

FÉLIX LOPE DE VEGA Y CARPIO

A WILD NIGHT IN TOLEDO

Translated by the UCLA Working Group on the *Comedia* in Translation and Performance:

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## Pronunciation Key

Each vowel in Spanish has just one sound:

a - AH  
e - EH  
i - EE  
o - OH  
u - OO

The underlined syllable in each word is the accented one.

FLORENCIO: FLOH-REHN-SEE-OH  
BELTRÁN: BEHL-TRAHN  
JULIO: HOO-LEE-OH  
CAPTAIN ACEVEDO: AH-SEH-VEH-DOH  
LIEUTENANT CARRILLO: CAH-REE-YOH  
LUCINDO: LOO-SEEN-DOH  
RISELO: REE-SEH-LOH  
GERARDA: HEH-RAHR-DAH  
LUCRECIA: LOO-CREH-SEE-AH  
CELIO: SEH-LEE-OH  
LISENA: LEE-SEH-NAH  
INÉS: EE-NEHS  
AURELIO: AH-OO-REH-LEE-OH  
BELARDO: BEH-LAHR-DOH  
FINEO: FEE-NEH-OH  
TORIBIO: TOH-REE-BEE-OH  
MARCIAL: MAHR-SEEAHL  
DON FERNANDO: DOHN FEHR-NAHN-DOH

TOLEDO: TOH-LEH-DOH  
GRANADA: GRAH-NAH-DAH  
ZOCODOVER: SOH-COH-DOH-VEHR  
ÉCIJA: EH-SEE-HAH  
ALCOLEA: AHL-COH-LEH-AH  
ILLESCAS: EE-YEHS-CAHS  
ARANJUEZ: AH-RAHN-HOO-EHS  
JARAMA: HAH-RAH-MAH  
ALCÁZAR: AHL-CAH-SAHR  
OCAÑA: OH-CAHN-YAH  
YEPES: YEH-PEHS  
EL ESCORIAL: EHL-EHS-COH-REEAHL  
MADRID: MAH-DRIHD  
VACIAMADRID: VAH-SEEAH-MAH-DRIHD  
SEGOVIA: SEH-GOH-VEE-AH

CONCEPCION: COHN-SEHP-SEE-OHN  
JAÉN: HAH-EHN  
ZAIDAS: SAH-EE-DAHS

## A Wild Night in Toledo

### Characters

FLORENCIO  
BELTRÁN  
JULIO  
AN INNKEEPER  
CAPTAIN ACEVEDO  
LIEUTENANT CARRILLO

LUCINDO  
RISELO  
GERARDA  
LUCRECIA  
CELIO  
LISENA

AURELIO  
BELARDO  
FINEO, *gentleman*  
TORIBIO  
A NOTARY  
TWO SHERIFFS

## ACT I

## SCENE 1

*Room or courtyard of an inn*

*Enter FLORENCIO, BELTRÁN, and JULIO*

FLORENCIO	I shall go see the main church.	
BELTRÁN	Then take off your spurs.	
FLORENCIO	I will if I must. If not, there's no point, as we'll have to go to Illescas <sup>1</sup> to spend the night.	5
BELTRÁN	There goes a coach that could pull the rising sun, after Phaeton <sup>2</sup> destroyed the last one on his ill-fated journey.	10
FLORENCIO	It must belong to some ladies.	
BELTRÁN	To beautiful ones, if I do say so myself, and if I may speak at all about this thing called woman.	15
FLORENCIO	Your opinion on this matter has nothing to do with how beautiful they are. It always depends entirely on whether you've been lucky in love. Were they already on their way?	
BELTRÁN	I saw them get out of the coach.	20
FLORENCIO	And where in Toledo did they go?	
BELTRÁN	I think they're at an inn further down the road.	
FLORENCIO	Let Julio run down, then, Beltrán,	

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<sup>1</sup> A town in central Spain, near Toledo.

<sup>2</sup> Son of Helios, the sun god, in Greek myth. When he attempted to drive the chariot of the sun, he almost crashed it into the Earth.

if you think it's worth it, 25  
 and find out where they're headed.  
 Because if they're on their way to Madrid,  
 they'll be up for a little chat,  
 if that's their sort of thing.

BELTRÁN Go, Julio, with good sense. 30

JULIO I'll take some of that which you have aplenty.

JULIO *exits*

## SCENE 2

FLORENCIO My loneliness grows  
 with no one for company.  
 With her gone, Beltrán,  
 Granada, and all that happened there,<sup>3</sup> 35  
 torture my memory,  
 and my jealous love.

BELTRÁN Don't be such a bore!  
 Why stir up memories of that woman,  
 who caused so much trouble? 40  
 Damn her thirty times over  
 for what she did to us.  
 Even here I'm still trembling,  
 just thinking about the Law!

FLORENCIO My own sorrow pains me more  
 than that man's wound. 45

BELTRÁN Truly, this is fidelity  
 fit for a fool!  
 You keep faith with a woman  
 who led you to jealousy and 50  
 knife-blows? You should have  
 turned the sword on yourself,  
 rather than on him.  
 Listen, Florencio,  
 that gentleman 55

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<sup>3</sup> Granada is where Florencio wounded or killed a man for jealousy. Additionally, an ironic reference to the 1492 conquest of the Muslim kingdom of Granada by the Christian forces of Castile and Aragon (1481-1492).

	<p>may well be dead,  but even if he isn't,  you must drop this whole business,  however honorable,  and let things cool off. 60  The Chancellery in Granada<sup>4</sup>  won't put up with any nonsense.</p>	
FLORENCIO	<p>Dead or alive,  Beltrán,  what's done is done. 65  But how can I rid my heart  of the love impressed upon it?</p>	
BELTRÁN	<p>By not passing up any chances!  How is it possible, in six years of friendship  with me, you haven't yet learned 70  how to forget,  or the uses of trickery?  Do you not see  how I approach  the game of love, 75  with more wings on my feet  than the fleet Mercury,  and more keys in my hand  than were in the temple of Janus?<sup>5</sup></p>	
FLORENCIO	<p>Beltrán, 80  if I do not remain faithful to a woman,  I bring shame upon who I am.</p>	
BELTRÁN	<p>You must have learned that from them,  for they always speak the truth.  Oh, my foolish friend! 85</p>	
FLORENCIO	<p>Is it foolish  to stick with one's convictions  or nobly to uphold them?</p>	
BELTRÁN	<p>Love is like a game of cards:</p>	

<sup>4</sup> The Royal Audience and Chancellery of Granada was the judicial structure that handled both civil and criminal matters.

<sup>5</sup> In Roman mythology, Mercury was the god of commerce, communication, travelers, trickery, and thieves, depicted with winged feet. Janus was the god of gates, doors, and passageways, depicted with a staff in one hand and a key in the other. Both references suggest sexual promiscuity: after getting what he wants from a woman, Beltrán swiftly escapes, while with his metaphorical keys he can enter and exit as he pleases.

you have to cheat to get ahead. 90  
 Sweethearts finish second,  
 sweet-talkers first.  
 Why should I play with a deck  
 that someone else has already  
 shuffled and cut, 95  
 or with cards already marked?  
 If I know that a woman is trying to play me,  
 what does it say about my game  
 if I choose to fold?  
 They are card sharks, 100  
 who always take our hearts,  
 steal our diamonds,  
 and deal out spades.  
 I, knowing all their tells,  
 have kept the upper hand 105  
 and won, it must be said,  
 some juicy pots.

### SCENE 3

*Enter JULIO*

JULIO            Those ladies are  
                   headed for the main church,  
                   sir—I managed to speak to one of their servants. 110  
                   She told me they'd come  
                   to Toledo from Madrid.

BELTRÁN        If they're from Madrid,  
                   the Cid<sup>6</sup> himself would fear them.  
                   They've come from a forsaken place 115  
                   that has lost its soul,<sup>7</sup>  
                   a city once known for its liveliness  
                   and freedom.  
                   They'll be more than ready  
                   for *conversation*. 120  
                   Prepare yourself!

FLORENCIO      I shall follow them  
                   to please you,

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<sup>6</sup> Rodrigo Díaz de Vivar, the great hero of Spanish medieval epic.

<sup>7</sup> Madrid became Spain's capital in 1561, but from 1601 to 1606 the government moved to Valladolid. Lope de Vega wrote *A Wild Night in Toledo* during this period.



	and see this storied city <sup>8</sup> along the way.	125
JULIO	Well, then, take off your spurs.	
BELTRÁN	You're right. They seem to be headed for the church, and you really should get a good look at them. Although I don't know about courting women with no spurs on. A smart man should always wear them when pursuing a lady.	130
FLORENCIO	Spurs? What for?	135
BELTRÁN	Two pairs would be even better.	
FLORENCIO	And why is that?	
BELTRÁN	Two pairs, Florencio: one to catch them, the other to get away.	140
FLORENCIO	What woman would love a man on the run?	
BELTRÁN	It's an inspired bit of play-acting that beckons to love. Women always want whatever slips from their grasp. They hate what they have at home and can take for granted. Haven't you noticed how a caged bird is never as beautiful as the one that flies free, lovely and blithe, dancing in the wind? Those are the men on their way, wandering off, whom women try to catch.	145  150  155

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<sup>8</sup> Toledo, known as the Imperial City, held great symbolic value as the bridge between the Visigothic and Hapsburg monarchies, foregrounding the idea of a continuous Christian Spain while attempting to erase the Muslim presence in Iberia.

FLORENCIO            If you say so . . . innkeeper!

SCENE 4

*Enter the INNKEEPER*

INNKEEPER            Sir . . .

FLORENCIO            Might there be anything to eat?

INNKEEPER            There might be.

FLORENCIO            What do you have here? 160

INNKEEPER            Nothing, here.  
Perhaps you  
come from a place  
more civilized than this,  
but there's nothing I can do about it. 165

FLORENCIO            What shall we do?  
If you don't mind my asking.

BELTRÁN              Go hungry all day?  
Give that lackey a tip,  
and he'll be off to the races . . . 170

FLORENCIO            Where will he go?

BELTRÁN              To Zocodover Square . . .  
or the pillory of Écija . . .<sup>9</sup>  
and then he'll buy a pair of capons,  
since they'll be out of chicks. 175  
We'll put them on the fire,  
they'll roast, and once they're roasted,  
we'll have something to eat.  
And no, I don't mind your asking.

FLORENCIO            Your jokes are stale. 180  
And should I not ask?

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<sup>9</sup> Zocodover: Toledo's main square. A pillory was a wooden structure used to physically punish and publicly humiliate individuals convicted of crimes. The pillory of Écija, a town in southern Spain (Andalucía), was so infamous that the saying "que se vaya al rollo de Écija" was the equivalent of "Go to Hell."

BELTRÁN	Are we in China, pray tell?	
FLORENCIO	All right, Julio, go on.	
INNKEEPER	I'll go with him to buy food.	
FLORENCIO	I'll be forever in your debt.	185
BELTRÁN	We'll be eating in no time.	
FLORENCIO	What other woman could there be for me? Oh, Lisena!	
BELTRÁN	Oh, you fool!	
<i>Exeunt</i>		
SCENE 5		
<i>On the street</i>		
<i>Enter GERARDA and LUCRECIA, wearing shoulder capes and hats, and CELIO</i>		
CELIO	The festivities <sup>10</sup> have been postponed, much to everyone's disappointment.	190
GERARDA	The festivities, postponed?	
LUCRECIA	They're not on Wednesday?	
CELIO	No.	
GERARDA	What could be worse? What happened?	195
CELIO	Rumor has it that Don Pero López de Ayala, a fine gentleman and son of the Count of Fuensalida, is not well.	200
LUCRECIA	Don't be disappointed	

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<sup>10</sup> In Spring 1605, there were celebrations throughout the Spanish Empire to commemorate the birth of prince Philip, son Philip III, who would become Philip IV.

	if the celebration takes longer to get started. Toledo is a great place, and the longer everything takes, the better.	205
GERARDA	I'm afraid that madman Fineo will find out we're here. Let's just hope his desire won't get in the way of our enjoyment, for I find myself quite fond of this illustrious city.	210
LUCRECIA	Look at that beautiful lady!	
GERARDA	And look there: a gallant man!	
LUCRECIA	What a cape!	215
GERARDA	What style!	
CELIO	Just look at their elegance!	
GERARDA	May God forgive you, Madrid. Were you ever this glorious?	
CELIO	You catch people's eye around here because you're from Madrid. In the church there were quite a few who took a good long look at you, and they told me a thing or two.	220
LUCRECIA	Really?	
GERARDA	Strangers always attract attention. Men are infatuated with novelty.	230
LUCRECIA	I've seen a lot of travelers in the city.	
GERARDA	Everyone's here for the festivities.	
CELIO	These are travelers, to be sure.	

