## 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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#### **Pronounciation Key**

Each vowel in Spanish has just one sound:

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

The <u>un</u>derlined <u>syl</u>lable in each word is the <u>ac</u>cented 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-<u>SEH</u>-NAH **INÉS: EE-NEHS** AURELIO: AH-OO-REH-LEE-OH **BELARDO: BEH-LAHR-DOH** FINEO: FEE-<u>NEH</u>-OH TORIBIO: TOH-REE-BEE-OH MARCIAL: MAHR-SEEAHL DON FERNANDO: DOHN FEHR-NAHN-DOH

TOLEDO: TOH-<u>LEH</u>-DOH GRANADA: GRAH-<u>NAH</u>-DAH ZOCODOVER: SOH-COH-DOH-<u>VEHR</u> ÉCIJA: <u>EH</u>-SEE-HAH ALCOLEA: AHL-COH-<u>LEH</u>-AH ILLESCAS: EE-<u>YEHS</u>-CAHS ARANJUEZ: AH-RAHN-HOO-<u>EHS</u> JARAMA: HAH-<u>RAH</u>-MAH ALCÁZAR: AHL-<u>CAH</u>-SAHR OCAÑA: OH-<u>CAHN</u>-YAH YEPES: <u>YEH</u>-PEHS EL ESCORIAL: EHL\_EHS-COH-<u>REEAHL</u> MADRID: MAH-<u>DRIHD</u> VACIAMADRID: VAH-SEEAH-MAH-<u>DRIHD</u> SEGOVIA: SEH-<u>GOH</u>-VEE-AH CONCEPCION: COHN-SEHP-SEE-<u>OHN</u> JAÉN: HAH-<u>EHN</u> ZAIDAS: <u>SAH</u>-EE-DAHS

# A Wild Night in Toledo

## Characters

FLORENCIO BELTRÁN	LUCINDO RISELO	AURELIO BELARDO
JULIO	GERARDA	FINEO, gentleman
AN INNKEEPER	LUCRECIA	TORIBIO
CAPTAIN ACEVEDO	CELIO	A NOTARY
LIEUTENANT CARRILLO	LISENA	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,	

<sup>&</sup>lt;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, 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.	25
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> torture my memory, and my jealous love.	35
BELTRÁN	Don't be such a bore! Why stir up memories of that woman, who caused so much trouble? Damn her thirty times over for what she did to us. Even here I'm still trembling, just thinking about the Law!	40
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 knife-blows? You should have turned the sword on yourself, rather than on him. Listen, Florencio,	50
	that gentleman	55

<sup>&</sup>lt;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).

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

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

<sup>&</sup>lt;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. Sweethearts finish second, sweet-talkers first. Why should I play with a deck that someone else has already	90
	shuffled and cut, or with cards already marked? If I know that a woman is trying to play me, what does it say about my game	95
	if I choose to fold? They are card sharks, who always take our hearts, steal our diamonds, and deal out spades. I, knowing all their tells,	100
	have kept the upper hand and won, it must be said, some juicy pots.	105
SCENE 3		
Enter JULIO		
JULIO	Those ladies are headed for the main church, sir—I managed to speak to one of their servants. She told me they'd come to Toledo from Madrid.	110
BELTRÁN	If they're from Madrid, the Cid <sup>6</sup> himself would fear them. They've come from a forsaken place that has lost its soul, <sup>7</sup> a city once known for its liveliness and freedom. They'll be more than ready	115
	for <i>conversation</i> . Prepare yourself!	120
FLORENCIO	I shall follow them to please you,	

<sup>&</sup>lt;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	145
	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.	150 155

<sup>&</sup>lt;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. 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.	175
FLORENCIO	Your jokes are stale. And should I not ask?	180

<sup>&</sup>lt;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!	
Exeunt		
SCENE 5		
On the street		
Enter GERARDA ar	nd LUCRECIA, wearing shoulder capes and hats, and CELIO	
CELIO	The festivities <sup>10</sup> have been postponed, much to everyone's disappointment.	190
CELIO GERARDA	• •	190
	much to everyone's disappointment.	190
GERARDA	much to everyone's disappointment. The festivities, postponed?	190
GERARDA LUCRECIA	much to everyone's disappointment. The festivities, postponed? They're not on Wednesday?	190 195
GERARDA LUCRECIA CELIO	<ul><li>much to everyone's disappointment.</li><li>The festivities, postponed?</li><li>They're not on Wednesday?</li><li>No.</li><li>What could be worse?</li></ul>	

