being hypocritical or sincere?" wondered Angélique.

1051 The slightly lisping voice of the Cardinal could be heard:

1052 "I felt like I was watching a play at the theatre this morning. That man is ugly, disfigured, crippled,

1053 and yet when he appeared beside his stunning wife, followed by that tall Moor in white satin, I

1054 thought: 'How beautiful they are!'"

1055 "It is a change from so many tedious faces," said the King. "Is it true that he has a magnificent voice?"

1056 "That's what people say and confirm."

1057 The gentleman who had already spoken gave a little sneer.

1058 "It is decidedly a most touching story, almost a fairytale. It is only in the South that you hear of such

1059 things."

1060 "Oh! you are insufferable to take on such a mocking tone," protested the Queen Mother again. "Your

1061 cynicism displeases me, monsieur."

1062 The courtier bowed his head and, as the conversation resumed, he feigned interest in watching the

1063 dog which was chewing its bone in the doorway. Seeing him moving towards her place of refuge,

1064 Angélique hastily got up to leave.

1065 She took a few steps through the antechamber but her mantle, which was very heavy, got caught on

1066 the handles of a console table.

1067 Tandis qu'elle se penchait pour se dégager, le jeune homme repoussa le chien du pied, sortit et
1068 referma la petite porte dissimulée dans la tapisserie. Ayant mécontenté la reine mère, il jugeait
1069 prudent de se faire oublier.

1070 Il s'avança nonchalamment, passa près d'Angélique, puis se retourna pour l'examiner.

1071 — Oh ! mais c'est la femme en or !

1072 Elle le regarda hautainement et voulut poursuivre son chemin, mais il lui barra la route.

1073 — Pas si vite ! Laissez-moi contempler le phénomène. C'est donc vous la dame amoureuse de son
1074 mari ? Et quel mari ! Un Adonis !

1075 Elle le toisa avec un tranquille mépris. Il était plus grand qu'elle et fort bien découpé. Son visage ne
1076 manquait pas de beauté, mais sa bouche mince avait une expression méchante, et ses yeux fendus en
1077 amandes étaient jaunes, mouchetés de brun. Cette couleur indécise, assez vulgaire, le déparait un
1078 peu. Il était habillé avec goût et recherche. Sa perruque, d'un blond presque blanc, contrastait avec la
1079 jeunesse de ses traits de façon piquante.

1080 Angélique ne put s'empêcher de lui trouver beaucoup d'allure, mais elle dit froidement :

1081 — En effet, vous pouvez difficilement soutenir la comparaison. Dans mon pays, des yeux comme les
1082 vôtres, on les appelle des « pommes piquées ». Vous voyez ce que je veux dire ? Et quant aux cheveux,
1083 ceux de mon mari du moins sont vrais.

1084 Une expression de vanité blessée assombrit la physionomie du gentilhomme.

1085 — C'est faux, s'écria-t-il, il porte perruque.

1086 — Vous pouvez aller les lui tirer si vous en avez le courage.

1087 While she was bending down to free herself, the young man kicked the dog aside, left the room and
1088 closed the small door concealed in the tapestry behind him. Having displeased the Queen Mother, he
1089 considered it prudent to make himself scarce.

1090 He advanced nonchalantly, passed by Angélique, then turned around to take a closer look at her.

1091 “Oh! why, it’s the woman in gold!”

1092 She looked at him haughtily and went to continue on her way, but he barred her path.

1093 “Not so fast! Let me behold the phenomenon. So you’re the lady in love with her husband? And what
1094 a husband! An Adonis!”

1095 She looked him up and down with quiet disdain. He was taller than she was and very well built. His
1096 face did not lack beauty, but his thin lips had a mean expression, and his narrow almond-shaped eyes
1097 were yellow, mottled with brown. This indistinct, rather vulgar colour marred his looks. He was
1098 dressed with taste and elegance. His wig, so blond as to be almost white, was in stark contrast to his
1099 youthful features.

1100 Angélique couldn’t help but feel very impressed by him, but she said coldly:

1101 “Indeed, you will find it difficult to stand up to comparison. Where I come from, eyes like yours are
1102 called ‘rotten apples’. You see what I mean? And as for your hair, my husband’s is at least real.”

1103 An expression of wounded vanity darkened the gentleman’s face.

1104 “That’s not true,” he cried, “he wears a wig.”

1105 “You can go and try to tug it off him if you dare.”

1106 Elle l'avait atteint au point sensible et elle le soupçonna de porter perruque parce qu'il commençait
1107 à devenir chauve. Mais très vite il reprit son sang-froid. Ses yeux se fermèrent à demi jusqu'à n'être
1108 plus que deux fentes brillantes.

1109 — Alors on essaye de mordre ? Décidément c'est trop de talent pour une petite provinciale.

1110 Il jeta un regard aux alentours, puis la saisissant par les poignets il la poussa dans le recoin de
1111 l'escalier.

1112 — Laissez-moi ! dit Angélique.

1113 — Tout de suite, ma belle. Mais auparavant nous avons un petit compte à régler ensemble.

1114 Avant qu'elle ait pu prévoir son geste, il lui avait tiré la tête en arrière et lui mordait cruellement les
1115 lèvres. Angélique poussa un cri. Sa main partit promptement et s'abattit sur la joue de son
1116 tourmenteur. Des années sacrifiées aux belles manières n'avaient pas atténué en elle un fond de
1117 violence rustique qui, jointe à la vigueur de la santé, éveilla sa colère et elle retrouvait les mêmes
1118 réactions qui la jetaient jadis à bras raccourcis sur ses petits compagnons paysans. La gifle claqua
1119 magistralement, et il dut en voir trente-six chandelles, car il se recula en portant la main à sa joue.

1120 — Ma parole, un vrai soufflet de lavandière !

1121 — Laissez-moi passer, répéta Angélique, ou je vous défigure si bien que vous ne pourrez plus paraître
1122 devant le roi.

1123 Il sentit qu'elle mettrait sa promesse à exécution et recula d'un pas.

1124 — Oh ! j'aimerais vous avoir toute une nuit en mon pouvoir ! murmura-t-il, les dents serrées. Je vous
1125 promets qu'à l'aube vous seriez matée, une vraie loque ! ...

1126 She had touched a sore point and she suspected him of wearing a wig because he was beginning to
1127 go bald. But he very quickly regained his composure. He half-closed his eyes until they were no more
1128 than two glinting slits.

1129 “So you’re trying to bite? That’s very impressive for a little country girl.”

1130 He glanced around him, then seizing her by the wrists he pushed her into the recess of the staircase.

1131 “Let go of me!” said Angélique.

1132 “All in good time, my beautiful. But first we have a little score to settle together.”

1133 Before she could anticipate what he was about to do, he had jerked her head back and was viciously
1134 biting her lips. Angélique cried out. She swung her hand sharply and connected with the cheek of her
1135 tormentor. Years given up to the observation of etiquette had not diminished in her an element of
1136 rustic violence which, together with her bodily vigour, roused her anger and she rediscovered the
1137 same visceral reactions which, in days gone by, would propel her, fists flying, at her little fellow
1138 countrymen. The slap hit home majestically and he had to be seeing stars, as he backed off holding
1139 his hand to his cheek.

1140 “My word, a real washerwoman’s clout!”

1141 “Let go of me,” repeated Angélique, “or I will disfigure your face so well that you will no longer be fit
1142 to appear before the King.”

1143 Feeling that she would make good on that promise, he stepped back.

1144 “Oh! how I would love to have you in my power all night long!” he murmured through clenched teeth.