## SCENE 6

*Enter FLORENCIO and BELTRÁN*

FLORENCIO	( <i>To BELTRÁN</i> ) The coat of arms features that miracle. <sup>11</sup>	235
BELTRÁN	Yes, when the Queen of Heaven, as a reward for Alfonso, <sup>12</sup> for his miraculous arguments and Catholic zeal, herself took up arms, and conquered the church.	240
FLORENCIO	It's called Primate <sup>13</sup> for good reason— more worthy of everlasting fame than the wonder of Ephesus. <sup>14</sup> What a sanctuary, what a treasure, what relics and grandeur! What fountains, what works of art, what rich golden jewels!	245
BELTRÁN	( <i>To FLORENCIO</i> ) Hush, there are the two good-looking strangers. Go talk to them, what are you waiting for?	250
FLORENCIO	You have no shame, by God. You think it's as easy as walking into a room for rent?	
BELTRÁN	Sharpen your tongue, then. Ready that quill for speech. Get your look right, and give me three or four gestures so I can pick one. Settle your face, straighten up, shine your shoes, and pretend like you're modest and decent. Throw your head back, run your hand through your hair	255       260

<sup>11</sup> In the year 666, the Virgin Mary descended into the cathedral and gave Saint Ildefonsus a chasuble (sacred vestment) as reward for defending her honor against pagans who argued against her virginity.

<sup>12</sup> Alfonso VI, King of Castile and Leon, conquered Toledo in 1085.

<sup>13</sup> The church is officially known as the Primate Cathedral of Saint Mary of Toledo.

<sup>14</sup> An ancient Greek city, famed for the Temple of Artemis and one of the seven wonders of the ancient world.

	and your beard.	265
	Tender and courteous, with a voice full of longing and words carefully chosen, go flatter those	
	who'd talk to the devil himself for a mere doubloon.	270
FLORENCIO	You are acting very strange today, Beltrán.	
BELTRÁN	I care only for my pleasure, amen! If I like a woman, I don't overdo it.	275
	I'll buy her the new spring fashion, something not too expensive, and grudgingly, at that.	
	I'll send the gift with a page, and if she is worth it,	280
	I'll add a partridge, or rabbit, or things of that sort.	
	Listen up and pay close attention: what you spend on looking good, I spend on dinner for her.	285
FLORENCIO	Are they all like that?	
BELTRÁN	Who in the world doesn't like to receive? Tell me, who?	
FLORENCIO	Is there no one?	
BELTRÁN	Listen.	290
FLORENCIO	What?	
BELTRÁN	The doctor expects a doubloon. The lawyer holds out his hand while you point to a line.	295
	The barrister, the judge, and the notary won't make a move until they get paid.	
	The secretary only pays attention once you take out your money.	300
	All negotiations depend on money alone.	

	He who wants to be your friend, if you give him nothing, will skip your noble friendship and drop you at once. The one watching your card-game isn't trying to learn it— he's waiting for your tip.	305
	Who has ever done a favor expecting nothing in return? Well, women are no different. If you come bearing gifts, you'll always get what you want from them, without much effort at all.	310 315
FLORENCIO	If I believed you, oh the mad things I would do.	
GERARDA	( <i>To LUCRECIA</i> ) Handsome men, by my life! Are they Andalusians?	320
LUCRECIA	Their style and dress certainly seem typical of that land.	
GERARDA	The young one would certainly put up a good fight!	
LUCRECIA	And the other one is not a bad-looking devil.	325
FLORENCIO	Oh, what a beautiful angel!	
BELTRÁN	That one has hooves.	
FLORENCIO	Such a lovely girl!	
BELTRÁN	Not to be a wise ass, but the filly's not half bad.	330
GERARDA	I haven't seen a better looking man in the entire city.	
LUCRECIA	Not even the one you left behind?	
GERARDA	Not even him.	
LUCRECIA	Desire knows no law. And that shadow behind him is not half bad, in my opinion.	335

FLORENCIO	Of all the women I've seen here, none is as beautiful as she.	
BELTRÁN	Not even Lisena?	340
FLORENCIO	Not even Lisena.	
BELTRÁN	That's right, by God!	
FLORENCIO	Take it as a good sign.	
BELTRÁN	I think it is a very good sign. And as for the sister who's with her . . .	345
FLORENCIO	Do you like her?	
BELTRÁN	I do not. But I wager she plays go-between for the other one. Just look at those eyes!	350
FLORENCIO	Beautiful.	
BELTRÁN	And incapable of doing anyone any good.	
FLORENCIO	What do you mean?	
BELTRÁN	I bet they can spot a purse from a mile away.	355
FLORENCIO	Women owe you very little, Beltrán.	
BELTRÁN	On the contrary, if they paid up . . .	
FLORENCIO	I can't believe they give you so much credit.	360
BELTRÁN	They owe me everything I've ever given them, because they took it all under duress.	365
FLORENCIO	I need an excuse to talk to them.	



BELTRÁN	Walk right up to them.	
FLORENCIO	Here I go. I think I'm falling in love.	370
BELTRÁN	Love is an itch you need to scratch.	
FLORENCIO	( <i>To GERARDA</i> ) May a stranger . . .	
BELTRÁN	( <i>Aside</i> ) Can you believe such an idiot?	
GERARDA	( <i>Aside</i> ) What a fine man!	375
FLORENCIO	. . . speak to a stranger . . .	
GERARDA	Though she be a noble lady, if the stranger be one such as you . . .	
BELTRÁN	Everything has a price.	
FLORENCIO	. . . I beg you, my lady . . .	380
BELTRÁN	My lady, don't listen to him. You must be tired of so much strangeness. ( <i>Aside</i> ) By God, he would have gone on forever.	385
LUCRECIA	Oh, what a tricky devil!	
BELTRÁN	I'm a lot like you.	
FLORENCIO	( <i>To BELTRÁN</i> ) Must you joke about serious matters?	
BELTRÁN	Serious matters, talking to these two? Tell me more, mister stranger.	390
FLORENCIO	By God, leave me alone, Beltrán.	
LUCRECIA	( <i>To GERARDA</i> ) The gallant's name is Beltrán.	
GERARDA	What a handsome gentleman!	395

- BELTRÁN (To LUCRECIA) So my name is Beltrán, is that a crime?
- LUCRECIA May it be so for many years.  
Are you the famous Beltrán,  
who guided one hundred and twenty blind men  
across the bridge of Alcolea?<sup>15</sup> 400
- BELTRÁN (To FLORENCIO) Didn't I tell you we were fools  
compared to those cultured folks  
who come from Madrid?  
Let's get out of here, Florencio.
- FLORENCIO By my life or yours, 405  
silence, just for a minute.  
I like this woman.
- BELTRÁN Well, I don't like this other one.
- FLORENCIO Why not?
- BELTRÁN I'm not getting anything from her, 410  
and she's quick on the draw.
- FLORENCIO (To GERARDA) If by chance  
you have no-one  
to serve you on this occasion,  
and if your position would allow, 415  
I humbly implore you  
to accept my sincere offer.  
I promise I will find us  
a proper balcony 420  
where we can eat  
and watch the festivities  
as we sit together.
- LUCRECIA (To BELTRÁN) And this one, what does he promise me?
- BELTRÁN If there's a view 425  
of Zocodover Square  
from the inn where I'm staying,  
there's your balcony.  
But you must be mad  
if you think that you,

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<sup>15</sup> Beltrán was a figure from medieval legend who guided 120 blind men across the Alcolea bridge in Córdoba.

with no property here— 430  
 with nothing, indeed, but the clothes on your back—  
 will get anything out of me.

LUCRECIA You are certainly rude.

BELTRÁN I'm not after your money,  
 I deal only in pleasure. 435

GERARDA (*To FLORENCIO*) I accept  
 your courteous offer.  
 It's neither flattery nor too much daring,  
 but a reflection of your honorable birth.  
 I am inclined to trust you, 440  
 for a gentleman always  
 honors his promises.  
 So I accept,  
 not because I want to see the festivities,  
 but because I want to see you. 445

FLORENCIO (*Aside to BELTRÁN*) It's done!

BELTRÁN Thank you, God!

FLORENCIO Success!

BELTRÁN How much is this costing you?

FLORENCIO Just the rent of a balcony 450  
 and some food.

BELTRÁN Well then, and who did she say they are?

FLORENCIO You keep harping on that.

BELTRÁN You'll fall for this one,  
 hook, line, 455  
 and sinker.

FLORENCIO So be it.

BELTRÁN I just get the feeling she'll trick you somehow.

FLORENCIO What woman  
 is there, Beltrán, 460  
 who could deceive a man  
 without dishonoring herself?

	Get out of the way, and let me see her. Her rare beauty is a mark of nobility, by the clear light of day. ( <i>Aside to GERARDA</i> ) My lady, your beauty, your spirit, so overcome me that not only will I give you a first class seat to the festivities, but I'll enter the bull-ring myself, if my people can get a horse here in time.	465      470
GERARDA	And what will you do there, for my sake?	
FLORENCIO	Let them run the bulls of Jarama, <sup>16</sup> which everyone takes for lions— a reputation they well deserve— I will stab four lances into their wrinkled necks.	475
LUCRECIA	And what about you? Will you enter the bull ring for me?	480
BELTRÁN	If my servants get here by tomorrow with a cart horse, I give you my word . . . not to enter the ring all day!	
LUCRECIA	A brave man, by my life!	485
BELTRÁN	I never gamble with those who have no money. I never quarrel with powerful men, nor draw my sword against them. I've never liked the sea, nor crossed the river at its ford. I've never mocked a mad man, nor fought against a friend. I've never begged from a peasant, nor helped the unworthy. I've never worried over a loss, nor let a bird in hand get away. I've never insulted anyone, nor spied on them.	490      495   500

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<sup>16</sup> A type of bull famous for its extraordinary speed, agility, and aggressiveness.

	I've never stopped anyone's pleasure, nor resisted the Law. I've never criticized anyone in public, God forbid— nor have I ever seen a bull, except from the highest balcony.	505
LUCRECIA	You have a fine sense of humor.	
BELTRÁN	Since the day I was born.	
FLORENCIO	My lady, I am born of an honorable father. I come from Granada, and was headed for Madrid. But you are so lovely, and detain me so sweetly that my trip back home may take longer than Ulysses took getting to Ithaca, <sup>17</sup> or Anchises' son to found Rome. <sup>18</sup>	510
	What great fortune it is to find you alone! Please, tell me where your inn is. Since you're here by yourself, and there are no chaperones, I will gladly go there, or you can come to mine.	515 520
GERARDA	I don't know about that.	
FLORENCIO	Why second thoughts? We're both strangers here, and nobody knows us. Let me at least enjoy looking at you while you are here.	525
GERARDA	I told everyone in Madrid I was going to my relatives in Illescas.	530
FLORENCIO	Let's not let such details get in the way! Make me your relative. Say I am your brother.	

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<sup>17</sup> Roman name for Odysseus. Homer's *Odyssey* tells the story of his long journey home to Ithaca after fighting in the Trojan War, including his long stay with the nymph Calypso.

<sup>18</sup> Anchises is the father of Aeneas, the founder of Rome in Virgil's *Aeneid*, who is detained on his epic quest to found Rome by his love for Dido, Queen of Carthage.

GERARDA	I would be honored . . . And yet, if you want to be my brother, you'll have to do as a brother does, and defend my reputation.	535     540
FLORENCIO	Agreed. I'll defend your beauty, even from myself! From now on, I am your brother, and should I harm you in any way, my own hand will come between us to defend you.	545
GERARDA	In that case, I will come to your inn. ( <i>Aside</i> ) Oh, I like this man— I think I'm falling in love. What do I have to lose? Can't I look after myself? But can a woman trust herself?	550     555
FLORENCIO	Beltrán, take these ladies to our inn.	
BELTRÁN	( <i>Aside to FLORENCIO</i> ) Have you agreed on a price?	
FLORENCIO	Can't you just keep quiet?	560
BELTRÁN	If a man goes to see a merchant, a jeweler, or a silversmith, and leaves his friend at the door while he makes a deal, he'll always want to know how much he paid.	565
FLORENCIO	What is there to buy or sell here?	
BELTRÁN	These two foxes look fine, but we'll get nothing from them. ( <i>Aloud</i> ) Well then, I'll be the butler. There will be cloths, there will be heaters, there will be fantastic food. Let's spend plenty of money— and they say love comes cheap	570

	at inns such as this! If you get out of here with more money than you brought, you'll return to Granada as a prodigal son, and I as a roasted pig!	575
FLORENCIO	Beltrán has a peculiar sense of humor, ladies, but he will serve you well. I am sure he got his buffoonery, like his name, from Madrid. The moment he stops joking, he is a serious, capable man.	580
BELTRÁN	<i>(Aside)</i> Nothing is too difficult when your head's in the clouds! <i>(Aloud)</i> And what excuse will they use to come to our inn?	585
FLORENCIO	Simple: I'll say I'm her brother, that I've come to take her back to Granada, and that she had set out looking for me too.	590
BELTRÁN	Great! An excellent plan, like none I've ever seen. You'll meet at the inn, like the Jarama and the Tagus, flowing together at Aranjuez. <sup>19</sup> So, are you her brother yet?	595  600
FLORENCIO	Isn't it obvious?	
BELTRÁN	<i>(To LUCRECIA)</i> And what am I to you, my lady?	
LUCRECIA	I should slap you in the face. You, my relative?	605
BELTRÁN	What's the problem? I am a gentleman. My ancestor was one	

---

<sup>19</sup> The rivers Tagus and Jarama meet at the city of Aranjuez, to the south of Madrid.

	of the three wise men. I can't be your relative?	610
LUCRECIA	That's right!	
BELTRÁN	Ah, I know why you don't want to be related to me.	
LUCRECIA	Pray tell?	615
BELTRÁN	You don't want to have to get a dispensation to marry me. <sup>20</sup>	
GERARDA	What is your name?	
FLORENCIO	I? Florencio. What's yours?	620
GERARDA	Gerarda.	
BELTRÁN	Tell me, what is your name?	
LUCRECIA	Listen . . .	
BELTRÁN	I'll give you an hour of silence.	625
LUCRECIA	I'm named for that model of chastity. <sup>21</sup>	
BELTRÁN	I'll bet you're not as chaste as she was.	
GERARDA	Celio . . .	630
CELIO	Yes, my lady . . .	
GERARDA	Take my things to these gentlemen's inn right away.	
FLORENCIO	Today, I've abducted	635

---

<sup>20</sup> If they were related, they would have to secure dispensation from the Church in order to marry each other.