<sup>&</sup>lt;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.	220 225
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	(To BELTRÁN) 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</i> FLORENCIO) 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,	255
	straighten up, shine your shoes, and pretend like you're modest and decent. Throw your head back, run your hand through your hair	260

<sup>&</sup>lt;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. 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.	265 270
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. I'll buy her the new spring fashion, something not too expensive, and grudgingly, at that.	275
	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. The barrister, the judge, and the notary won't make a move until they get paid.	295
	The secretary only pays attention once you take out your money. All negotiations depend on money alone.	300

	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. Who has ever done a favor expecting nothing in return? Well, women are no different. If you come bearing gifts,		305 310
	you'll always get what you want from them, without much effort at all.	315	
FLORENCIO	If I believed you, oh the mad things I would do.		
GERARDA	( <i>To</i> LUCRECIA) 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	(To GERARDA) May a stranger	
BELTRÁN	(Aside) Can you believe such an idiot?	
GERARDA	(Aside) 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</i> BELTRÁN) 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	(To GERARDA) 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	( <i>To</i> 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, silence, just for a minute. I like this woman.	405
BELTRÁN	Well, I don't like this other one.	
FLORENCIO	Why not?	
BELTRÁN	I'm not getting anything from her, and she's quick on the draw.	410
FLORENCIO	( <i>To</i> GERARDA) If by chance you have no-one to serve you on this occasion, and if your position would allow, I humbly implore you to accept my sincere offer. I promise I will find us a proper balcony where we can eat and watch the festivities as we sit together.	415 420
LUCRECIA	(To BELTRÁN) And this one, what does he promise me?	
BELTRÁN	If there's a view of Zocodover Square from the inn where I'm staying, there's your balcony. But you must be mad if you think that you,	425

<sup>&</sup>lt;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— with nothing, indeed, but the clothes on your back— will get anything out of me.	430
LUCRECIA	You are certainly rude.	
BELTRÁN	I'm not after your money, I deal only in pleasure.	435
GERARDA	( <i>To</i> 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, 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.	440 445
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 and some food.	450
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, and sinker.	455
FLORENCIO	So be it.	
BELTRÁN	I just get the feeling she'll trick you somehow.	
FLORENCIO	What woman is there, Beltrán, who could deceive a man without dishonoring herself?	460

	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</i> GERARDA) 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.	490
	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,	495
	nor spied on them.	500

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

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	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	510
	than Ulysses took getting to Ithaca, <sup>17</sup> or Anchises' son to found Rome. <sup>18</sup> What great fortune it is to find you alone! Please, tell me where your inn is. Since you're here by yourself,	515
	and there are no chaperones, I will gladly go there, or you can come to mine.	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.	

<sup>&</sup>lt;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	(Aside to FLORENCIO) 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</i> LUCRECIA) 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>&</sup>lt;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>&</sup>lt;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.
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. The innkeeper invited me to serve him, having seen my poor clothes	650
	and heard the simple language I pretended to speak. Seizing fortune by the forelock,	655
	I agreed to do so, Aurelio, at least for as long as I know nothing of my lost love.	
	This city is on the way to so many others, and news— high or low—	660

<sup>&</sup>lt;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.

640

	always comes to the inns before it reaches the courts of kings, 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.	665 670
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. Here comes the innkeeper. Be careful, he'll recognize you.	675
LISENA	How little you know women.	
AURELIO	Semiramis claimed as much. <sup>23</sup> Pretending to love her son, she ruled over a huge empire.	680
LISENA	I only hope to rule one heart.	
Enter the INNKEEP	ER	
INNKEEPER	You should at least see the house you are to serve. You may go upstairs, Inés, if you wish to take a look. There is plenty to do.	685
LISENA	Goodbye, Uncle Aurelio.	
AURELIO	Goodbye.	690
Exit LISENA		
INNKEEPER	You may be sure I will look after her as you would yourself.	

<sup>&</sup>lt;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 Come in, my good innkeeper. JULIO INNKEEPER What is it? JULIO Those ladies, who just got out of their coach at an inn further down the way, 710 are the very ones my master was to find in Madrid, for one is his sister, the other his cousin. They have moved here instead, and we need beds prepared in this room, and another room for a servant, 715 for they wish to stay for the festivities. **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?	735
	Inés! She is beautiful.	
	There'll be no greater attraction in Toledo.	