1145 “I promise you that, come dawn, you would be on your hands and knees, a real wreck!”

1146 — C'est cela, fit-elle en riant, méditez votre revanche... en tenant votre joue.

1147 Elle s'éloigna et se fraya rapidement un passage jusqu'à la porte. La cohue avait diminué, car
1148 beaucoup de gens étaient allés se restaurer.

1149 Angélique, outrée et humiliée, tamponnait de son mouchoir sa lèvre meurtrie.

1150

1151 « Pourvu que cela ne se voie pas trop... Que répondrai-je si Joffrey me pose une question ? Il faut
1152 éviter qu'il aille embrocher ce goujat. À moins qu'il n'en rie... Il est bien le dernier à se faire des illusions
1153 sur les mœurs de ces beaux seigneurs du Nord... Je commence à comprendre ce qu'il veut dire quand
1154 il parle de policer les façons de la Cour... Mais voilà une tâche à laquelle je ne me sens pas, pour ma
1155 part, le goût de me dévouer... »

1156 Dehors, elle essayait, des yeux, de découvrir sa chaise.

1157 Elle l'aperçut enfin et se fit reconduire jusqu'à son quartier.

1158 Il y avait de la presse. La ville ressemblait à une fourmilière. Mais les parages de leur habitation
1159 étaient plus calmes.

1160 Pièce à pièce, la superbe robe d'or lui fut enlevée. Elle revêtit une toilette moins encombrante
1161 quoique élégante, ayant l'intention de rejoindre Joffrey. Elle prit cependant le temps de s'attabler
1162 devant un petit en-cas que Marguerite lui avait fait préparer.

1163 Mais à peine avait-elle commencé de manger qu'il y eut un brouhaha à la porte et des appels. Il
1164 s'agissait d'estafettes de la maison de la princesse de Montpensier qui priait la comtesse de Peyrac de
1165 bien vouloir la rejoindre au centre de Saint-Jean-de-Luz, devant la maison où était descendue la reine
1166 Anne d'Autriche.

1167 “There you go,” she said laughing, “Plot your revenge... while holding your cheek.”

1168 She moved away and fought her way to the door. The crowd had dispersed, as many people had left
1169 to have something to eat.

1170 Outraged and humiliated, Angélique was blotting her wounded lip with her handkerchief.

1171

1172 “Let’s hope that it’s not too noticeable... What shall I say if Joffrey asks me about it? I must prevent
1173 him from running that scoundrel through. Unless he laughs about it... He’s the last person to have any
1174 illusions about the morals of those fine gentlemen of the North... I’m beginning to understand what
1175 he means when he talks about civilising the ways of the court... But that’s a task I don’t feel willing to
1176 undertake...”

1177 Outside, she tried to spot her sedan chair.

1178 She finally found it and had herself conveyed as far as her quartier.

1179 There was a horde of people. The town resembled an anthill. But the area around their dwelling was
1180 quieter.

1181 Piece by piece, the superb golden dress was taken off her. She put on a less cumbersome albeit
1182 elegant dress, intending to join Joffrey. She took the time however to sit down to eat a small meal that
1183 Marguerite had prepared for her.

1184 But no sooner had she started eating than there was a brouhaha at the door and calls. They were
1185 messengers from the household of the Princesse de Montpensier, who kindly requested that the
1186 Comtesse de Peyrac meet her in the centre of Saint-Jean-de-Luz, in front of the house where Queen
1187 Anne of Austria was staying.

1188 Angélique se retrouva dans une chaise, cette fois portée et escortée par la « livrée » de la princesse
1189 qui souleva au passage quelques applaudissements et vivats.

1190 La foule, composée d'un mélange des plus variés, entre originaires du pays et nouveaux arrivants des
1191 quatre coins de France, avait appris à reconnaître les équipages des grands personnages qu'ils avaient
1192 plus que rarement l'opportunité d'applaudir. Le renom de Mlle de Montpensier, cousine du roi, était
1193 connu de tous et, quelque fût l'opinion que l'on eût de ses exploits guerriers pendant la Fronde, Saint-
1194 Jean-de-Luz s'honorait de l'avoir dans ses murs.

1195 L'écuyer qui était venu chercher Angélique la pria d'attendre sur la place, au centre de la bourgade.
1196 Les maisons qui la bordaient étaient manifestement pleines à craquer et, dans l'agitation et le remue-
1197 ménage causé par les valets et femmes de chambre essayant de faire régner l'ordre pour leurs maîtres,
1198 ceux-ci essaïmaient au-dehors, allant et venant et se regroupant en cercles pour continuer les
1199 discussions, conversations ébauchées dans les salons et dans les chambres d'où ils venaient d'être
1200 chassés.

1201 Les considérant avec curiosité, Angélique attendit devant la belle habitation de briques rouges qu'on
1202 appelait le château Haraneder.

1203

1204 Un bras se glissa sous le sien.

1205 – Ma bonne, je vous cherchais, dit la Grande Mademoiselle dont la haute carrure venait de surgir à
1206 son côté, je me ronge les sangs en pensant à toutes les sottises que j'ai dites ce matin devant vous
1207 sans savoir qui vous étiez. Hélas ! un jour de fête, lorsqu'on n'a pas toutes ses commodités, les nerfs
1208 sont les plus forts et la langue marche sans qu'on n'y prenne garde.

1209 — Votre Altesse ne doit point se préoccuper, elle n'a rien dit qui ne fût vrai, sinon flatteur. Je ne me
1210 souviens que de ces derniers propos.

1211 Angélique found herself in a sedan chair again, this time carried and escorted by the liveried servants
1212 of the Princess, who were drawing applause and cheers as they went.

1213 The crowd, made up of a diverse mixture of people, ranging from those local to the area to new
1214 arrivals from across France, had learnt to recognise the livery of those of high rank who they very
1215 rarely had the chance to welcome. The good name of Mademoiselle de Montpensier, the King's first
1216 cousin, was known by all, and whatever people's views were on her civil war exploits during the
1217 Fronde, Saint-Jean-de-Luz was honoured to have her within their walls.

1218 The equerry who had come to fetch Angélique invited her to wait in the square, in the middle of the
1219 town. The houses bordering the square were clearly full to bursting, and, in the hustle and bustle
1220 caused by valets and chambermaids trying to instil a sense of order to proceedings for their masters
1221 and mistresses, servants swarmed outside, coming and going and gathering together in circles to
1222 continue the discussions and conversations begun in the salons and chambers whence they had just
1223 been driven.

1224 Looking upon them with curiosity, Angélique waited in front of the beautiful red bricked building that
1225 was called Château Haraneder.

1226

1227 An arm linked with hers.

1228 "My dear, I have been looking for you," said La Grande Mademoiselle, whose tall frame had just
1229 appeared suddenly by her side, "I have been worrying myself sick thinking about all of the silly things
1230 I said in front of you this morning without knowing who you were. Alas! on a day of celebration when
1231 one doesn't have all one's usual comforts, one's nerves are more on edge and the mouth runs away
1232 with itself."

1233 "Your Highness need not worry, you have not said anything that was not true, if not flattering. I
1234 remember only the latter."

1235 — Vous êtes la grâce même. Je suis ravie de vous avoir pour voisine... Vous me prêterez encore votre
 1236 perruquier, n'est-ce pas ? Êtes-vous libre de votre temps ? Ces Espagnols n'en finissent pas d'arriver...

1237 — Je suis aux ordres de Votre Altesse, répondit Angélique avec une courte révérence.