<sup>21</sup> An allusion to the Roman Lucretia, symbol of chastity. To avoid the shame of her rape by Sextus Tarquinius, son of the last King of Rome, she committed suicide.



the beautiful Europa.<sup>22</sup>  
Give me your hand.

GERARDA Here it is.

BELTRÁN And yours?

LUCRECIA Here's mine. 640

BELTRÁN It's cold.

LUCRECIA Why?

BELTRÁN It hasn't found its bedfellow yet.

*Exeunt*

#### SCENE 7

*Enter LISENA, in peasant dress, and AURELIO*

AURELIO This is where you want to stay, Lisena?  
At this inn? 645

LISENA I couldn't imagine  
a better opportunity, Aurelio.  
I won't go any further.  
No one will notice me here,  
disguised as I am and serving at this inn. 650

The innkeeper invited me to serve him,  
having seen my poor clothes  
and heard the simple language  
I pretended to speak. 655

Seizing fortune by the forelock,  
I agreed to do so,  
Aurelio, at least for as long  
as I know nothing  
of my lost love. 660

This city is on the way  
to so many others,  
and news—  
high or low—

---

<sup>22</sup> In Greek mythology, a beautiful Phoenician woman with whom Zeus, the king of the gods, fell in love. Assuming the guise of a tame bull, Zeus gained Europa's trust, abducted her, and escaped to Crete.

always comes to the inns  
 before it reaches the courts of kings, 665  
 for such are the laws  
 of Fame and of Time.  
 I'll find out what's going on in Granada,  
 what's happening in Madrid,  
 and where my Florencio has gone. 670

AURELIO I will agree to this plan,  
 though it does not entirely please me,  
 only because you're wise enough  
 to achieve that rare goal—  
 not to say what you think. 675  
 Here comes the innkeeper.  
 Be careful, he'll recognize you.

LISENA How little you know women.

AURELIO Semiramis claimed as much.<sup>23</sup>  
 Pretending to love her son, 680  
 she ruled over a huge empire.

LISENA I only hope  
 to rule one heart.

*Enter the INNKEEPER*

INNKEEPER You should at least see  
 the house you are to serve. 685  
 You may go upstairs, Inés,  
 if you wish to take a look.  
 There is plenty to do.

LISENA Goodbye, Uncle Aurelio.

AURELIO Goodbye. 690

*Exit LISENA*

INNKEEPER You may be sure  
 I will look after her  
 as you would yourself.

---

<sup>23</sup> The legendary wife of King Ninus of Assyria. After Ninus was fatally wounded, Semiramis masqueraded as her son and tricked the army into following her instructions. She reigned for 42 years in disguise, conquering much of Asia.

AURELIO I trust you to do so.

INNKEEPER If you are her uncle, I'll be like a father to her. 695

AURELIO Consider yourself her father, then,  
and see that you fulfill your duty.

INNKEEPER And where are you headed?

AURELIO To Madrid.  
Know that she is well born,  
although circumstances have led her  
to this poor state. 700

INNKEEPER That is plain to see.  
But virtue is  
the only true wealth. 705

*Exeunt*

SCENE 8

*Enter JULIO and the INNKEEPER*

JULIO Come in, my good innkeeper.

INNKEEPER What is it?

JULIO Those ladies,  
who just got out of their coach  
at an inn further down the way,  
are the very ones my master was to find in Madrid,  
for one is his sister, the other his cousin. 710  
They have moved here instead,  
and we need beds prepared in this room,  
and another room for a servant,  
for they wish to stay for the festivities. 715

INNKEEPER Excellent news.  
Hey, you, Toribio, Inés.

*Enter TORIBIO*

TORIBIO (*Aside*) Curse the day  
they set bullfights in Toledo. 720

We are the ones who pay!

INNKEEPER

Which rooms do we have?

TORIBIO

The one with the balcony and the three upstairs.

INNKEEPER

In the second hallway?

TORIBIO

That's right.  
Where we had that fellow back from the New World,  
and the one in the corner.

725

INNKEEPER

That will do.  
Give the ladies the one with the balcony.

TORIBIO

Come with me.

730

JULIO

Let's go.

*Exeunt TORIBIO and JULIO*

INNKEEPER

These days, even the Alcázar<sup>24</sup>  
would be much too small.  
Everyone's here for the festivities!  
Inés! What am I saying?  
Inés! She is beautiful.  
There'll be no greater attraction in Toledo.

735

*The INNKEEPER exits*

## SCENE 9

*Enter CAPTAIN ACEVEDO and LIEUTENANT CARRILLO in their traveling clothes, followed by the INNKEEPER*

LIEUTENANT

A fine inn.

CAPTAIN

And quiet.

LIEUTENANT

Tomorrow it shall be even more so.

740

CAPTAIN

*(To a servant, offstage)*  
In a moment you'll find us our swords

---

<sup>24</sup> The large military fortification that overlooks Toledo.

and we will go out to see Toledo.

*Enter the INNKEEPER*

INNKEEPER	( <i>Aside</i> ) We're never short on soldiers.	
CAPTAIN	So, my good man, do you have room?	
INNKEEPER	Yes, praise be to God. I can lodge your entire company here in my house.	745
LIEUTENANT	You certainly could, at its present size.	
INNKEEPER	What about the company?	
CAPTAIN	I am just going in search of it now.	750
INNKEEPER	Where?	
CAPTAIN	In Ocaña and Yepes. <sup>25</sup> But tell me about the festivities.	
INNKEEPER	They're going to be extraordinary!	
CAPTAIN	At such moments, by God, every man wants to show the loyalty he owes his king.	755
INNKEEPER	You are noble, and this is most fitting. What could make a Spaniard happier than the birth of a prince for Spain?	760
LIEUTENANT	There must be festivities all over the world!	
CAPTAIN	Indeed, from the Indies of the east to the Antarctic south. It's only right— they're all Spanish subjects. In foreign kingdoms, too,	765

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<sup>25</sup> Towns near Toledo, Spain.

there must be proper rejoicing. 770

LIEUTENANT God save that sun,  
born to such shining stars.  
Go and have them set the tables,  
my good man.

INNKEEPER I shall. 775

*He exits*

CAPTAIN And shall we have a touch of gaming?

LIEUTENANT Yes, if we can find someone to play with.

SCENE 10

*Enter LISENA*

LISENA This middle room  
can be for the Captain.

CAPTAIN I hope so, for I've found  
my salvation in this house. 780  
You are beautiful!  
Are you the innkeeper's daughter, my lady?

LISENA No, sir,  
I was made to serve my sorrows. 785  
I come from a barren place,  
where those who serve  
are only born to die.

CAPTAIN You do not deserve such a fate.  
Heaven knows 790  
you'd make a fine lady  
if you hadn't been born  
in such a sterile place.

LIEUTENANT Such a girl, in a place like this!

CAPTAIN Such a beautiful peasant! 795

LIEUTENANT For these people to be served by her!  
They are fools and barbarians.

CAPTAIN	Come here, by my life. I want to have another look at you.	
LISENA	I said you may go in. This is your room.	800
CAPTAIN	I'd take you over the room, even if it were at the Alcázar! Lieutenant, how would this lovely peasant look in some elegant, yet honest, dress?	805
LIEUTENANT	Like a lady, a very angel.	
CAPTAIN	Can there be such a jewel in so lowly a mine? What is your name?	810
LISENA	My name, sir, is Inés, begging your pardon.	
LIEUTENANT	Is this someone's idea of a joke?	
CAPTAIN	And mine is Love. How can this be so? What angry fortune brought you to this, Inés, to serving at an inn?	815
LISENA	My fortune never gets it right. I heard a song in my village, about how Fortune had a tree on which there hung everything that the world desires— jewels, pendants, books, reputations, fierce weapons, money, ropes, swords— in short, every human matter. People stood beneath the tree, and insolent Fortune, with a stick in her hand, struck it so that good or ill fell on their heads, as luck would have it. I must have come at a bad time, or been too slow, perhaps.	820  825  830  835

I asked for a palace  
and got this inn instead.

*She steps away from them*

CAPTAIN	Lieutenant . . .	
LIEUTENANT	What is it?	840
CAPTAIN	Nothing you could do for me would please me more than for you to speak to this woman.	
LIEUTENANT	Even a blind man could see you are struck.	
CAPTAIN	Tell her: if she will come with me to Italy, I shall keep her in a fine state, and you shall be my witness. I'll dress her in the richest garments, beautifully worked, fine as a pearl from the Indies.	845    850
LIEUTENANT	And Marcela?	
CAPTAIN	There is no Marcela. Tell her I shall dress her in a coat so elegant it will cost more than all the gold in Milan. Tell her I shall make her a fine necklace, of such rare jewels that it will be worth more than the flagship of the fleet. And to top it all off, a mantle of the lightest silk, airy as my sighs. Then, as a sign of my captivity, a chain of the thickest links, greater than those of Marseilles. <sup>26</sup> For silks and pillows, I promise a thousand	855       860   865  870

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<sup>26</sup> The massive chains that once closed off the port of Marseilles were taken by the Aragonese as booty in 1423 and donated to the cathedral of Valencia, where they were displayed.



	<p>fine pieces of cloth!  Tell her I'll have her shoes  dipped in silver mines.  By my faith as a Spaniard,  tell her, if this is not love,  she shall ride with me  on the steeds of the sun.<sup>27</sup>  And should I ever  see her unhappy,  I'll fight a thousand men to make things right—  that and much more I will do!</p>	875
LIEUTENANT	I shall do as you say.	
CAPTAIN	God guide you.	
LIEUTENANT	Inés, listen here.	885
LISENA	What is your command?	
LIEUTENANT	You see him over there . . .	
LISENA	What about him?	
LIEUTENANT	That man you see over there is the greatest braggart from here to Flanders. <sup>28</sup> He has noticed you, and so have I.	890
LISENA	You are too kind.	
LIEUTENANT	That man has never dealt with a woman without striking her and taking her jewels.	895
LISENA	Those are the ones I pine for.	
LIEUTENANT	As for myself, I'm a very tender man, indulgent, sensitive, so easy-going that I need no reins.	900

<sup>27</sup> An ironic reference to Helios, the sun god, who drove the chariot of the sun with disastrous results.

<sup>28</sup> A northwestern European region corresponding roughly to Holland and Belgium. Flanders was part of the Spanish Empire from the mid-16<sup>th</sup> century until the 18<sup>th</sup> century. From 1568-1648, it was almost constantly at war as the Dutch fought for their independence.

I don't provoke jealousy,  
 nor do I feel any.  
 I never get angry, or make a scene.  
 I do gamble, yet I am quite well off. 905

LISENA            You are a soldier, and a brave one at that.  
 So, must I choose?

LIEUTENANT      That is what I am here to beg of you.

LISENA            Well, I'll think it over.  
 You may come back tomorrow. 910

LISENA *exits*

SCENE 11

CAPTAIN            Has she left?

LIEUTENANT      Isn't it obvious?

CAPTAIN            Well then,  
 what did she say?

LIEUTENANT      That I looked  
 good to her. 915

CAPTAIN            Sure she did.

LIEUTENANT      And that she would come with me  
 to Italy, and to Flanders, too.

CAPTAIN            Do you want her for yourself? 920

LIEUTENANT      What for?

CAPTAIN            What did she mean?

LIEUTENANT      I think she will follow orders.  
 Just talk to her, she was just saying  
 soldiers drive her wild. 925  
 You'll have no worries  
 once the sun goes down.  
 She'd like to serve as your page.