## 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	( <i>To a servant, offstage</i> ) In a moment you'll find us our swords	

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

# and we will go out to see Toledo.

## *Enter the* INNKEEPER

INNKEEPER	(Aside) 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 Antartic south. It's only right— they're all Spanish subjects. In foreign kingdoms, too,	765

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<sup>25</sup> 

<sup>&</sup>lt;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. You are beautiful! Are you the innkeeper's daughter, my lady?	780
LISENA	No, sir, I was made to serve my sorrows. I come from a barren place, where those who serve are only born to die.	785
CAPTAIN	You do not deserve such a fate. Heaven knows you'd make a fine lady if you hadn't been born in such a sterile place.	790
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,	820
	books, reputations, fierce weapons, money, ropes, swords— in short,	825
	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,	830
	as luck would have it. I must have come at a bad time, or been too slow, perhaps.	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.	845
	I'll dress her in the richest garments, beautifully worked,	850
	fine as a pearl from the Indies.	050
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	855
	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,	860
	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>	865
	For silks and pillows, I promise a thousand	870

<sup>&</sup>lt;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.

	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!	875 880
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>&</sup>lt;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. You'll have no worries once the sun goes down. She'd like to serve as your page.	925
CAPTAIN	By God,	

#### *Exit the* LIEUTENANT

#### SCENE 12

#### Enter LUCINDO and RISELO

LUCINDO	They went into this inn.	
RISELO	Did you like them that much?	
LUCINDO	I promised, by God, I'd kill a bull with a knife, to serve one of them.	935
RISELO	Is anyone escorting them?	
LUCINDO	Not really, but those two strangers just came up and walked off with them.	940
RISELO	Well, look at this handsome soldier.	
LUCINDO	And not a bad sword either, by God! Captain, sir!— what are you doing here in Toledo?	945
CAPTAIN	Where else would one be? I'm at your service.	
LUCINDO	Where is the Marqués?	
CAPTAIN	He's off to Oran. <sup>29</sup>	950
LUCINDO	Yes, now I remember.	
CAPTAIN	Our friend Don Lorenzo went with him.	

<sup>&</sup>lt;sup>29</sup> A city on the Mediterranean coast of present-day Algeria, Oran was part of the Spanish Empire in the period.

LUCINDO	You look wonderful! I must say, you're glowing! The court clearly agrees with you. How's this for a celebration!	955
CAPTAIN	This is a great event. What brings you to this inn?	960
LUCINDO	I've been following two women from out of town all the way from church.	
CAPTAIN	I've only heard talk of them.	
LUCINDO	I liked one of them so much that I must talk to her, if you'll have my back.	965
CAPTAIN	I always have your back, if Love is on your side. You should dine here with me, the better to woo her. I can make room for a friend.	970
LUCINDO	I am but your humble servant. But, really, it should be the other way around. You should come to my house.	
CAPTAIN	I can't leave this place.	
LUCINDO	Why not?	975
CAPTAIN	Because of a certain woman.	
LUCINDO	That settles it. I'll stay here with you.	
SCENE 13		
Enter FLORENCIO d	and BELTRÁN, who stand on one side	
FLORENCIO	Was there anything to eat, Beltrán?	
BELTRÁN	They'll set out whatever they have. There's not much in Toledo.	980
FLORENCIO	Please don't hold back. I am so	
----------------------------------------	-------------------------------------------------------------------------------------------------------------------	------
BELTRÁN	Say no more.	
FLORENCIO	Set the table.	
BELTRÁN	Today you'll see a splendid meal. To start I'll give you a drink from a most ingenious water pump.	985
FLORENCIO	Will you never stop?	
BELTRÁN	What do you expect? That's the way I am. Look, there go some fine gentlemen.	990
FLORENCIO	Yes, and they look like soldiers.	
CAPTAIN	Your company alone honors me.	995
LUCINDO	Good company means more to me than any table.	
CAPTAIN	Let's go, so we can see those girls.	
RISELO	One of them is extremely beautiful.	1000
Exeunt the CAPTAIN, LUCINDO and RISELO		
FLORENCIO	Those men are off to eat. What about us?	
BELTRÁN	With all this love, we'll have to feast with our eyes. I will make that scoundrel bring whatever's left.	1005
BELTRÁN exits		

SCENE 14

FLORENCIO	I could see, and now I am blind. I was loved, and now I am a lover. Blind Love works strange effects when it wants to. Where a little fire just went out, another one blazes forth. Innkeeper, innkeeper! Bring water to wash my hands.	1010
INNKEEPER	( <i>Offstage</i> ) Where have they gone? Go, Inés, you're the only one here.	1015
FLORENCIO	The water is good for my hands. But the burning desire is deep inside. How will I douse	1020
	this heart aflame?	