1238 — Allons par là ! Allons voir la mer..., décida la princesse.

1239 Et elle paraissait ravie de trouver une compagnie aimable et de bonne volonté.

1240 — Que voulez-vous, ma chère ! On est logé si à l'étroit qu'on ne songe qu'à jaillir hors des maisons
 1241 et à respirer l'air avec délices, et à savourer la vue qui est si belle. Saint-Jean-de-Luz est une petite ville
 1242 riche car les armateurs de la pêche à la baleine s'y sont fait construire de belles demeures. Malgré
 1243 tout c'est encore trop peu pour devenir subitement une capitale improvisée avec toute sa
 1244 magnificence. Alors on voit de tout : des cavaliers emplumés assiégeant les carrosses des dames
 1245 comme au Cours-la-Reine... Là-bas j'aperçois trois évêques qui tiennent synode... Et nous venons de
 1246 croiser un lettré en train de composer un madrigal pour son protecteur ou un discours à faire au roi
 1247 pour un maréchal. On ne peut même pas dire qu'on se trouve transporté dans la bonhomie d'une ville
 1248 de province où les rangs de chacun seraient respectés... Non ! Un duc ou un pair est logé dans un
 1249 galetas dont il ne voudrait pas pour sa livrée. Alors, que voulez-vous?... Comment garder la juste
 1250 mesure dans le bon degré des manières obligées. Tout se casse ! Tout se disperse. Pour moi, je vous
 1251 l'ai dit, je me trouve très à l'aise, une égalité momentanée amoindrit la distance. Tenez ! À peine
 1252 étions-nous arrivés que l'un des comédiens de la suite du roi est devenu père. Eh bien ! M. le duc
 1253 d'Orléans, frère du roi, et moi-même nous nous sommes proposés pour être le parrain et la marraine.
 1254 L'enfant a reçu les beaux prénoms de Philippe-Louis ! ... D'aucuns nous ont blâmés d'avoir accordé cet
 1255 honneur à des comédiens qui sont considérés comme hors de l'Église. Mais je ne vois pas les choses
 1256 sous ce jour. Les comédiens français sont de la meilleure compagnie. Ils ont été les premiers à
 1257 interpréter le grand Corneille, ce qui donne de la grandeur. Nous courons chaque soir pour les
 1258 applaudir... La reine Anne préfère les comédiens espagnols qu'elle a retrouvés ici. Sans doute elle y
 1259 goûte les saveurs de sa littérature natale. Je ne partage pas son ravissement.

1260 "You are grace itself. I am delighted to have you as a neighbour... You will lend me your wigmaker
 1261 again, will you not? Do you have some time to spare? Those Spaniards never stop arriving..."

1262 "I am at Your Highness' disposal," replied Angélique with a small curtsy.

1263 "Let's go over there! Let's go to see the sea...", decided the Princess.

1264 She seemed delighted to find such amiable and willing company.

1265 "What can one do, my dear! Our lodgings are so cramped that one can think of nothing but escaping
 1266 the confines of indoors and breathing in the delightful air, and savouring the view which is so beautiful.
 1267 Saint-Jean-de-Luz is a wealthy little town because the whaling shipowners had their beautiful houses
 1268 built here. Despite this, it is still too little to suddenly become an ad-hoc capital in all its magnificence.
 1269 So you come across people from all walks of life: cavaliers with their plumed hats laying siege to ladies'
 1270 carriages like in Cours-la-Reine... Over there I see three bishops who are holding a synod... And we
 1271 have just passed a man of letters composing a madrigal for his patron or a speech to make to the King
 1272 for a maréchal. One cannot even say that one finds oneself transported to the bonhomie of a
 1273 provincial town where everyone's rank would be respected... No! A duke or a lord is accommodated
 1274 in a hovel that he would not wish on his liveried servants. So, what can one do?... How can one keep
 1275 the right balance and the right level of etiquette? Complete anarchy! Complete disorder! As for me,
 1276 as I have told you, I am quite at ease, a temporary state of equality brings us closer together. And just
 1277 listen to this! No sooner had we arrived than one of the entertainers from the King's entourage
 1278 became a father. Well! Monsieur le Duc d'Orléans, the King's brother and I offered to be the godfather
 1279 and godmother. The child was given the beautiful forenames of Philippe-Louis! ... Some condemned
 1280 us for having bestowed this honour upon comedians who are considered to be outside the Church.
 1281 But I see things differently. French comedians make the best company. They were the first to perform
 1282 the works of the great Corneille, which is a great achievement. We hasten every evening to applaud
 1283 them... Queen Anne prefers the Spanish comedians she discovered here. They no doubt bring to her
 1284 mind the literature of her native land. I do not share her enthusiasm.

1285 J'avoue même que j'ai compris, en y allant, ce qui nous sépare, nous Français, des Espagnols. Peut-
1286 être les précepteurs et duègnes font-ils, par ce théâtre, l'éducation des infants et infantes dont on dit
1287 qu'ils sont comme prisonniers dans leurs palais ? Peut-être ? Mais ces pantomimes m'ont paru tout à
1288 fait scandaleuses et allant jusqu'à profaner les mystères de la religion. Les Français ne sont pas
1289 habitués à cet air grossier...

1290 Mademoiselle s'interrompt pour secouer plusieurs fois la tête d'un air d'incompréhension et de
1291 surprise. Puis elle reprit : —

1292 J'accompagne chaque soir la reine Anne pour lui faire plaisir. Je lui dois bien cela. Elle est ma tante.
1293 Et nous avons partagé tant de vicissitudes ensemble, comme la fuite à Saint-Germain où il n'y avait
1294 pas de lits et où il faisait si froid ! Heureusement les Parisiens m'ont toujours eue en amitié et ont
1295 laissé passer mes bagages et mon mobilier ! La reine et le petit roi m'en avaient eu beaucoup de gré
1296 que je le misse à leur disposition. On avait oublié le Petit Monsieur qui était malade au Palais-Royal.
1297 Heureusement M. de Feuillange s'est souvenu de lui et a entrepris de le faire sortir de Paris. Il l'a
1298 enveloppé dans un manteau, caché dans un coffre, et a pu franchir les barricades de la porte Saint-
1299 Honoré sans attirer de suspicion... Oui, la reine et moi, et mes sœurs qui étaient bébés, nous ne
1300 pourrions oublier ce qui nous unit... La comédie espagnole, je n'en dirai mot à voix haute, pour ne pas
1301 peiner ma chère tante...

1302 *

1303 Avec Mademoiselle, il n'y avait guère besoin de chercher des sujets de conversation.

1304 Cependant Angélique profita d'une petite pause pour lui communiquer l'impression qu'elle avait
1305 éprouvée devant le roi, le voyant pour la première fois. Tout d'abord, bien que connaissant son âge –
1306 vingt et un ans – elle ne l'avait pas imaginé si jeune.

1307 I even admit that by coming here I have come to understand what separates our French people from
 1308 the Spanish. Perhaps the tutors and duennas use the theatre to educate the royal children, who people
 1309 say are like prisoners in their palaces? Possibly? But these pantomimes³ struck me as absolutely
 1310 scandalous and going so far as profaning the sacred mysteries of religion. French people are not
 1311 accustomed to this crudeness..."