CAPTAIN            By God,











LISENA	I think his was unfounded.	1070
FLORENCIO	That's very convenient.	
LISENA	I know my own love is true, and that he has done me wrong. By my faith, he has not been a faithful lover!	1075
FLORENCIO	Pour the water, please.	
LISENA	Why should I, if the flame has gone out? He's already in love with another woman.	
FLORENCIO	They say when you're lovelorn that it takes one woman to get over another. Although in this case, the remedy might be worse than the cure.	1080
LISENA	A woman for a woman? That's rich!	
FLORENCIO	Yes—they are like poison, one counteracts the other.	1085
LISENA	Keep scrubbing, for even if you washed in my tears, you'd never wash away the stain of your sins.	
FLORENCIO	Give me the cloth.	1090
LISENA	It's over there.	
FLORENCIO	Who brought you to this inn?	
LISENA	My heart told me its master was here.	
FLORENCIO	And what if he now belongs to someone else?	1095
LISENA	Then my heart and I will change our tune.	
FLORENCIO	It's time for you to go do your chores.	
LISENA	May God be with you.	





LIEUTENANT	You won't have a chance before the festivities. She is too well guarded.	
RISELO	Since he is her brother he will not be so greedy, not like some jealous lover, or a husband at court. Why, this very afternoon he might go see the city!	1125     1130
LUCINDO	God willing!	
CAPTAIN	You can never fall if you keep your feet well planted on the ground. I never set my mind to the whims of time and fortune, or to capricious winds. Are you in love with this lady from Madrid?	1135
LUCINDO	Head over heels.	1140
CAPTAIN	See now how low I've fallen. I don't try to walk on water or float in the wind. I don't look at the sun, or long for the rare pearl. I don't reach for the stars, or die for silks and cloth-of-gold, fancy styles or curled locks. My soul does not ride on these things, like a sail in the wind. The only thing you and I have in common is that today, in this house, I have fallen most truly in love.	1145       1150
LUCINDO	I can't help you if you won't tell me who she is. If you can share the secret, I would be honored.	1155







who incites, attacks, and gives his all?  
 Am I the one who fiercely charges  
 the enemy, the ship, when duty calls?  
 Love, tell me, where is my spirit? 1255  
 What have you done with my heart?  
 Come, let me have it back.  
 I am your soldier now.

LISENA                   What is it that you want, sir?

CAPTAIN                 I love you a tiny little bit, Inés. 1260

LISENA                   What is holding  
 your tongue back?

CAPTAIN                 Just seeing you there, Inés.

LISENA                   What do you see in me?

CAPTAIN                 I hush, and love speaks in my place. 1265  
 Can't you understand  
 that to see you is to adore you?

LISENA                   Is there anything else?

CAPTAIN                 Yes.

LISENA                   I'm listening. 1270

CAPTAIN                 I'll tell you in a bit.

LISENA                   When or how?

CAPTAIN                 If you will come  
 to see me tonight,  
 I should be able to find the right words. 1275

LISENA                   (*Leaving*) For God's sake!

CAPTAIN                 Why in such a hurry?

LISENA                   How could I not be,  
 when there is so much to do?  
 Let me go. I must sweep. 1280

CAPTAIN                 Sweep?

LISENA	Yes, this palace you see here.	
CAPTAIN	Your fair hands are better suited for other instruments.	
LISENA	<i>(Aside)</i> Heavens, here comes my enemy. Assist me now. Help me, my wits; lend a hand, jealousy, for I want nothing to do with love. <i>(To the CAPTAIN)</i> Please, leave me be, sir.	1285
CAPTAIN	Listen, Inés.	1290
LISENA	Leave me, sir, for here comes Gerarda.	
CAPTAIN	But will you come to me?	
LISENA	I will.	
CAPTAIN	<i>(Aside)</i> Victory! Veni, vidi, vici. <sup>35</sup> Inés is mine.	1295
<i>The CAPTAIN exits</i>		
SCENE 3		
<i>Enter GERARDA</i>		
GERARDA	Whom are you shouting at, Inés?	
LISENA	Oh, my lady Gerarda! At that fool, who wants what belongs to someone else. He was trying to convince me to visit his room tonight.	1300
GERARDA	I might blame him for seeking your love in his boorish fashion. But to want you is no crime,	1305

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<sup>35</sup> “I came, I saw, I conquered,” attributed to Roman statesman and general Julius Caesar, in reference to his military victory at the Battle of Zela (47 BCE).

if you please him so.  
Indeed, they all seem to love you, Inés.

- LISENA            If you had surrendered  
to some happy man,            1310  
a suitor or a husband  
who had stolen your heart,  
would it then be right  
for another to woo you,  
seek the same favors from you,            1315  
on the very same night?
- GERARDA            That cannot be, Inés.  
Only public women do that.  
If you want to keep your honor,  
you must love only one.            1320
- LISENA            I have given my word  
to a certain suitor,  
and now the Captain also  
wants a room at the inn.  
That cannot be.            1325
- GERARDA            I am delighted you'd share  
your secrets with me.
- LISENA            We're women both.  
What do you expect? These are our foibles.
- GERARDA            Tell me the truth, Inés.            1330  
Was it love, or interest?
- LISENA            Just a pinch of affection.
- GERARDA            So you're fond of him?
- LISENA            Am I made of stone?
- GERARDA            I thought love was strictly            1335  
for lords and ladies.  
I never imagined  
there'd be love at an inn.
- LISENA            Sometimes love prefers  
breeches over stockings.            1340  
Even pheasant can get old—



- sometimes a good haunch of beef is best.  
 No dress fits better  
 than a brand-new one.  
 If love is born of sight 1345  
 and desire of privation,  
 then travelers will surely  
 catch the worst case.
- GERARDA      You should make some excuses  
 for the ones who desire you, Inés,  
 given your qualities. 1350  
 Now that you've told me  
 that you're in love and your lover  
 will be at your side tonight,  
 just tell me which of two 1355  
 is the one whom you long for.  
 And may you get what you want!
- LISENA      Such concern for me!  
 I'll tell you later.
- GERARDA      Come back, stop, and listen. 1360  
 I just want to be sure you've rolled your lucky dice.  
 Who is he, by my life?  
 Tell me, tell me, and don't lie!
- LISENA      *(Aside)* All according to plan!  
*(Aloud)* You want to know 1365  
 the secrets of love at an inn?  
 I would tell you, Gerarda,  
 but I'm afraid that confessing to love  
 is the most I can do for you.  
 I must keep his name quiet 1370  
 to protect a gentleman's honor.
- GERARDA      But what would a man lose?
- LISENA      I'm thinking of his reputation.  
 Although I know full well  
 that gold may shine 1375  
 even when wrapped in sackcloth.
- GERARDA      Don't underestimate yourself, Inés.  
 If Love himself  
 landed in this inn,  
 he would surely surrender 1380

- to your beautiful face.  
And just as the guests  
turn their money over  
to the innkeeper for safekeeping,  
so Love would entrust you 1385  
with his swift arrows—  
for your eyes would make  
the perfect quiver for them.
- LISENA           What lovely flattery comes  
from your curiosity to know 1390  
who it is that will be  
by my side tonight.  
Yet neither my reputation nor his  
is what keeps me from telling you,  
by God. No, it was learning 1395  
of your bond, Gerarda,  
to the one I adore.
- GERARDA        Mine? At this inn?
- LISENA           Yours.
- GERARDA        Who is he? 1400
- LISENA           Your brother.
- GERARDA        My brother . . . ?  
Like a good courtier, he's just saying pretty things.
- LISENA           If I am the one  
who stores Love's arrows, 1405  
couldn't one of them  
have pierced his heart?  
What is it? What's wrong?
- GERARDA        What, indeed?  
After all, my brother is a man... 1410
- LISENA           So he is.
- GERARDA        . . . a man in love with you?
- LISENA           Yes,  
if he ever loved me.

GERARDA . . . and who has arranged  
to see you tonight? 1415

LISENA And with such passion  
that he gave me this ring  
as proof of his love.  
And poor though I may seem, 1420  
believe me,  
I would never do this  
for money.  
I have fallen hard.  
I'm very much in love. 1425

GERARDA Your words have reassured me.

LISENA (*Aside*) Have they?

GERARDA (*Aside*) And today I swear to  
strike him from my heart.  
It should be simple enough 1430  
to throw out one who just moved in.

LISENA (*Aside*) That hit her hard.

#### SCENE 4

*Enter FLORENCIO and BELTRÁN*

BELTRÁN A strange thing, by God!  
I wouldn't have believed it,  
if I hadn't seen it with my own eyes. 1435

FLORENCIO (*Aside to BELTRÁN*) Here they are, the two of them.

BELTRÁN If someone  
told me such a tale,  
I'd think it was all a joke.  
So that's Lisena, Florencio? 1440

FLORENCIO Enough, Beltrán, quiet!

BELTRÁN There's nothing  
a determined lover won't try.



	Why the furrowed brow? Did someone spoil your fun?	
FLORENCIO	You loved me scarcely an hour ago.	
BELTRÁN	Jealousy put an end to that! I'll bet you are feeling suspicious because of that fetching maid, Gerarda. Is that it? I'd be glad to know if you're jealous on my account, because I swear to you, she's all mine.	1470      1475
	If I can be honest with you, Florencio and I have an agreement of sorts whenever we are on the road. He'll approach as many ladies as might come his way, while I tackle all the maids who make our beds. So Inés falls to me. She is in my jurisdiction, within five leagues of the inn.	           1480       1485
GERARDA	Beltrán, if you think that women from Madrid are fools, undone by time and ill fortune, you've missed the mark. Imagine Madrid as a sort of Noah's ark, like in the Great Flood. <sup>36</sup>	       1490
BELTRÁN	It's like the Cid's trick ark, full of sand, instead of gold. <sup>37</sup>	   1495
GERARDA	It's got two of each kind of animal.	
BELTRÁN	No, I'm sure it must have more than that.	   1500

<sup>36</sup> In the Book of Genesis of the Hebrew Bible, God tells Noah to build an ark to save himself, his family, and a remnant of all the world's animals from the coming flood. Gerarda compares the variety of people found in Madrid to the variety of animals in the ark.

<sup>37</sup> In *The Poem of the Cid* (vv. 100-181) the titular hero tricks two Jewish lenders into taking a strongbox, or ark, full of sand and making them believe it is filled with gold.

The rabbits from the park  
get all the way to San Juan.<sup>38</sup>

GERARDA

And what lies in that Ark?  
Two sensible people and two fools,  
two wealthy ones and two beggars, 1505  
two wise and two ignorant,  
two commoners and two nobles,  
two tall and two short,  
two fat and two thin,  
two turtle-doves and two harpies, 1510  
two lay people, two clerks,  
two gardens, two deserts,  
two people with eyes and two with one eye,  
two dirty and two proper,  
two ladies and two maids— 1515  
so that when the deluge is over,  
the world may have all the characters it had before,  
with no need to cast them all over again.  
Now, Beltrán, you wouldn't happen to think  
I am one of the fools, would you? 1520  
Florencio did not trick me,  
though he tried.  
And if ladies are his lot,  
you seem to have changed places,  
for he ignores a lady now. 1525  
Or are you so fond of him  
that you grant him what is yours?  
Tell him a gentleman—a suitor to ladies—  
should not stoop so low.  
It's your duty, Beltrán. 1530  
Inés belongs to the inn—  
she's not for him.  
He's arranged to see Inés tonight,  
and given her a ring as a pledge,  
if there can be such a thing. 1535  
He who loves me  
should refrain from such low thoughts  
and self-abasement.  
He who boasts of so much elegance  
and calls me his own 1540  
should not look at the stars,  
much less at a maid.  
My God! How disgusting!

<sup>38</sup> Perhaps a reference to Calle San Juan de Mata in Madrid, which is close to open woodland.



the hooves give the truth away.  
And what are maids, I ask you?  
Painted devils!

- BELTRÁN                    They're the ones I care for,  
not stuffy ladies full of titles.                    1590
- GERARDA                    Beltrán, dyers stink of dye,  
painters of oil,  
and fishermen of fish.  
Tanners stink of leather,  
maids of the wash.                    1595
- BELTRÁN                    Isn't that fresh and clean scent  
much better than the whiff  
of prudery and affectation?  
Insult them all you will,  
but let me have Inés.                    1560
- GERARDA                    Oh, so she's yours, is she, Beltrán?
- BELTRÁN                    Tonight we celebrate our wedding.
- GERARDA                    How can that be, when she told me  
that my brother was courting her?
- BELTRÁN                    Hilarious, isn't it, Florencio?  
She thinks I'm her brother!                    1605
- FLORENCIO                    She must think Beltrán is your brother  
if she said that!
- GERARDA                    Thoughts of that sort  
are unworthy of a gentleman like you.                    1610  
Enough! I admit my own confusion  
led me too quickly to anger.  
If I've offended you,  
I humbly await my punishment.  
Though I would much rather                    1615  
have those arms around my neck.
- FLORENCIO                    They are love's sign and seal,  
duly witnessed and recorded.