1312 Mademoiselle paused to shake her head several times with an air of incomprehension and surprise.
 1313 Then she continued: —

1314 "I accompany Queen Anne every evening to please her. I owe her that. She is my aunt. And we have
 1315 shared so many trials and tribulations together, like the escape to Saint-Germain where there were
 1316 no beds and it was so cold! Fortunately, the people of Paris have always had a liking for me and let my
 1317 trunks and furniture through. The Queen and the young King were very grateful to me for putting
 1318 them at their disposal. We had forgotten le Petit Monsieur, who was ill at the Palais-Royal.
 1319 Fortunately, Monsieur de Feuillange remembered about him and undertook to get him out of Paris.
 1320 He wrapped him in a cloak, hid him in a chest, and was able to go through the barricades at Porte
 1321 Saint-Honoré without attracting suspicion... Yes, the Queen and I, and my sisters who were babies,
 1322 cannot forget what unites us... As for Spanish comedy, I will not speak aloud a word about it, so as to
 1323 not upset my dear aunt..."

1324 *

1325 With Mademoiselle, there was no need to search around for topics of conversation.

1326 However, Angélique took advantage of a brief pause to tell her about her first impressions of the
 1327 King, on meeting him for the first time. Firstly, despite knowing his age – twenty-one – she had not
 1328 imagined him so young.

1329

³ Pantomime: Outside Britain, this term refers solely to a mime performance

1330 Ensuite elle avait été frappée par sa majesté qui contrastait, précisément, avec sa jeunesse. Était-ce
1331 dû à sa façon de regarder sans voir, aurait-on dit, et pourtant sans manquer les moindres détails ?...

1332 — Il a toujours été ainsi, reconnu Mademoiselle. Tout bébé, la façon qu'il avait de considérer les
1333 personnes de son entourage en indisposait certaines. C'est la cause qu'il y en a eu beaucoup qui ne
1334 l'aimaient pas et qui ne se sont pas privées de comparer son attitude avec l'amabilité de son frère qui
1335 ravissait toute la compagnie. Mais moi je ne me suis jamais laissé intimider, et par lui moins que par
1336 quiconque, même lorsqu'il était encore dans ses langes. Songez donc ! Quelle merveille, cet enfant !
1337 L'enfant du miracle ! ... Après vingt-cinq ans de mariage stérile ! La reine a été deux ou trois fois
1338 enceinte. Mais toujours des espoirs déçus. Le peuple ne savait plus auprès de quels saints allumer des
1339 cierges ! Je me souviens du bonheur de tenir le Dauphin dans mes bras quand j'étais une enfant d'à
1340 peu près dix ans. Je le pouponnais. Je l'appelais « mon petit roi, mon petit mari ». Cela m'est apparu
1341 dès les premiers jours. Il avait été envoyé pour être mon mari. Quel prince plus que lui pouvait
1342 convenir à mon rang ? Et avec ma fortune, Sa Majesté ne crierait plus misère.

1343 La princesse s'interrompt et suspendit ses pas, revivant ses souvenirs.

1344 — Mais le Cardinal est venu. Il m'a tancée vertement. Il m'a dit que je n'avais pas à me mettre dans
1345 la tête qu'un tel Dauphin était pour moi. Je parle du Grand Cardinal. Celui de son père, le cardinal de
1346 Richelieu. Quelle cruauté de sa part de m'empêcher, petite fille, de dorloter ce bel enfant. Mais il n'en
1347 était pas à une cruauté près ! C'était un homme terrible que M. de Richelieu ! Il n'avait qu'une idolâtrie
1348 : le royaume de France. Comme si ma fortune n'aurait pas été bénéfique aux affaires du royaume qui
1349 allaient si mal... Je lui ai tenu tête, croyez-moi ! Mais cela n'a pas empêché qu'il m'a donné l'ordre de
1350 quitter Saint-Germain. La reine et Mme de Hautefort firent tout leur possible pour me faire demeurer
1351 mais ne purent l'obtenir. Et jusqu'au roi qui me témoigna son regret de me voir partir. Mais je n'en
1352 avais pas fini avec le Cardinal.

1353 Then she had been struck by his air of majesty, which was in stark contrast to his youthfulness. Could
1354 this be due to the way he had of looking without seeing, as it were, and yet never missing the smallest
1355 of details?...

1356 "He has always been so," acknowledged Mademoiselle. When he was a baby, the way he looked at
1357 people in his entourage used to make some of them feel uncomfortable. That's the reason why a lot
1358 of people didn't like him and felt obliged to compare his demeanour with the friendliness of his
1359 brother who delighted everyone. But I on the other hand have never let myself be intimidated, and
1360 least of all by him, even when he was still tiny. Just imagine! What a marvel! The miracle child!... After
1361 twenty-five barren years of marriage! The Queen had been with child two or three times. But forever
1362 disappointed. People didn't know which saint to light candles for! I remember the joy of holding the
1363 Dauphin in my arms when I was child of around ten. I doted on him. I called him 'my little king, my
1364 little husband'. That was obvious to me from the beginning. He had been sent to be my husband. What
1365 prince could be more suited to my rank than he? And with my fortune, His Majesty would cry poverty
1366 no longer."

1367 The Princess paused and came to a standstill, reliving her memories.

1368 "But the Cardinal came along. He scolded me severely. He told me that I mustn't get it into my head
1369 that a Dauphin like him was for me. I am talking about the Grand Cardinal. His father's cardinal,
1370 Cardinal de Richelieu. How cruel he was to prevent me, a little girl, from doting on that beautiful child.
1371 But his cruelty didn't stop there! Monsieur de Richelieu was a terrible man. He worshipped only one
1372 thing: the kingdom of France. As if my fortune would not have been beneficial to the financial affairs
1373 of the kingdom which were going so badly... I stood up to him, believe me! But that didn't stop him
1374 from ordering me to leave Saint-Germain. The Queen and Madame de Hautefort did all they could to
1375 have me stay but were unsuccessful. And even the King, who told me how sorry he was to see me
1376 leave. But I had not finished with the Cardinal.

1377 Il me fit passer par Rueil où il demeurait d'ordinaire quand le roi était à Saint-Germain. Il avait
1378 tellement sur le cœur que j'eusse appelé le petit Dauphin « mon petit mari » qu'il continua sa
1379 réprimande. Qui n'a pas connu le Cardinal, duc de Richelieu, ne peut comprendre la terreur qu'il
1380 inspirait. Il avait un regard féroce. J'ai fini par pleurer. Pour me consoler il m'offrit la collation. Mais
1381 rien n'y faisait. Je partis, pleurant toujours. J'étais très en colère. Par la suite je n'eus le droit de venir
1382 à la Cour qu'une fois tous les deux mois, et vous savez ce que c'est.

1383 Il n'y avait pas de lit pour moi à Saint-Germain, et je ne pouvais pour une seule couchée me déplacer
1384 chaque fois avec mon mobilier. Aussi j'avais tout juste le temps de dîner avec la reine et de m'en
1385 revenir sur Paris... Pourquoi M. de Richelieu a-t-il été si intransigeant ? Lorsqu'il s'agit d'alliance de
1386 maisons d'un tel renom, pourquoi faire tant d'histoires pour une question de différence d'âge ?
1387 Philippe II le propre grand-père du roi d'Espagne actuel, n'a-t-il pas épousé Marie Tudor, fille d'Henri
1388 VIII d'Angleterre. Elle était également son aînée de dix années, mais de plus était sa tante, alors que
1389 moi je ne suis que sa cousine germaine, fille du frère de son père. Dieu sait que les deux frères ne se
1390 ressemblaient pas. Feu le roi Louis XIII était si morose et féru de morale, tandis que mon père...

1391 La voix de Mademoiselle se fêla.

1392 — Je le revois sifflotant gaiement aux pires moments... Alors que tout le monde s'enfuyait... Encore
1393 que pour ma part j'aie toujours veillé à ne pas donner prise aux ragots, je me garderai bien de me
1394 joindre aux blâmes dont on se permet d'accabler la reine régente. Sa Majesté la reine Anne n'a pas
1395 connu beaucoup de joies comme épouse du feu roi Louis XIII. Et pour ajouter au désaccord qui régnait
1396 entre le roi et elle, elle ne pouvait s'empêcher de correspondre avec le roi d'Espagne, son frère, et se
1397 faisait accuser de trahison. Il est vrai qu'elle s'est trouvée mêlée à bien des complots... lesquels étaient
1398 le plus souvent suscités par mon père.

1399 Elle suspendit sa marche. Le vent commençait à les environner de grands souffles au parfum de sel.
1400 Pour Angélique c'était agréable et nouveau.

1401 He sent me by Rueil, where he usually stayed when the King was at Saint-Germain. He harboured
1402 such resentment that I had called the little Dauphin 'my little husband' that he continued to reprimand
1403 me. Only those who knew the Cardinal, Duc de Richelieu, are capable of understanding the terror he
1404 used to inspire. He had a ferocious look. In the end I burst into tears. He offered me a light meal to
1405 comfort me. But nothing was to be done. I left, crying all the while. I was very angry. Subsequently I
1406 was only allowed to come to court once every two months, and you know how it is.

1407 There was no bed for me at Saint-Germain, and I couldn't travel with my furniture every time for only
1408 one night. So I had just the time to dine with the Queen and return to Paris... Why was Monsieur de
1409 Richelieu so intransigent? Where an alliance of houses of such renown is concerned, why cause such
1410 a commotion over a difference in age? Did Philip II, the very grandfather of the present King of Spain,
1411 not marry Mary Tudor, the daughter of Henry VIII of England? She was also his senior by ten years,
1412 and moreover was his aunt, while I am only his first cousin, the daughter of his father's brother.
1413 Heaven knows the two brothers were nothing like each other. The late Louis XIII was so morose and
1414 keen on morals, while my father..."

1415 Mademoiselle's voice cracked.

1416 "I can still see him whistling gaily at the worst times... While everyone was escaping... Although
1417 personally I have always taken care not to give rise to gossip, I shall refrain from involving myself in
1418 the censure that people are permitting themselves to heap on the Queen Regent. Her Majesty Queen
1419 Anne did not experience many joys as the spouse of the late King Louis XIII. And to add to the discord
1420 between the King and her, she could not stop herself from corresponding with the King of Spain, her
1421 brother, and was accused of treason. It's true that she became embroiled in a good number of plots...
1422 which were more often than not instigated by my father."

1423 She stopped walking. The wind began to envelop them in strong gusts of a salty sea breeze. It was a
1424 pleasurable and novel experience for Angélique.

1425 Continuant la promenade, Mademoiselle secoua la tête avec un mélange de résignation et de regrets.

1426 — Pourquoi le royaume de France est-il le seul à refuser le trône aux femmes ? Dans l'ordre de
1427 succession c'était à moi d'y monter, si Louis Dieudonné n'était pas venu au monde. Je ne sais plus à
1428 partir de quel prince cette loi ancienne a été appliquée. Je crois que c'était au décès de Louis X qu'on
1429 appelait le Hutin, qui ne laissait qu'une fille fort entachée de bâtardise. Les barons la rejetaient, sa
1430 mère étant cette Marguerite de Bourgogne qui s'en allait la nuit recevoir de beaux jeunes gens dans
1431 la tour de Nesle, qu'elle faisait jeter ensuite à la Seine.

1432 Mademoiselle s'interrompit et s'arrêta encore, mais cette fois c'était pour nouer énergiquement
1433 sous son menton le voile qu'elle avait posé sur ses cheveux. Le vent tout à coup redoublait d'énergie.
1434 L'écharpe qu'Angélique avait sur les épaules s'envola.

1435 Elles arrivaient.

1436 Le vent balayait le monde autour d'elles et il fallait décider rapidement de la résistance à lui opposer,
1437 pour éviter de se laisser happer par un tourbillon où l'esprit même s'abandonnait.

1438 Le ciel et la terre lui apparurent dansant et se heurtant dans un étrange ballet où les nuages blancs
1439 soudain se cassaient en masses écumeuses, fonçant vers la falaise pour se retirer avec une
1440 promptitude qui inspirait l'effroi si l'on songeait à la violence de leur retour. Elle comprit qu'elle se
1441 trouvait pour la première fois devant la mer océane, et celle-ci soumise à l'un de ces phénomènes
1442 impressionnants qu'on appelle les tempêtes.

1443 Continuing their promenade, Mademoiselle shook her head with a mixture of resignation and regret.

1444 “Why is the kingdom of France the only one to deny women the throne? In the order of succession,
1445 I was to ascend to the throne if Louis-Dieudonné⁴ had not come into the world. I cannot remember
1446 from which prince this ancient law dates. I believe it was decreed at the death of Louis X, known as
1447 the Quarrelsome⁵, who was survived only by his infamous bastardised daughter. The barons rejected
1448 her, her mother being Margaret of Burgundy, the woman who used to go out at night to receive
1449 handsome young men in the Tour de Nesle, whom she then had thrown into the Seine.”

1450 Mademoiselle paused and stopped walking again, but this time it was to vigorously tie the veil she
1451 had placed over her hair under her chin. The wind suddenly intensified. The neckerchief that Angélique
1452 had over her shoulders was blown away.

1453 They had arrived.

1454 The wind buffeted all around them and they had to quickly decide how much resistance to oppose
1455 to it, to avoid being snatched away by a whirlwind to which one’s very spirit gave way.

1456 The sky and the ground seemed to dance and run into each other in a strange ballet where white
1457 clouds suddenly broke up into foamy masses, charging towards the cliff only to pull back with a
1458 swiftness that was awe-inspiring when one considered the violence with which they returned. She
1459 realised that this was the first time she found herself in front of the Atlantic Ocean, which was in the
1460 grip of one of those impressive phenomena called storms.

⁴ King Louis XIV was christened “Louis-Dieudonné” or God-given, gift of God

⁵ *Louis Le Hutin*

1461 Dans le vent, des oiseaux allaient et venaient comme titubants, et leurs cris aigus se mêlaient à un
1462 bruit que les arrivantes eurent quelque mal à démêler parmi le fouettement des rafales. C'était le
1463 bruit des éclats de rire incoercibles que poussait un groupe de jeunes femmes rassemblées à quelque
1464 distance. À leurs tenues élégantes, robes et manteaux de robe avec lesquels elles bataillaient contre
1465 le vent, elles virent qu'il s'agissait de personnes de la Cour.

1466 Mademoiselle se rapprocha. Elle était déjà venue à ce but de promenade et elle avait connu d'autres
1467 tempêtes.

1468 — Que se passe-t-il, mesdames ?

1469 Riant toujours, elles lui désignèrent à quelques pas une autre dame, agenouillée, les bras en croix.
1470 C'était elle qui motivait leur hilarité. L'une d'elles s'approcha et, alors qu'elles étaient dans un discours
1471 haché par le rire et le souffle du vent, expliqua que venues ici en nombreuse compagnie, trois des
1472 gentilshommes qui les accompagnaient étaient descendus sur la plage pour se baigner et avaient été
1473 emportés par les rouleaux furieux de l'océan.

1474 Alors — spectacle on ne peut plus hilarant — Mme de Bressigny s'était mise à genoux, les bras étendus
1475 en ex-voto à saint Antoine de Padoue, priant à haute voix pour le salut des trois morts...