*They embrace*







LISENA	Beltrán, I feel faint. I am Lisena! Can't you see?	
FLORENCIO	( <i>To GERARDA</i> ) I can't live without you.	
LISENA	( <i>Aside</i> ) Can this really be happening? Oh, eternal punishment! Oh, jealousy! Like a hellfire that consumes me. ( <i>Aloud</i> ) "I can't live without you."	1675
BELTRÁN	Already you can't live without me?	1680
LISENA	I am the living Echo of those tender words, Beltrán. I sound the last sighs of that Narcissus, <sup>39</sup> who turned me into thin air at that fateful fountain.	1685
BELTRÁN	What fountains? What? Can't you see there're no fountains in Toledo?	
GERARDA	Let's go, darling.	
<i>Exeunt FLORENCIO and GERARDA</i>		
LISENA	What is left of me?	1690
BELTRÁN	Calm down, Inés.	
SCENE 6		
LISENA	You despicable go-between. Cape and mantle to them both. They got away from me thanks to you.	
BELTRÁN	What's wrong with getting in between?	1695

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<sup>39</sup> In Greek mythology, Narcissus was a hunter who was known for his beauty. He saw his reflection in a fountain, fell in love with his image, and, unwilling to part from it, withered away and died by the water's edge. In his *Metamorphoses*, Ovid introduces a new character, Echo, a nymph who falls in love with Narcissus and is scorned by him. Echo is only able to speak the last words she has heard spoken.



who cried and felt so much?  
That he should disgrace a woman  
who loves him so well?

BELTRÁN

Don't Beltrán me, Lisena.  
If you want me to stop 1740  
calling you Inés,  
and talk about what you want,  
open your eyes and realize  
you're the one who provoked  
this change in him. By God! 1745  
A woman in love  
should not allow  
another man to speak to her.  
To speak to her? Not even to look at her!  
Eustacio chases after you, 1750  
and you're swept off your feet.  
And after this  
most unfair competition,  
he acts fierce and tries  
to chase us off his street. 1755  
And you want the other one  
to hold his peace?  
Florencio has run away from Granada,  
leaving his parents behind, all for your sake.  
And you? You have the nerve to complain 1760  
that he has forgotten you.  
What do you say to that?

LISENA

Even if I had given Florencio  
a reason to act as he has—  
and this is all, in truth, 1765  
his jealous fantasy—  
the fact that I have come here,  
to serve in these clothes,  
bringing shame on my good name,  
should undo any blame. 1770  
Beltrán! Confess!  
You saw Gerarda's friend from Madrid,  
young and pretty,  
and you convinced Florencio  
to do what he's done, 1775  
so you could have some fun.  
Don't make me the cause of his unjust forgetting.

BELTRÁN

Don't you know me?

For God's sake!  
 If Nature's brush 1780  
 could paint on a lady everything  
 He placed in the heavens . . .  
 The hue of the sun,  
 precious stones, crystals, roses,  
 the divine smell of flowers . . . 1785  
 If she had the wisdom  
 of celestial spirits,  
 lips of coral,  
 and a mouth full of pearls . . .  
 I would never fall for a lady. 1790  
 I, Lisena, a lady?  
 I, tender, loving, and caring?  
 I, writing nonsense?  
 I, going around in a daze,  
 jealous and afraid? 1795  
 Oh, my holy maids, come  
 plead your case!  
 Good God! You could not offend me more  
 by slandering me in a book,  
 sticking me through the chest, 1800  
 insulting me in public, affronting me,  
 or writing libels against me,  
 than by claiming I love a fine lady.  
 It's true enough that she favors me,  
 and that I flatter her back, 1805  
 but interest or love? Me?  
 Take care of yourself, Lisena.  
 I pity you.

*BELTRÁN exits*

LISENA Wait, listen! How can you be so harsh?  
 I am so wretched! 1810  
 Everyone abandons me.  
 What am I to do?  
 Nothing is now  
 as it once was.  
 Oh, you traitor, you dissembler! 1815  
 I know your tricks well.

*Exeunt*

SCENE 7

*Enter FINEO and the LIEUTENANT*

FINEO	<i>(To a servant offstage)</i> Tell them to store our luggage and see to the mules.	
LIEUTENANT	I hardly recognized you when I saw you walk by, Fineo.	1820
FINEO	It was good of you to call out to me.	
LIEUTENANT	You look fantastic! Not a day older.	
FINEO	God knows I'm not as well as you think.	1825
LIEUTENANT	Is there anything better than two friends running into each other?	
FINEO	Where are you headed?	
LIEUTENANT	I am spending time that I will never get back. I am recruiting men.	1830
FINEO	With whom?	
LIEUTENANT	With Captain Acevedo.	
FINEO	Congratulations, then. He is a great friend, and a worthy man.	1835
LIEUTENANT	And you, where are you headed?	
FINEO	Oh, I have so many things to tell you.	
LIEUTENANT	Nothing surprises me anymore.	1840
FINEO	Will they not give us a room?	

*Enter LISENA*

LISENA	Here is the key.	
FINEO	What a fierce maid!	
LIEUTENANT	Easy.	
FINEO	Is she an easy catch?	1845
LIEUTENANT	She is like the wind. The Captain has already fallen for her. He doesn't want to leave this place. He has put his trust in me, but I've fallen for her, too. Anyway, we're going to watch the bullfight; it should be quite an event.	1850
FINEO	What a lovely girl!	
LIEUTENANT	Beautiful! She shines like new gold.	1855
FINEO	If the Captain and the Lieutenant love her, I would like to join their company.	
LIEUTENANT	Oh lord, I don't know if you'll be welcome. She's got the temper of a young bull.	1860
FINEO	Oh, darling! Why so sad?	
LISENA	What's it to you?	
FINEO	Lieutenant Carrillo loves you so tenderly, that I, as his friend, long to deserve your courtesy, and request your favor.	1865
LISENA	This room will do. Will it be just you?	1870
FINEO	Yes, just me.	
LISENA	I will get it ready.	



FINEO	What a slim waist!	
LIEUTENANT	Glorious. But first, my little nymph, before you go, tell me why you're so sad.	1875
LISENA	Because of men.	
FINEO	If it's because the one you love doesn't treat you as he should, choose another—there are plenty more.	1880
LISENA	I don't like any of them.	
LISENA	<i>exits</i>	
FINEO	You've forgotten what it is to love.	
LIEUTENANT	What do you think of her?	
FINEO	A very pearl.	1885
LIEUTENANT	We're alone now. Tell me. What's dragged you away from Madrid? The festivities?	
FINEO	I'm not here for that.	
LIEUTENANT	Then what?	1890
FINEO	I am following a lady.	
LIEUTENANT	Has she betrayed you?	
FINEO	She told her family she was on her way to Aranjuez. <sup>40</sup> I went after her, and followed her into the gardens there.	1895
LIEUTENANT	And was she there?	
FINEO	No.	

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<sup>40</sup> Aranjuez, in central Spain, is famous for its royal palace, orchards, and gardens.

LIEUTENANT	I've heard stories about those gardens.	
FINEO	I'll tell you what I saw. Philip the Catholic <sup>41</sup> has wrought more wonders in Spain than his father or grandfather, both undefeated. <sup>42</sup> Why, if people were wonders,	1900     1905
	then the first among them would be his princely children. The monastery of El Escorial <sup>43</sup> is the eighth wonder of the world, from the North Pole to the South and from East to West.	1910
	Toledo and Segovia have their powerful castles. Madrid, its fine palace, rich in paintings and stables.	1915
	But leaving those aside, lend me your ears for a moment, and I will show you Aranjuez as on a little map.	
	I went through Vaciamadrid. <sup>44</sup> Thank God I didn't spend the night, for it's none too clean, you know. There I saw the splendid palace with a beautiful view of its rivers.	1920
	Never mind the old house, a vestige of things past. Ladies know best the wicked refuge it once provided. <sup>45</sup>	1925
	I left for Arganda, and saw the Ambassador's villa. I continued on to San Martin, <sup>46</sup>	1930

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<sup>41</sup> Philip III of Spain (ruled 1598-1621).

<sup>42</sup> Philip III's grandfather was Charles V. His father was Philip II of Spain.

<sup>43</sup> Palace and monastery to the north of Madrid, a symbol of Spanish imperial and Catholic power.

<sup>44</sup> A town a short distance to the southeast of Madrid that served as a secret romantic meeting place for Spanish royalty and way station for royal travel to and from the capital.

<sup>45</sup> One hypothesis for the origin of Vaciamadrid's name is that it comes from the Arabic Manzil Ma'yrit, which means "the hostel of Madrid." The reference to an inn serving as a clandestine meeting place for lovers seems to fit both the history of the palace later built there and the nature of the inn where the action of this play takes place.

<sup>46</sup> Arganda and San Martin de la Vega are municipalities a short distance to the southeast and south of Madrid, respectively. The German ambassador Hans Klevenhüller built himself a small palace or villa

	where I spent the night.	
LIEUTENANT	I'll stick to the wine.	
FINEO	I woke up at the crack of dawn, to get a good look at those fine levees that tame the strong current.	1935
	I arrived at last in Aranjuez, crossed the palisade, and wondered at the many trees in the orchards of Totipela. Pears, peaches, quinces, hazelnuts, and walnuts.	1940
	I saw the bridge over the Tagus. The Tagus, which for centuries kept its Latin name, despite the fierce Moor, so that the church of Toledo welcomes it in its cold wells, as it would a nobleman of the purest blood. <sup>47</sup>	1945
	And walking along Toledo Street, for that's its name, we crossed that pond, or Foolish Sea. <sup>48</sup>	1950
LIEUTENANT	Foolish Sea?	
FINEO	That's what it's called. I saw so-called wise men swept away by its current, and the vain, so confident in their own beauty, turned to swans on its waters. Those who lend, those who give credit, the serious and the reluctant, those who make bad marriages, the greedy and the rich, the scathing, the annoying,	1955
		1960
		1965

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(1594-1597) surrounded by lush gardens and filled with art by famous Renaissance painters.

The ambassador often hosted the most important figures of the court, including Philip III.

<sup>47</sup> Toledo was associated with the discriminatory late medieval statutes of "purity of blood" that prevented anyone with Jewish or Muslim ancestry from holding ecclesiastic and civic offices.

<sup>48</sup> Lope de Vega calls it "mar Tonta" (literally, "Foolish Sea"): it is a very small body of water in Aranjuez, Spain, over which a street named Toledo runs.



proof that the Fourth or Fifth<sup>51</sup>  
 will free the Holy City  
 and Christ's Holy Sepulcher.<sup>52</sup>  
 I saw, at last, after all these things,  
 the marriage of the two rivers, 2010  
 for there they become one—  
 no priest required.  
 I won't even mention the fountains,  
 the water games, the jets,  
 nymphs, satyrs, and children 2015  
 in marbles and castles.  
 And those avenues of flowers  
 where her Serene Highness the Princess,  
 the springtime of this Elysium,  
 goes to exercise! 2020  
 Wherever she would step,  
 even at the height of summer,  
 white roses were born,  
 as was said of Venus.  
 There is white jasmine,  
 fragrant jonquil, 2025  
 and pale broom,  
 Adonis and Narcissus.<sup>53</sup>  
 There are blue and red linnets,<sup>54</sup>  
 salvia and red iris,  
 pristine wallflowers, 2030  
 carnations, and laburnum,  
 and the water, which cuts through stones.  
 There are birds from the Indies  
 with two red tassels  
 upon their feathered heads, 2035  
 named Zaidas, though they are not  
 descended from Moors.<sup>55</sup>

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<sup>50</sup>A purely symbolic title over Jerusalem, one of Christianity's holiest cities, recalling Spain's self-presentation as a crusading nation and defender of Catholicism.

<sup>51</sup>Hypothetical future kings, descendants of the monarch at the time, Philip III.

<sup>52</sup>The Church of the Holy Sepulcher, located in Jerusalem, is believed to be the site of Jesus Christ's crucifixion, burial, and resurrection. Fineo refers to the enduring crusading fantasy of reconquering Jerusalem from its Muslim Ottoman rulers.

<sup>53</sup>In Roman mythology, Venus was the goddess of love, fertility, and prosperity. In the story of her birth, Venus rises from the sea and comes to land. The foam that touches the shore as she does causes white roses to grow. In Greek mythology, Adonis and Narcissus were both transformed into flowers, the anemone and the daffodil, respectively.

<sup>54</sup>A bird in the finch family.

<sup>55</sup>"Zaida" is a common Arabic female name. Fineo's disclaimer about the Arabic origins of the bird's name betrays an unease about the Moorish cultural heritage of Spain.

	But why go on about birds, or their various colors, why proceed with the portrait of this second Paradise? Suffice it to say it all belonged to the sovereign father of the grandson of Charles the Fifth. <sup>56</sup>	2040
LIEUTENANT	Oh, how you make me long to go! I must see it before the week is up.	2045
FINEO	Go soon, and you'll find the bronzes I saw, and the marble I've described. Yet my lady was not there. I left the garden, Lieutenant, and continued on to Illescas, but could not find her there. I heard about these festivities, and I've come to see if she's here, driven mad as I am by this love I cannot speak.	2050  2055
LIEUTENANT	Well now, forget your pain. This is a great opportunity for some amusement. Come, take off your spurs, your boots. The city is filled with thousands of women who've come to see the grand festivities, the jousting and the feats of strength. Distraction makes any sorrow easier to bear. They also say there will be a literary contest, and since you touch on the poetic, you can write for the prize. <sup>57</sup>	2060  2065
FINEO	What are the topics?	2070

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<sup>56</sup> Charles V, Holy Roman Emperor and Charles I of Spain, was the father of Philip II, with whom the building is associated in these lines, and grandfather of Philip III, the king of Spain when Lope wrote this play.