1476 — Elle était devenue complètement folle ! estimaient ses compagnes.

1477 — Mais... c'est vous, mesdames, qui êtes complètement folles, s'écria Angélique lorsqu'elle eut
1478 démêlé la trame de ce bizarre récit. Si vraiment ces trois gentilshommes se sont noyés, Mme de
1479 Bressigny est bien la seule qui a agi dignement en priant pour leur âme !

1480 Brusquement, les personnes qu'elle avait devant elle parurent s'éveiller et, reconnaissant Mlle de
1481 Montpensier, se mirent à bégayer, n'en cherchant pas moins une excuse.

1482 — Mais Mme de Bressigny s'est imaginé qu'elle était au mieux du monde avec Dieu et qu'elle pourrait
1483 les ressusciter...

1484 In the wind, birds were coming and going as if reeling, and their shrill cries mixed with a noise that
1485 the women had difficulty discerning amongst the lashing gusts of wind. It was the noise of the
1486 uncontrollable laughter of a group of young women assembled some distance away. From their
1487 elegant attire, dresses and trains with which they battled against the wind, they saw that they were
1488 courtiers.

1489 Mademoiselle approached them. She had already been to this end of the promenade and she had
1490 weathered other storms.

1491 “What is happening, mesdames?”

1492 Still laughing, they pointed to another lady close by, who was kneeling with her arms in the form of
1493 a cross. She was the source of their hilarity. One of them approached and, against the backdrop of a
1494 conversation punctuated by laughter and the blowing of the wind, explained that having come here
1495 with a number of others, three of the gentlemen accompanying them had gone down to the beach to
1496 bathe and had been carried away by the raging ocean waves.

1497 So – in a spectacle that could not be more amusing – Madame de Bressigny had gone down on her
1498 knees, her arms outstretched as an ex-voto to Saint Anthony of Padua, crying out in prayer for the
1499 salvation of the three deceased...

1500 “She has gone completely mad!” judged her companions.

1501 “But... you’re the ones who are completely mad, mesdames,” cried Angélique, when she had
1502 unravelled the plot of this strange tale. “If these three gentlemen have indeed drowned, Madame de
1503 Bressigny is the only lady to have conducted herself with dignity in praying for their souls!”

1504 The people before her abruptly seemed to come to their senses and, recognising Mademoiselle de
1505 Montpensier, began to stammer, searching for an excuse.

1506 “But Madame de Bressigny thought that she was on the best terms with God and that she could
1507 resurrect them...”

1508 — Venez, ma chère, dit Mademoiselle en tirant Angélique à l'écart. Elles ont perdu l'esprit.

1509 Retournons en ville. Nous allons voir ce que nous pouvons faire.

1510 “Come along, my dear,” said Mademoiselle drawing her away. “They have lost their minds. Let’s go
1511 back to town. We will see what we can do.”

3. Translation Commentary

3.1. The Historical Setting

Fêtes royales (A. Golon 2009) is an historical fiction novel, and the historical setting of 17th century France and the reign of Louis XIV was well-researched by Anne and Serge Golon (A. Golon and Steta 2013, 125); therefore, I was mindful of using the correct English terminology for the various historical elements that Golon details in this extract of the novel. These historical elements can be categorised into three main sections: historical dress, historical buildings and architecture, and French history.

3.1.1. Historical dress

Golon gives detailed descriptions of both men's and women's historical dress of the period. In lines 431 to 437, the protagonist Angélique is being dressed in her court gown by her servant Marguerite. Some individual pieces of the gown include "*un corsage de drap d'or*" [Literal Translation: a bodice of cloth of gold] (Line 432), and "*le plastron ... d'or filigrané et entremêlé de soies*" [LT: the stomacher ... of gold filigree and interspersed with silks] (L. 433). After researching historical dress, I translated these as "a cloth of gold bodice" (L. 449), and "the stomacher ... of gold filigree interspersed with silks" (L. 448-449). A stomacher was a triangular panel worn from the late 15th century to the late 18th century to fill in the front opening of a bodice; it was usually highly decorative (Muangsook 2019).

The same paragraph also includes a very poetic and evocative description of the lace on Angélique's gown. The golden lace is described as "*une mousse étincelante*" [LT: a shining/sparkling/gleaming mousse] (L. 433-434); I chose to translate this as "a sparkling froth" (L.450-451) as the term froth evokes the delicate and intricate appearance of lace better than foam or mousse.

Her husband Joffrey's attire is described in lines 473 to 478; he is wearing "*son manteau de moire noire*" [LT: his coat of black shot silk] (L. 473), "*un pourpoint de brocart d'argent*" [LT: a doublet of silver brocade] (L. 474), "*la rhingrave*" [LT: the rhinegraves] (L. 476), and "*la cravate*" [LT: the tie] (L. 476). According to a multilingual specialist historical textile dictionary by the *Centre international d'étude*

des textiles anciens (CIETA) (Monnas and Guelton 2021, 46), the term “*moire*” refers to textiles with a watered effect and either of the terms “*moire*” or “watered” can be used in English. In addition, according to the Fashion Institute of Technology’s fashion history timeline entry for 1650 to 1659 (the events in this extract take place in 1660), men’s aristocratic dress worn at this time was usually made of silk and composed of a doublet, breeches and cape (De Young 2020a). In this 17th century context, the modern translation of “*manteau*” as “coat” would be anachronous, therefore, having done this research, I translated it as “cape” and the fabric as “black watered silk” – “his cape of black watered silk” (L. 495). Joffrey’s doublet is of a “*brocart*”; according to CIETA, the equivalent English term is a “brocade” – “a doublet of silver brocade” (L. 496). Rather than rhinegraves, I chose to use the term “petticoat breeches” (L.498) as the term more readily evokes the wide, skirt-like appearance of the breeches (De Young 2020a) better than the more obscure term rhinegraves.

Regarding Joffrey’s neckwear “*la cravate*”, Golon specifies “*qui n’était pas en forme de rabat, mais de large nœud*” [LT: which was not in the form of a flap/band, but of a large knot] (L. 476-477). I translated “*la cravate*” as “the cravat” (L. 498), as the term “tie” would be too modern. According to the Fashion Institute of Technology (De Young 2020b), cravats started to become popular around this time; the older style of neckwear was known as a band (De Young 2020a), therefore my translation of the description of Joffrey’s neckwear reads: “which was not in the form of a band but a large knot” (L. 498).

The term “*manteau*” has several meanings depending on context, as shown in line 547: “*manteau de cour*” [LT: court dress/train]; here, instead of referring to a coat, cape or cloak-like garment, it refers to a type of court dress with a train. I chose to translate it as “court train” (L. 566). Gold fabrics were very fashionable around this period; various kinds of gold textiles are mentioned in the source text (ST). For example, “*le manteau de cour ... qui était d’un drap d’or frisé et ciselé contrastant avec le lamé brillant de la jupe et du corsage*” [LT: the court dress/train ... which was of a cut and uncut cloth of gold contrasting with the shining lamé of the skirt and the bodice] (L. 546-548). I referred to CIETA’s

multilingual specialist historical textile dictionary (Monnas and Guelton 2021), which indicates that “*frisé*” refers to the uncut pile of the fabric (77) and “*ciselé*” refers to the cut pile of the fabric and the pattern that the cut and uncut piles make (11). In order to convey this general idea without using overly technical textiles terminology, I used the term “brocade”: “the ... court train, which was of cloth of gold brocade contrasting with the shining gold lamé of the petticoat and bodice” (L. 566-567).