<sup>57</sup> Mayor Alonso de Cárcamo, who was good friends with Lope, asked the playwright to organize a literary contest in Toledo (1605). On May 6 of that year the rules for the contest were posted, along with the acceptable topics. The poets who participated created verses in praise of the king and the newly born crown prince, much like those recited by the Lieutenant.

LIEUTENANT	Too many to count.	
FINEO	What verses do we start from?	
LIEUTENANT	Concise ones: “By will of God, a great feat in Austria’s sea never outdone, Margarita, mother-of-pearl, has now a pearl of a son.”	2075
FINEO	The first and the third are the most difficult. I’ll take off my boots.	2080
LIEUTENANT	Go on, I’ll talk to Inés in the meantime.	
FINEO	<i>exits</i>	
SCENE 8		
	<i>Enter LISENA</i>	
LIEUTENANT	Oh, my Inés! Don’t you want to be mine?	
LISENA	To see you is to weep. Let me sweep.	2085
LIEUTENANT	Inés, you are like the dawn sweeping away the stars. With those beautiful hands, the light of heaven is never far. Do battle with me. Put up your arms, Inés, and you shall see . . .	2090
LISENA	Quiet! Later, when the night is quite dark, you may come speak to me. You know where my room is. During the day I never agree, nor let anyone in. I don’t want the innkeeper to know of this sin.	2095      2100









	<p>full of jealous passion,  and at this inn I found  a maid so beautiful  that my desire for her  is like a runaway horse,  undoing my passion for those other eyes.  Tonight, at least,  I'd like to try . . . But here she comes.</p>	<p>2190</p> <p>2195</p>
LISENA	<p><i>(Aside)</i> This is the one searching  for a lover's gaze.  <i>(To FINEO)</i>  Do you not like the room, sir?</p>	
FINEO	<p>By God,  not nearly as much as I like you!</p>	2200
LISENA	<p>That's very kind of you.</p>	
FINEO	<p>I will only be in Toledo  for this one night.</p>	
LISENA	<p>I thought so.</p>	2205
FINEO	<p>I want to tell you about a wish I have.</p>	
LISENA	<p>I have to prepare dinner.</p>	
FINEO	<p>And could I not tell you  sometime later tonight?</p>	
LISENA	<p>Oh, Lord! You could tell me your whole list.</p>	2210
FINEO	<p>Where will you be, Inés?</p>	
LISENA	<p>My room is just past the kitchen,  to the left.</p>	
FINEO	<p>Is that right? That's a sign of your importance.</p>	
LISENA	<p>Rest assured,  though it is I who has to trust you.  Keep your eyes about you,  and let no one notice, sir,  that you and I are talking.  Go on. For at midnight,</p>	<p>2215</p> <p>2200</p>

this fickle thought  
will incline to your room.

FINEO

*(Aside)* Is it possible that an inn  
should hold such a beautiful woman?

Our shared pleasure 2225  
only increases her worth.

Beautiful things in such low places  
are underestimated.

Not until their mystery is revealed 2230  
can they be appreciated.

LISENA

*(Aside)* I have made a thousand promises,  
and all of them for tonight.

Who will be the husband  
on this wedding night? 2235

The Captain awaits me,  
the Lieutenant holds his place.

And now Gerarda's suitor  
begs me to love him as well.

I have given my word  
to both Lucindo and Riselo. 2240

Night, lend me your hand.

Oh, night, draw your black veil,  
for though I only have

from now until tomorrow,  
I swear they will never forget 2245

this *Wild Night in Toledo*.



with good, honest men,  
one may speak frankly, isn't that right?

INNKEEPER How may I help you?

FLORENCIO Listen.  
While in Granada, 2275  
I wounded a man so that he almost lost his life.  
They say there is a warrant out for my arrest.  
At this hour, it is too late to leave the city.  
Is there a room in this house  
where I can hide for the night? 2280

INNKEEPER That one right there has windows  
facing the Concepción,  
or the Carmen,<sup>58</sup> if you prefer.  
From there you can easily reach the roof of the next house over,  
get down into a barnyard, and finally into the fields. 2285  
And from there, you can get to the monastery.

FLORENCIO Perfect. I trust in your protection.

BELTRÁN Is the jump dangerous, innkeeper?

INNKEEPER By God, there's nothing to it!

BELTRÁN That's why I ask. 2290  
I'm not exactly a featherweight.  
And since the heavens didn't give me the face of an angel,  
I wouldn't want to steal their thunder.

FLORENCIO Let us in, innkeeper.

INNKEEPER Inés! Do you hear me, Inés? 2295

## SCENE 2

*Enter LISENA*

LISENA When you need something,  
you know no other name.

---

<sup>58</sup> The Carmen was a steep public roadway that led to the isolated square of Concepción, at the bottom of which was the monastery of Carmen Calzado. Churches and monasteries were sanctuaries for criminals, since legal officials could not enter them to make arrests.

My God! Can't you call someone else?  
Can't you see how tired I am  
after serving so many guests? 2300

INNKEEPER Open up that room.

LISENA Which one?

INNKEEPER You're so slow!  
Give me those keys.

LISENA The key to that room isn't here. 2305

INNKEEPER What do you mean it's not here?

LISENA It's lost.

INNKEEPER Come on. Give it here.

LISENA Let go. I'll open the door.

INNKEEPER Fine. But hurry! 2310

LISENA Why do you want this room? Aren't there others?

INNKEEPER It has to be this one. Don't talk back to me, girl.  
(*Aside to FLORENCIO and BELTRÁN*) Go on in, the beds are made.  
And if you should hear the Law at the door,  
there's a window right there.  
Get yourselves over to the Carmen. 2315

FLORENCIO Thank you, my good man, I am in your debt.

BELTRÁN I can't get past this business of the jump.

INNKEEPER In the meantime, I will go see if anyone is keeping watch.

*The INNKEEPER exits*

BELTRÁN (*Aside*) Must I really jump?

FLORENCIO (*Aside to BELTRÁN*) Get in there already. 2320

BELTRÁN My God, Florencio,  
if it is really high up, you'll have to jump first.





to barge in and kill them?  
 Just kill me with love, jealousy!  
 I was the key. 2365  
 I gave Florencio and Gerarda  
 the chance to be together!  
 Florencio, you traitor,  
 I am Lisena. If you claim you left me  
 because I made you jealous, 2370  
 then why resort to deception?  
 I have always loved you, you cruel man.  
 Don't give me reasons to forget you.  
 You were my first love.  
 I never loved before or after. 2375  
 Oh Heavens, I am trembling.  
 Did they come here to meet?  
 Have they already recognized each other in there?  
 Does she want him to hold her in his arms?  
 Or are they hiding in silence, 2380  
 because Gerarda doesn't know who has come in,  
 and Florencio doesn't know  
 that it's Gerarda?  
 What terrible confusion!  
 But they will talk. 2385  
 One of them will certainly make noise,  
 and the other will ask who's there.  
 Or, when he hears someone breathing,  
 Florencio will ask, suspiciously,  
 "who's there?" 2390  
 How can Gerarda, after hearing his voice,  
 possibly stay away from him?  
 Lovers' arms work faster than their voices.  
 How then, my sorrows,  
 am I to endure you, 2395  
 when you allow them  
 to enjoy each other?  
 I will not allow it.  
 I will tear you to pieces, you cursed doors.  
 May fire consume you, 2400  
 though I die in the attempt,  
 a Samson<sup>59</sup> to this dreadful temple.  
 Just fall on me, kill me already.  
 I was the key.

---

<sup>59</sup> In the book of Judges, Samson leads the Israelites in their fight against the Philistines. Overpowered, Samson was tied to the temple pillars. He tore down the pillars and with them the entire temple, killing both his enemies and himself.

I gave Florencio and Gerarda  
the chance to be together! 2405

SCENE 4

*Enter the CAPTAIN*

CAPTAIN Ah, my lady Inés!

LISENA (*Aside*) The one thing I needed!

CAPTAIN The night had barely tiptoed in,  
once Apollo<sup>60</sup> made his exit, 2410  
and already I was waiting for you.  
You've taken your time, and now it's ten o'clock.

LISENA (*Aside*) Will my troubles never end?  
What will I say to him?  
Dear Lord! 2415  
Will this work? It will have to do.  
This will be the antidote  
for the poison of my jealousy.  
(*Aloud*) Captain,  
we'll need to clear out this room here 2420  
for there aren't any others,  
and this is all I can think of.

CAPTAIN By God, were these the walls of  
Antwerp or of Maastricht at the siege . . . !<sup>61</sup>

LISENA Hush! We'll need to use our wits. 2425  
That's most reliable.  
Come with me,  
and say that the Law is at the door.

CAPTAIN Shall I disguise myself, or go like this?

LISENA You'll need a disguise. 2430

CAPTAIN All right! Let's go.  
For you,  
I would kick down the doors . . .

---

<sup>60</sup> Greek god of the sun.

<sup>61</sup> An allusion to recent Spanish sieges of Antwerp and Maastricht, two cities in Flanders.

LISENA                    I'm sure you would,  
but wouldn't that hurt your feet?                    2435

CAPTAIN                    By God, you are right!

LISENA                    *(Aside)* What a blowhard!

CAPTAIN                    *(Aside)* Inés, so sweet and pure!

*Exeunt*

## SCENE 5

*Room at the inn with windows facing a roof*

*Enter FLORENCIO and GERARDA, in the dark*

FLORENCIO                I can hardly believe that it's you,  
my beautiful lady!                    2440  
Now the soul that adores you  
has granted me the light to see by.

GERARDA                    Oh Florencio!  
How did you get in here?  
You must have bribed Inés.  
I am so happy to see you!  
Is it really you? I can hardly believe it!                    2445

*Enter BELTRÁN, feeling his way*

BELTRÁN                    Hey, Florencio! Where are you?

FLORENCIO                Quiet down! You're so loud!

GERARDA                    Beltrán!                    2450

BELTRÁN                    I can't find you. I can't see you.

GERARDA                    Over here, come over here.

BELTRÁN                    You won't believe this.  
I ran into a shadowy figure  
over there in the corner.                    2455

- GERARDA                   What do you mean?
- BELTRÁN                   She was coming towards me,  
feeling her way  
along the wall.  
Gerarda, I was hiding in the bed curtains,                   2460  
she put her hand in my scrub-brush,  
I mean, my beard . . .  
and asked me if I was a dog.  
Do I look like one?  
One of her fingers found its way into my mouth.                   2465  
I bit down,  
and now she's crying.
- GERARDA                   Where is she?
- BELTRÁN                   She won't come.
- GERARDA                   Is she out of her mind?                   2470
- SCENE 6
- Enter LUCRECIA*
- LUCRECIA                   Damn you, Beltrán!  
You always take things too far!
- BELTRÁN                   Quiet, and watch what you say to me!
- LURECIA                   Where are they?
- BELTRÁN                   They are right here!                   2475
- LUCRECIA                   What a dark room!
- GERARDA                   My love, how did you get in here?
- FLORENCIO                   I followed a cruel destiny  
to this unexpected delight.  
The cards turn out right                   2480  
when you least expect it.  
There's a silver lining to every cloud,  
and every storm must pass.  
I was running away  
from an officer from Granada,                   2485



To say you're a diamond  
 would mean we'd need steel pliers<sup>66</sup>  
 just to get your nails clipped.  
 To say that you're coral 2525  
 would make of you a bunch of rosary beads.  
 Snow is unpleasant, and mortally cruel.  
 Silver is all gone now,<sup>67</sup> and gold  
 would get you clipped like a coin.<sup>68</sup>  
 Let's just say I adore you, 2530  
 my lady, and leave it at that.

## SCENE 7

*The CAPTAIN speaks from offstage*

CAPTAIN           Open up!

FLORENCIO        They're at the door!

BELTRÁN           Our time is up. Is that a gavel banging,  
 or the pommel of a sword? 2535

FLORENCIO        Go to the door, Beltrán.

CAPTAIN           Open up in the name of the Law!

BELTRÁN           The Law? Good God!

LUCRECIA          We are ruined!

GERARDA          Could this be the innkeeper's malice? 2540

FLORENCIO        Let's jump.

BELTRÁN           You want me to do what?  
 "Oh night, dear to me as day,  
 what a stroke of luck it was

<sup>65</sup> In Greek mythology, the phoenix was a bird who cyclically died and was reborn from its ashes. Beltrán compares Lucrecia's nose to the bird's beak.

<sup>66</sup> A steel instrument used for paring the hooves of horses.