A final translation example relating to specialist historical dress terminology can be found in lines 952 to 953: “*engoncées dans leurs larges fraises tuyautées*” [LT: squeezed in their wide tubular-pleated ruffs]. I translated this using an indirect translation strategy as: “their necks swallowed up by their wide, pleated ruffs” (L. 974), as the French term describes when clothes feel too tight, constricting the neck (‘Définitions : Engoncer’, n.d.), therefore this translation with a slightly altered word order conveys the imagery better.

3.1.2. Historical buildings and architecture

Throughout the ST, the buildings in Saint-Jean-de-Luz are mostly referred to as “*hôtels*” (L.20) in French. This is short for “*hôtel particulier*”, which was used historically to describe a private urban mansion or grand townhouse popular amongst the French aristocracy; a *hôtel* was grander than an average townhouse (‘What Is a Hôtel Particulier?’ 2024). I decided to keep the French term in the target text (TT) but including a footnote for the first mention of the term in line 40, as it is a culture-specific item; this avoids confusion for English readers with the English “hotel”, which does not refer to private lodgings but only to commercial lodgings.

In addition, there are several mentions of architectural terms. In line 8, a woman is described as leaning from “*un encorbellement voisin*” [LT: a neighbouring corbel/corbelled structure]. A corbel is a structural element made of stone, wood or metal that protrudes from a wall to support a balcony above, for example; they are often found in Renaissance architecture in France and Italy (Brewis 2022). In the context of the whole paragraph, in which a balcony is mentioned, the corbelled structure can be taken to mean a nearby corbelled balcony. One option for translating this would have been to omit

the information that it is a corbelled structure and to simply state “a neighbouring balcony”; however, in respect of the thorough historical research that was done by Anne and Serge Golon, and to ensure a high level of accuracy in my translation, I chose to keep the architectural term, and translate it as “a neighbouring corbelled balcony” (L. 29-30). In keeping to Anne Golon’s choice of words as closely as possible, while also translating in a way that ensures a smooth reading experience, I respect the legacy of Anne Golon as an accomplished female historical fiction author.

Later in the extract, Golon details the architectural style of one of the grand townhouses in Saint-Jean-de-Luz: “*c’était une étroite maison à l’espagnole, encombrée de balustrades et de rampes torsées en bois doré*” [LT: it was a narrow house in the Spanish style, encumbered with balustrades and twisted banisters in gilded wood] (L. 511-512). The term “*encombrée*” has a negative connotation, translating as encumbered, cluttered or littered rather than suggesting a decorative or enhancing aspect; therefore I aimed to convey this with my translation, using the word “cluttered”: “it was a narrow house like those found in Spain, cluttered with balustrades and twisted gilt-wood banisters.” (L. 533-534).

3.1.3. French history

The extract features numerous culture-specific items, including allusions to French history. For example, Mademoiselle de Montpensier is described as “*la célèbre Frondeuse du règne*” [LT: the famous rebel of the kingdom] (L. 353). In modern speech, “*frondeur*” (masculine) and “*frondeuse*” (feminine) is taken to mean “rebel”; however, capitalised and in this context it refers to a person who participated the *Fronde*, a series of civil wars in France in the 17th century (‘The Fronde’ 2014). I decided to keep the French term in my translation: “the famous *Frondeuse* of the kingdom” (L. 371-372). I included a footnote in line 372 to explain its meaning for English readers who may not be familiar with French history. Footnotes enabled me to apply the concept of “thick translation”, as coined by Kwame Anthony Appiah, which is a “translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context” (1993, 817). Françoise

Massardier-Kenney (1997) applies this concept to feminist translation, “making the feminine visible” in an author-centred strategy (58) which “would allow the translator to point out the importance of what is women-identified in terms of literary production” (61). Through the footnote in line 372, for example, I can elaborate that the term *Frondeuse* specifically means: “A woman who participated in the *Fronde*, a series of civil wars in France in the 17th century” (footnote two). This translation and its footnote underlines the woman’s political involvement and retains the French culture-specific item of the *Fronde* in the TT, as opposed to the English translation published in 1972 as *Angélique, Marquise of the Angels* (S. Golon). The term in the original version of the novel, *Angélique, Marquise des anges* (A. Golon 2013), “*la célèbre frondeuse*” (A. Golon 2013, 343), was rendered in the translated novel as “the famous lady rebel” (S. Golon 1972, 248), eliminating the political and cultural elements. According to Lawrence Venuti, “the retranslator’s intention is to select and interpret the foreign text according to a different set of values so as to bring about a different reception for that text in the translating culture” (2004, 29). By reinstating these elements in the TT, the character of Mademoiselle de Montpensier is rendered in a more nuanced light and I allow the “plural histories”, as per postfeminism and *écriture féminine* (Taylor 2018, 52), of the female historical figure to be revealed, not only as a courtier but also as a figure of political influence.

3.2. Proper Nouns

Proper nouns, including French titles, royal given names and nicknames, are other examples of culture-specific items in this extract. Ritva Leppihalme (1997, 78–79) summarises the potential translation strategies for proper nouns as: retain the proper noun unchanged, alter it, or omit it entirely.

3.2.1. French titles and royal given names

As the novel takes place in 17th century France and in the formal environment of the royal court, a number of French and foreign aristocrats are mentioned throughout the ST, some examples including: “*le roi Philippe IV*” (L. 54), “*l’Infante*” (L. 54), “*le sieur François Binet*” (L. 82), “*le comte de Peyrac*” (L.

87), and “*la duchesse de Montpensier*” (L. 328). I have retained the French titles for the most part; but capitalising them in accordance with English conventions, for example, “the Comte de Peyrac” (L. 108), and “the Duchesse de Montpensier” (L. 349), with the exception of the names of rulers, and the title “*l’Infante*” which I rendered as “the Infanta” (L. 71). I chose to write “*le sieur*” [LT: Sir/Mr] in my translation as “Monsieur” (L. 103), as English readers would most likely not be familiar with the shorter more formal French title. I have also kept the titles of King Louis XIV’s brother, Philippe, in French in the TT, who was known as “*le Petit Monsieur*” (L. 856) until the death of his uncle, Gaston d’Orléans, when his title became “*Monsieur*” (L. 857). Similarly, I have retained the title of the Duchesse de Montpensier, the daughter of Gaston d’Orléans, in French in the TT (L. 369). The vast majority of English readers would be familiar with these particular French words, therefore I did not include an explanatory footnote. Moreover, the retention of source language (SL) proper nouns in the TT adds a foreign element to the TT and thus avoids homogenising the text (Hervey and Higgins 2002, 32). For the titles and names of rulers, as they are famous historical figures, I have used their standard target language (TL) equivalent, for example, “King Philip IV” (L. 71) and “King Louis XIII” (L. 1419), as recommended by Leppihalme (1997, 79), Vermes (2001, 107) and Hervey and Higgins (2002, 32).

Louis XIV was christened “*Louis-Dieudonné*” (‘Louis XIV: Sun King, Spouse & Versailles’ 2022), the name mentioned by the Duchesse de Montpensier (L. 1445). I have included a footnote to briefly explain this and give the English translation, “God-given, gift of God” so as to avoid a loss of context for English readers who may not be aware of this fact.

3.2.2. Nicknames

As well as formal titles and names, a number of nicknames are found in the ST; for example, Angélique’s husband, the Comte de Peyrac, is called “*le Grand Boiteux du Languedoc*” [LT: the Great Lane Man of Languedoc] (L. 271). I approached this using a literal translation strategy and retained the capitalisation to make clear that is an established nickname: “the Great Lane Man of Languedoc” (L. 292).

Also, the nickname of Louis X is mentioned, "*le Hutin*" [LT: the Quarreler/the Stubborn] (L. 1429). Vermes recommends that the epithet of a famous historical figure should be translated, as it is "clearly a description of some characteristic of the person and is to be treated as such" (2001, 107). After consulting a number of encyclopaedia entries on Louis X in English to find the most commonly used translations of the epithet, I found the main ones to be "the Quarrelsome" ('Louis X (King of France)', n.d.), "the Quarreler" ('Louis X of France', n.d.), and "the Stubborn" ('Louis X | Capetian Dynasty, Holy Roman Emperor, Reformer' 2024); I decided to use the "the Quarrelsome" (L. 1446).

3.2.3. Buildings and Place Names

According to Hervey and Higgins, many SL place names have standard TL equivalents, and care should be taken to translate place names according to TL geographical conventions (2002, 32). The majority of names remain the same or very similar in the TT. For example, "*fleuve de la Bidassoa*" (L. 952) becomes "Bidasoa river" (L. 973); "*le château Haraneder*" (L. 1202) becomes "Château Haraneder", capitalised according to English conventions (L. 1225), and "*Palais-Royal*" (L. 1296) is unchanged (L. 1318). For the historical region of "*Bourgogne*" (L. 1430), I have used the standard English equivalent of "Burgundy" (L. 1448), and similarly, for Padoue" (L. 1475) I have used the standard English equivalent of "Padua" (L. 1498).

Golon uses a literary term for the Atlantic Ocean, "*la mer océane*" (L. 1441) instead of the more modern term "*l'océan Atlantique*" ('Définitions : Océane', n.d.). A literary term does not exist in English for the Atlantic Ocean, therefore, I have used the standard translation of "the Atlantic Ocean" (L. 1459).

As this is an extract of an historical fiction novel, I have also taken into account historical conventions. For example, "*l'île des Faisans*" [LT: the Isle of Pheasants] (L. 917) is generally known in modern times as Pheasant Island in English (Sánchez Arsuaga 2018); however, I have used the older and literal English translation, "the Isle of Pheasants" (L. 938); the meeting of Louis XIV and Philip IV of Spain on the island is generally known in an historical context as the "Meeting on the Isle of Pheasants" (Brown and Elliott 2004, 203).

3.3. Literary Style

Jean Boase-Beier defines style as “the perceived distinctive manner of expression” (2006, 4), and literary translation “preserves the style and not just the message” of the ST (27). In the translation process, there are two styles to be considered: the style of the ST, and the style of the TT; and each of these can be considered according to “its relationship to the writer, as an expression of choice, or in its relationship to the reader” (4).

3.3.1. The author’s style, voice and tone

Golon uses particularly long sentences in the ST; these are mainly used to provide the historical context and backstory (for example, the exchanging of the princesses in lines 951 to 955), or to narrate the flow of consciousness of a character’s thoughts (for example, King Louis XIV’s thoughts in lines 703 to 705, and Angélique’s thoughts in the paragraph beginning in line 517). According to Cees Koster, a literary translator mediates “between the original author’s work and the ultimate text reader” (2014, 140). Therefore, I have maintained these long sentences in the TT in order to preserve Golon’s style and voice in my translation, with just some subtle alterations in punctuation to make them flow better in English. For example, I have used em dashes in the TT for clarity, instead of the commas found in the ST, to separate the embedded clause with the description of the Queen Mother, as the long sentence already features a number of commas:

“Et, plus encore que le roi, la femme qu’Angélique apercevait au fond de la salle, dans ses voiles noirs, avec son teint d’une matité pâle d’Espagnole, son air à la fois distant et amène, ses petites mains parfaites posées sur la robe sombre, la reine mère savourant l’heure du triomphe.” (L. 520-523)

“And even more than the King, the woman whom Angélique perceived at the back of the room — in her black veils, with her pale matte Spanish complexion, her air at once distant and amiable, her perfect little hands resting on her dark dress — the Queen Mother, was savouring the hour of triumph.” (L. 542-545)

Golon's writing style and voice is also notable in the evocative descriptions found throughout the ST. For example: "*Pourtant l'aube se levait à peine, une aube clairette, couleur d'anisette*" [LT: Yet dawn was barely breaking, a clear dawn, the colour of anisette] (L. 42-43). In order to preserve both the "basic (lexical-semantic) sense" and "the further ... stylistic meanings that the text implicates" (Boase-Beier 2006, 47), I used addition and explicitation translation strategies. My translation reads: "Dawn was just breaking, a very pale yellow reminiscent of clairette wine, or an anisette liqueur" (L. 58-59). The French term "*clairet*" (masculine) or "*clairette*" (feminine) is used to describe food and drink that is light in colour or consistency; the feminine "*clairette*" also refers to a white grape variety ('Définitions : Clairet, Clairette', n.d.). Anisette is an anise-flavoured liqueur ('Définitions : Anisette', n.d.). For clarification, I have specified "clairette wine" and "an anisette liqueur", and I have made the colour explicit in my translation as "a very pale yellow", as English readers may not be aware of the very pale yellow, transparent colour implied by these terms from French cuisine. This retains the French culinary elements of the description as well as Golon's vivid and expressive literary style.

Golon uses a very formal tone in the ST, which I have endeavoured to maintain in the TT. For example, the use of the word "*toilette*", which is an old term used to describe the act of getting ready, dressing, washing, doing one's hair, etc ('Définitions : Toilette', n.d.): "*à ce train, ma toilette ne sera jamais achevée*" [LT: at this rate, my toilet will never be finished] (L. 55-56). I decided to use the English equivalent, "toilet", in order to retain the formality and historical way of speech: "my toilet will never be finished at this rate" (L. 72-73).

Golon also uses a humorous tone at times in the ST, particularly through the use of anecdotes told by characters, and wry situational humour. Situational humour generally does not cause many translation challenges, as the humour relies on the situation, rather than language as in the case of verbal humour; therefore, a literal translation technique can be used (Geuze 2021, 14–15), as in the following example:

"Alors – spectacle on ne peut plus hilarant – Mme de Bressigny s'était mise à genoux, les bras étendus en ex-voto à saint Antoine de Padoue, priant à haute voix pour le salut des trois morts..." [LT: So – a

spectacle that could not be more hilarious – Madame de Bressigny had knelt down, her arms extended as an ex-voto to Saint Anthony of Padua, praying aloud for the salvation of the three dead men] (L. 1474-1475).

“So – in a spectacle that could not be more amusing – Madame de Bressigny had gone down on her knees, her arms outstretched as an ex-voto to Saint Anthony of Padua, crying out in prayer for the salvation of the three deceased...” (L. 1497-1499).

3.3.2. French vs. English stylistic conventions

As well as preserving the author’s writing style, voice and tone, it was also important to adhere to English stylistic conventions as needed in the TT. One notable difference in the stylistic conventions between French and English relates to dialogue. French uses an em dash for dialogue in novels, while English uses double or single quotation marks.

3.4. Conclusion

The main translation challenges were transferring culture-specific items to the TT, such as French royal titles and allusions to French historical events, using the correct terminology relating to historical dress and historical architecture, and maintaining the author’s unique, evocative literary style. I approached these using a combination of translation procedures, mainly the translation strategies of borrowing, literal translation, equivalence, addition and explicitation. This allows English readers to immerse themselves in the world of 17th century France and Angélique.

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