<sup>67</sup> A possible allusion to the dire economic situation of the Spanish Crown between the end of the 16<sup>th</sup> and beginning of the 17<sup>th</sup> century. During that time, silver coins were increasingly replaced with copper-based ones. Imports of silver from the Americas fell to half their previous rate, and were used to pay off the Genoese and other creditors.

<sup>68</sup> Small amounts of precious metal were clipped off coins, diminishing their value.

	that brought me to Toledo!"	2545
FLORENCIO	Jokes at a time like this, Beltrán? Curse the day I was born! Let's jump!	
BELTRÁN	I couldn't do that, could I?	
FLORENCIO	Those roofs are close enough.	2550
BELTRÁN	Am I a cat, Florencio, to be jumping around on roofs?	
FLORENCIO	Jump and be quiet, Beltrán!	
BELTRÁN	And now I have to jump quietly? By God, I'll take half the roof down with me if I jump!	2555
FLORENCIO	Enough, don't be such a drag! Jump now! They'll have the door open soon!	
BELTRÁN	If I weren't such a drag, I could have been a trapeze artist, and made a fortune flying about.	2560
FLORENCIO	Jump!	
BELTRÁN	Am I a dog, then, to jump at your beck and call?	2565
FLORENCIO	Yes!	
BELTRÁN	OK, then I'll go first. It's a long way down, by God! This was not a hoop for the dog to jump through...	2570
FLORENCIO	There's a whole crowd outside!	
BELTRÁN	You know what? Jail isn't so high up. Walking into prison sounds a lot safer than falling from here.	





*Enter LISENA*

LISENA	It's all right. They've gone now.	2600
GERARDA	Who was it?	
LISENA	Sheriffs, searching for a thief.	
GERARDA	That was very upsetting!	
LISENA	Did Florencio jump?	2605
LUCRECIA	He did.	
GERARDA	There they go on the roofs.	
LISENA	Was it hard for Beltrán?	
LUCRECIA	I'm sure the landing was. But anyway, who brought them here?	2610
LISENA	I did, to make you happy, and then I managed to get rid of the Sheriff.	
GERARDA	How lucky!	
LUCRECIA	Send for them now, so they can come back.	2615
LISENA	Once things calm down, they'll come back to the inn. But in the meantime you can wait in my room, Gerarda, where you'll converse with him at your ease. Lucrecia can wait alone in the room across the way.	2620
GERARDA	Where did my Florencio go?	
LISENA	Do you miss him?	2625
GERARDA	Oh Inés, do what you can so I can be with him!	

LISENA	Follow me.	
GERARDA	You are my North Star. Bring me the sun to fill my soul with light!	2630
LISENA	You'll be with him until morning, with no one to disturb you. <i>(Aside)</i> I swear they will remember this <i>Wild Night in Toledo!</i>	
<i>Exeunt</i>		
SCENE 9		
<i>Enter BELTRÁN and FLORENCIO</i>		
FLORENCIO	Are you hurt?	2635
BELTRÁN	There's not a single bone in one piece.	
FLORENCIO	Where are we?	
BELTRÁN	How am I supposed to know? Is there a map of all the rooftops? A chart to show the path from chimney to chimney, or from ridge to ridge? A Ptolemy, <sup>70</sup> or some other cosmographer, of the roofs, instead of the heavens?	2640
FLORENCIO	This house looks like an inn.	2645
BELTRÁN	That it is, no doubt. From Concepción to Carmen every building this side of the street is an inn.	
FLORENCIO	This must be a pigeon loft, or a chicken coop.	2650
BELTRÁN	I think one of these roofs must hold a hive.	
FLORENCIO	Worse than bees—	

<sup>70</sup> Greco-Egyptian astronomer, mathematician, and geographer (c. 100 CE.-170 CE), whose geocentric cosmology prevailed in Europe until the heliocentric theories of Copernicus and Galileo.

	those are drones or wasps. They've left my face, legs, and hands full of holes, like a sieve.	2655
BELTRÁN	By God, that wasp left a welt on my nose that's made an elephant of me!	
FLORENCIO	Wouldn't we be better off with the chickens?	2660
BELTRÁN	To hell with the chickens! I was barely in the coop when the rooster started closing in on me. It must have thought I was a thief— it nearly pecked my eye out!	
FLORENCIO	Am I very dirty?	2665
BELTRÁN	Like a dung heap.	
FLORENCIO	What was that first place we walked through?	
BELTRÁN	A pigsty. I got eaten half to death by all the fleas I picked up.	
FLORENCIO	It's a miracle we escaped that dog!	2670
BELTRÁN	Not me, I wasn't so lucky.	
FLORENCIO	It bit you?	
BELTRÁN	I lost a pound and a half from my left calf.	
FLORENCIO	A chip off the old block!	2675
BELTRÁN	That dog showed no respect for family. I'm a gentleman, <sup>71</sup> I'll have you know, though I may look like a dog.	
FLORENCIO	My God, what a night!	
BELTRÁN	This fantastic luck of mine should teach me not to fall in love again.	2680

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<sup>71</sup> Florencio implies that Beltrán is descended from Muslims, who were often insulted as “dogs” in early modern Spain. Beltrán claims he is of noble Christian descent, though not very convincingly.

FLORENCIO	How is it Love's fault?	
BELTRÁN	Love may be wonderful in Toledo by day, but not at night. It's all ups-and-downs, brick walls, devil men, wasps, dogs, fleas, rooftops, chicken coops, and sheriffs!	2685
VOICES	<i>(Offstage)</i> Thieves! Thieves!	
BELTRÁN	Oh, this is good!	
FLORENCIO	What now? They're up in arms!	2690
A VOICE	<i>(Offstage)</i> Give me that pistol! Let the dog loose!	
BELTRÁN	That dog remark was a crack at me. They're on to us now.	
FLORENCIO	Down through here. Let's go into the stables. When the next guest leaves, we'll follow him out.	2695

*They exit, as voices offstage shout "over there, over there, there they go!"*

## SCENE 10

*Enter FINEO, covered in a cloak*

FINEO	Night, which the poets once called dark black dungeon of the Day, in your cold shadows may I stay, until the Sun is newly installed. At your altar I'd place linens most white, newly come from Flemish lands, <sup>72</sup> for lovely Inés, if it's in your hands, to let me enjoy her at last tonight. Atlas's <sup>73</sup> palace is this enchanted inn, where each one must follow his whim. Night, do now as you once did	2700          2705
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<sup>72</sup> Flanders was famous for its high-quality linens. The comical references to linens and blankets here may reference the setting in the courtyard of the inn, where clothes could have been hung out to dry.

<sup>73</sup> See note 30. The reference here is primarily to Atlas's magical palace in *Orlando Furioso*.

for loving Psyche and Cupid:<sup>74</sup>  
 cover us with your blankets dark,  
 and put out this, my jealous spark. 2710

*Enter the LIEUTENANT*

LIEUTENANT Night, you whose rest all must seek,  
 who soothe the burbling brook and creek,  
 who lulls mothers as eagle-eyed  
 as Argus<sup>75</sup> himself ever spied,  
 whose dark mantle, draped in the west, 2715  
 limns figures going to their rest—  
 may damp air never make you ill,  
 may summer breezes never chill,  
 so that I may, ere Night is done,  
 possess Inés, my only one, 2720  
 crown jewel of your diamond skies.  
 Shine your stars on my enterprise!  
 As I bask in her reflected light,  
 let not your jealousy lead to spite.

FINEO Another guest, hidden in his cloak, 2725  
 who also courts Inés!  
 I'll just exit casually,  
 so as not to arouse his suspicion.  
 He's sure to leave eventually.

*FINEO exits*

LIEUTENANT Another guest was here, 2730  
 waiting perhaps to take  
 what Inés has offered me.  
 He left when he saw me,  
 but there's no need for suspicion.  
 There's no room for jealousy at an inn, 2735  
 even if love calls for it.

*The CAPTAIN enters*

CAPTAIN Oh black, unkempt, and sullied night,  
 your bedraggled mantle and filthy locks,  
 envious of the sun, spread now their shade!

---

<sup>74</sup> Cupid, Roman god of desire, fell in love with Psyche, a beautiful princess. Cupid came to her only by night, as he did not want her to see him.

<sup>75</sup> In Greek mythology, a hundred-eyed giant.

	Slow to do good, quick to betray, thieving, insolent, adulterous, devious, cowardly, and murderous! Terror of the herd, the wolf's delight! I conjure you by your treacheries, by your fearful tricks and jealousies: let me enjoy what I want tonight! Then may owls sing your dark praise, then may the pious heavens embrace your blackest course, oh Night, over the sun, so pure and bright.	2740     2745    2750
LIEUTENANT	<i>(Aside)</i> A guest is up, watching and waiting outside Inés's room.	
CAPTAIN	<i>(Aside)</i> Someone has gotten here first. Who could it be? Is he waiting for Inés?	2755
LIEUTENANT	<i>(Aside)</i> Is that the Captain? It is.	
CAPTAIN	<i>(Aside)</i> The Lieutenant is here.	
FINEO <i>returns</i>		
FINEO	<i>(Aside)</i> I'll come around again to see if that man is gone. Just my luck! Now there are two of them. What if they're both here for the same reason? One is watching me carefully, while the other heads toward me. I must make my rounds again, to conceal my intentions.	2760     2765
FINEO <i>exits</i>		
CAPTAIN	<i>(Aside)</i> Inés is laying out her endgame on the chessboard that is this place. Taking pieces from her bag, moving men from space to space. Is the lieutenant her pawn, too? If I'm not mistaken, Inés has invited	2770     2775

the whole regiment  
 to seek her out tonight.  
 There's no doubt they'll all turn out.  
 Here come two more now!  
 If the captain can't resist,  
 the soldiers don't stand a chance. 2780

## SCENE 11

*Enter LUCINDO and RISELO*

LUCINDO            Oh night serene, beautiful, and clear.  
 RISELO             Dark night, you cruel fiend.  
 LUCINDO            Wrap me lovingly in your wings.  
 RISELO             Lend me the shadow of your tear. 2785  
 LUCINDO            Cover my thoughts in your dark cloak.  
 RISELO             Let me be Tarquin to this Lucrece.<sup>76</sup>  
 LUCINDO            With Gerarda let me find my ease!  
 RISELO             Oh night, it's you that I invoke.  
 LUCINDO            Only you, Night, can satisfy a lover. 2790  
 RISELO             Night, you are the sum of all love.  
 LUCINDO            You undo shame under your cover.  
 RISELO             Your silence fits us like a glove.  
 LUCINDO            To you we'll offer, in a wink.  
 RISELO             Coal. 2795  
 LUCINDO            Ebony.  
 RISELO             Myrrh.

---

<sup>76</sup> For Tarquin and Lucretia, see note 21.

LUCINDO Tar.

RISELO And ink!

LUCINDO (*To RISELO*) There are people coming, Riselo. 2800  
It must be Florencio and Beltrán.

*Enter FINEO*

FINEO (*Aside*) Good God!  
Now there are four.  
When I left, there were only two!  
Well, I won't leave again, 2805  
I'll just wait for her here.  
If I leave again,  
I'm sure to return and find so many men  
there won't be room for us all.  
There are five of us now, what a sight! 2810  
What stamina Inés has!  
This is a duel, it seems, by the book.<sup>77</sup>  
Three here where I set foot,  
or maybe four is what she wanted.  
Even with five, Inés stands her ground! 2815  
She's challenged them all,  
and put them to the test,  
all according to the law.  
Many have been called,  
but who will be chosen?<sup>78</sup> 2820

SCENE 12

*Enter LISENA*

LISENA (*Aside*) My God,  
these blundering lovers have sprouted like weeds!  
The courtyard is thick with them.  
Can these strong oaks have grown overnight?

CAPTAIN Inés, over here! 2825

<sup>77</sup> The laws of the “fuero de España” state that a challenge to a duel must be issued before the king and five gentlemen. Fineo jokes about the number of suitors in the patio: since there are five men around, the battle (of love) is lawful.

<sup>78</sup> Ironic allusion to the Gospel of Matthew 20:16: “Many are called, but few are chosen.”





LISENA                    Quiet, sir! Fire, fire!                    2850

*Exeunt*

SCENE 12

*On the street*

*Enter BELTRÁN and FLORENCIO*

BELTRÁN                Run!

FLORENCIO             What good would it do us now?

BELTRÁN                What luck we've had!

FLORENCIO             What a night it has been!

BELTRÁN                What do you mean "been"? What time is it?                    2855

FLORENCIO             By God, you're right.  
It's not over yet.

BELTRÁN                It's after one, I think.

FLORENCIO             One? More like three.

BELTRÁN                No, then the Seven Sisters<sup>79</sup>                    2860  
would be out already,  
rising from the edge of the sky,  
and climbing north  
toward the heavens.

Two men,                    2865  
three hours in a stable,  
and a thousand fleas gnawing at them!

FLORENCIO             Don't call them fleas.  
These are demons!

BELTRÁN                I saw a flea that had                    2870  
pincers to bite with.

FLORENCIO             What a night!

---

<sup>79</sup> The Pleiades, among the nearest star clusters to Earth and the most obvious to the naked eye.

BELTRÁN	What a bed!	
FLORENCIO	So this is falling in love in Toledo, with girls at inns!	2875
BELTRÁN	My god, what a night!	
FLORENCIO	Settle down.	
BELTRÁN	I can't!	
FLORENCIO	Why not?	
BELTRÁN	These are oversized fleas, each one eats for two.	2880
FLORENCIO	What a terrible night! I'd gladly trade wounds with that fellow in Granada, if he's the one who sent this curse!	2895
BELTRÁN	If the innkeeper hadn't come out, we might still be out there . . . But nothing could be worse than this.	
FLORENCIO	How's that?	
BELTRÁN	As I was going out the door, I caught my leg on a latch on the wall. One whole side of my pants is still hanging there, and the shape of that latch is branded right here.	2890  2895
FLORENCIO	I'm not doing too well myself, for as I was leaving, a mule attacked me, entirely unprovoked, and now I think my leg is broken. A lantern blinded me, and I ran so hard into a post that, had I not hit my nape, I would have broken nose and brow. I am beside myself.	2900  2905



SHERIFF 1	Bring a chair over here.	2930
NOTARY	Who are you?	
FLORENCIO	Two travelers.	
NOTARY	Of what sort?	
FLORENCIO	Gentlemen.	
NOTARY	Gentlemen? How is that? Where are you going at this hour?	2935
BELTRÁN	To our inn.	
SHERIFF 1	And where do you come from?	
SHERIFF 2	<i>(Aside to the NOTARY)</i> He sounds uneasy. They must be thieves. Separate them.	2940
NOTARY	You're right. Keep this one here. Get that one over there.	
<i>They separate BELTRÁN and FLORENCIO</i>		
BELTRÁN	<i>(Aside)</i> Dear Lord, don't make us suffer more of the same! A wretched night, of roofs, attics and dovecotes, stables and workshops, fleas, kicks, and locks, running from the Law, just to run right into it! What bad luck!	2945
		2950
<i>They interrogate FLORENCIO individually</i>		
FLORENCIO	Step back, gentlemen. There's nothing to see here.	
SHERIFF 1	State your name.	2955
FLORENCIO	I'm Don Fernando.	

SHERIFF 1	And your partner, who is he?	
FLORENCIO	A certain gentleman.	
SHERIFF 1	His name?	2960
FLORENCIO	Marcial.	
SHERIFF 1	Where are you two from?	
FLORENCIO	From Jaen. <sup>80</sup>	
NOTARY	All right, that's enough from you. Now, go get the other one.	2965
BELTRÁN	What do you want from me?	
NOTARY	What's your name?	
BELTRÁN	It's Rob. It used to be Robby. But now it's just Rob.	2970
NOTARY	And what are you to this gentleman?	
BELTRÁN	I used to be his servant. Now I keep his wine cellar and raid his pantry.	
NOTARY	What is his name?	2975
BELTRÁN	Don Blas.	
NOTARY	Where is he from?	
BELTRÁN	From Talavera. <sup>81</sup>	
SHERIFF 1	Arrest them.	
BELTRÁN	What's wrong?	2980
SHERIFF 1	Just your story.	

---

<sup>80</sup> City in south-central Spain.

<sup>81</sup> A town a short distance to the west of Toledo.

	You scoundrels, you low thieves!	
NOTARY	They must be from that gang who pulled off the robbery in Seville. <sup>82</sup>	
SHERIFF 1	Yes, but none too smooth. One rascal says Rob, the other Marcial. May they both rot in the King's prison!	2985
FLORENCIO	Gentlemen . . .	
SHERIFF 1	Listen to this thief! He'll be sent to the galleys tomorrow.	2990
SHERIFF 2	We've made quite a catch here!	
BELTRÁN	<i>(Aside)</i> They're going to lash us. I'm sure of it.	
FLORENCIO	Oh, what a nightmare! I want it to be morning, just to see how this night ends.	2995
BELTRÁN	By God, I will never forget this <i>Wild Night in Toledo!</i>	

*Exeunt*

#### SCENE 14

*Patio of the inn*

*Enter LISENA, and GERARDA, and LUCRECIA in peasant clothing*

GERARDA	Why have you dressed us like this?	
LISENA	Quiet, just go into this room. Florencio is in there.	3000
GERARDA	Really?	
LUCRECIA	He's already back from the Carmen?	

---

<sup>82</sup> Seville's prosperity attracted a great deal of criminal activity.

LISENA	Florencio is quick, Beltrán strong, a veritable Samson! They climbed back over the roof, and went into their rooms.	3005
GERARDA	My Florencio is here?	
LISENA	Lower your voice! There are a million exhausted suitors around. Pretend you're Inés.	3010
GERARDA	I'll do my best. Here I go.	
LISENA	Go on, don't be scared, and don't rustle as you walk. The finest man ever born in Granada is waiting for you in there.	3015
GERARDA	Why would I be scared? He promised to marry me.	
GERARDA	<i>exits</i>	
LISENA	And he will keep his word.	3020
LUCRECIA	Tell me, Inés, where is Beltrán? I can't tell if it's his charm that's won me over, or if he's just my destiny.	
LISENA	He's in that room, eager to please you, for that is a lover's greatest reward.	3025
LUCRECIA	Is he hurt?	
LISENA	From what?	
LUCRECIA	From the jump.	
LISENA	No, go on in. He's ready and waiting for you. But, just in case some nosy neighbor hears you, pretend you are Inés, so as not to sully your good name.	3030
LUCRECIA	That should work,	



since this whole place is full of people looking for you. 3035

LISENA I've told both of your lovers  
to call you Inés.

LUCRECIA Will they never say our true names?

LISENA And neither will you.

LUCRECIA I know what's good for me. 3040  
I'm off.

LUCRECIA *exits*

LISENA O sun in the heavens,  
if your rays cut short my plan,  
death will unravel  
this web I spin. 3045

May the rosy dawn  
find me crowned with her flowers instead!  
Let me triumph over my enemy!  
I've given each lady to her rightful lover,  
and have faith that my firm devotion 3050  
will wake mine from his unjust delusion.

Oh, the strength of a woman!  
Oh, what determination.  
Oh, what spirit, which in just one night,  
as though it were a lifetime, 3055  
finds a way to reverse her misfortunes.

Without forgetting what I owe my family name,  
with new plots, and novel tricks,  
I have put all these people  
right in their places. 3060

But none shall know the truth of their desires  
until Phoebus<sup>83</sup> shines his rays upon them.  
They all await me, locked in their rooms,  
blind and fully deceived.  
I hear knocking at the door. What is this? 3065  
Another setback? More bad luck?

## SCENE 15

BELTRÁN (*Offstage*) Open the door.

<sup>83</sup> In classical mythology, another name for Apollo, the sun god.



- but we had an advantage, 3100  
 since one captor was in front and the other behind.  
 We threw ourselves into an open sewer,  
 and the justices passed right over us,  
 so blind that liberty,  
 that great treasure of man, 3105  
 was finally ours.  
 We climbed out and made our way to this inn,  
 to clear up the enema—er, enigma.  
 And what of our ladies?
- LISENA            Come in. Lucrecia is waiting for you in here,  
 and Gerarda for you. 3110
- FLORENCIO        Goodbye, then.  
 Thanks to you, I'm Gerarda's now.
- LISENA            Go in quietly. I will go get her.  
 (*Aside*) My love resists your cruelty 3115  
 with all the courage I can muster.
- BELTRÁN          So, are you getting her or not?
- LISENA            Yes, I'm going now. (*Aside*) Oh my poor heart!
- BELTRÁN          Is this enough for one night in Toledo?
- LISENA            (*Aside*) No, not yet. For with my final trick,  
 your troubles begin, and mine will end. 3120

*Exeunt*

SCENE 16

*Enter the SHERIFFS, the NOTARY, and SERVANTS*

- SHERIFF 1        I tell you they came in here.  
 I saw this door open.
- SHERIFF 2        I heard a noise.
- NOTARY            And I heard the knocks. 3125  
 Call them out.
- SHERIFF 2        Hello in there!



went to find sanctuary as I suggested? 3155  
*(Aloud)* Everyone, get dressed.  
 Is there a problem here?

SHERIFF 2 The two greatest thieves . . .

INNKEEPER *(Aside)* What are the odds?

SHERIFF 2 . . . ever to have come to this city. 3160

NOTARY Will they ever get dressed?

INNKEEPER They should all be ready by now.

*The INNKEEPER draws away from the window and then opens the door*

SHERIFF 1 Open the doors, go in!

*The SHERIFFS, the NOTARY, and some PEOPLE enter the inn*

## SCENE 17

*Courtyard of the inn*

*Enter the CAPTAIN*

CAPTAIN Is it any crime 3165  
 to entertain a lady  
 whom I have just seen walking  
 through my very threshold?

SHERIFF 2 Get her out here.

*Enter the LIEUTENANT*

LIEUTENANT It's just me here . . .

CAPTAIN Lieutenant, is that you? 3170

LIEUTENANT Yes.

CAPTAIN Well, that's a good one!

LIEUTENANT Inés told me to go in,  
 that I'd find her here.

CAPTAIN                    That's what she told me—that she would come,  
and I should wait for her in silence.  
And when I heard someone come in,  
I kept quiet until I could see who it was.                    3175

SHERIFF 2                    And this Inés, does she belong to you?

INNKEEPER                    No, she just got here yesterday.                    3180

SHERIFF 2                    Who are these gentlemen?

INNKEEPER                    Lieutenant and Captain.

NOTARY                    And the others, where is everyone else?

CAPTAIN                    The look on your face is killing me.  
Lieutenant, were you looking for me?                    3185

LIEUTENANT                    And you, were you looking for me?

*Enter LUCINDO*

LUCINDO                    What do you want?

SHERIFF 1                    To know who you are and where you're going.

LUCINDO                    This lady is my wife,  
and that's why I'm with her.                    3190

INNKEEPER                    What lady?

LUCINDO                    I have been her husband since yesterday.  
Come on out here,  
my lady Gerarda.

LUCRECIA *enters*

LUCRECIA                    I am Lucrecia, Beltrán.                    3195

LUCINDO                    I'm Lucindo.

INNKEEPER                    Congratulations!  
What a ruse.

LUCRECIA                    I was told that Beltrán would wait for me here.

	How low!	3200
LUCINDO	And I was told the same about Gerarda.	
NOTARY	Indeed, this is getting good.	
SHERIFF 1	Open those rooms. What is this, innkeeper?	3205
INNKEEPER	I don't know. For God's sake, I went to bed unaware of any of this. Inés must be some kind of devil.	3210
SHERIFF 2	Open up right now!	
SCENE 18		
<i>Enter FINEO</i>		
FINEO	Why such an uproar? What is all this? I'm a man, and she is a woman.	
NOTARY	Another woman?	
INNKEEPER	Oh, my Lord!	3215
NOTARY	Play the saint another time.	
INNKEEPER	What woman are you taking about?	
FINEO	Inés, who came to see me and is here right now. Is it a crime for a passing man to rub up with a maid? I talked to her in the kitchen yesterday.	3220
GERARDA <i>enters</i>		
SHERIFF 1	So this is your maid?	
GERARDA	I am Florencio's wife. I am with my husband.	3225





BELTRÁN Me, too.

INNKEEPER Inés again? This is good. 3250

CAPTAIN Inés has made fools of us all!

BELTRÁN Captain, you too?

SHERIFF 1 Get that Inés out here,  
for I'm dying to see  
the woman behind all this. 3255

INNKEEPER She just got here yesterday.  
In four days,  
she could match up enough people  
to fill the town square!

*Enter FLORENCIO*

FLORENCIO Why all this commotion,  
when we all know  
that Gerarda is my wife? 3260

GERARDA What do you mean?

FLORENCIO That is what my love procures.

GERARDA Can't you see that I'm Gerarda? 3265

FLORENCIO Did I mistake  
another woman for you?

GERARDA I've fallen for the same trick.  
I am Fineo's now.

FLORENCIO Inés deceived me. 3270

GERARDA Me, too.

INNKEEPER Let her come forward, then.  
If she doesn't show herself,  
I am going to start thinking she is *my* wife,  
such is her cunning. 3275

*Enter LISENA*



	or come with me to prison.	
FINEO	I give my hand to Gerarda.	
LUCINDO	I give mine to Lucrecia.	
FLORENCIO	I give mine to Lisena, and I will keep my word.	3315
CAPTAIN	I give mine to the Lieutenant.	
BELTRÁN	I give mine to Riselo.	
LIEUTENANT	None of that! Show some decorum!	
FLORENCIO	Gentlemen, please dine here tonight. You'll get fifty ducats to your credit.	3320
SHERIFF 1	May you all rejoice a thousand years!	
BELTRÁN	Oh, so now our days are numbered!	
FLORENCIO	And here ends, noble senate, This <i>Wild Night in Toledo</i> .	3325