## SCENE 15

Enter LISENA, with a tray, jug, and towel

LISENA	Why are you yelling? I'm right here.	
FLORENCIO	Do you know what fire there is in me, and what vain thoughts run through my head? Pour it here, if you can calm my heart through my hands. What are you waiting for? What's wrong? Why are you looking at me like that?	1025
LISENA	(Aside) Heavens! Isn't that Florencio?	
FLORENCIO	(Aside) Heavens! Isn't that Lisena?	1030
LISENA	(Aside) So much sorrow, mixed with joy!	
FLORENCIO	(Aside) Such silence at such a moment!	
LISENA	( <i>Aside</i> ) Oh, you traitor! To bring women here? Have you forgotten me so quickly?	
FLORENCIO	( <i>Aside</i> ) Today I lose, oh Love, any hope of enjoying the beauty I've seen.	1035
LISENA	(Aside) I must deny who I am,	

	even though I can't hide it.	
FLORENCIO	<ul> <li>(Aside) Lisena in this place!</li> <li>Either she's crazy or I am,</li> <li>either Fortune is mad,</li> <li>or Time has lost its mind.</li> <li>In case she shows any signs of love,</li> <li>or gets jealous,</li> <li>I will deny who I am,</li> <li>even if she begs and pleads.</li> <li>(Aloud) Have you been here long, my friend,</li> <li>here in this house?</li> </ul>	1040 1045
LISENA	I've been here about a year and a month.	1050
FLORENCIO	Pour the water, please.	
LISENA	My pleasure.	
FLORENCIO	A year?	
LISENA	Yes, about a year now.	
FLORENCIO	And what's your name?	1055
LISENA	Inés.	
FLORENCIO	You are beautiful.	
LISENA	There was a man who used to think so, until he changed his mind.	
FLORENCIO	If he changed his mind, I'm sure he had a good reason.	1060
LISENA	Men always claim it's a woman's fault when they forget her.	
FLORENCIO	Men are firm unless provoked, even if a thousand women beg at their feet.	1065
LISENA	The man I'm talking about used jealousy as an excuse.	
FLORENCIO	Unfounded jealousy is inexcusable, but it's justified if true.	

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.	

## Courtyard of the inn

## SCENE 1

### Enter the CAPTAIN, the LIEUTENANT, LUCINDO, and RISELO

CAPTAIN	Forgive me, but this was the best feast the inn could muster.	
LUCINDO	Atlas's could not be finer. <sup>30</sup>	
CAPTAIN	We lay our hearts out on this table. So much does friendship dare!	
LIEUTENANT	To love is to dare.	1105
RISELO	Where affection rules, the will is powerless.	
LUCINDO	What did you think of the lady from Madrid?	
CAPTAIN	She has sated you beforehand and allowed me to keep up my reputation. Her beauty provided such a feast for the eyes, you did not even notice the dinner I put on the table.	1110 1115
LUCINDO	How could I? As long as the soul is nourished, the body may starve.	
CAPTAIN	Do you want me to talk to her, and take care of this?	1120

1100

<sup>&</sup>lt;sup>30</sup> In Ariosto's *Orlando Furioso*, the wizard Atlas conjures a magical palace in which every character searches in vain for the object of his or her desire.

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

CAPTAIN	We soldiers cannot keep love secret, or be constant in our loves. Alas, we have these two flaws.	1160
	When you've got your well-dressed officer— in his colorful stockings, his embroidered pants, his richly feathered hat, gilt garters, white polished shoes,	1165
	and Milanese jacket— everyone doubts whether his modesty can be real. His eyes are full of verve, and he wears more finery	1170
	than there are banners on a mast. How could a soldier be steadfast in love? Today he is in Flanders, tomorrow, in France.	1175
	He's away, she's a woman Such is my life!	1180
RISELO	Just listening to you makes me suspect that this inn is enchanted. <sup>31</sup> Don't go feeling sorry for yourself— God knows, there are quite a few of us who feel your pain.	1185
CAPTAIN	By my life! I have no doubt—and I do not doubt— there is no point in courting Inés today. No man can lay eyes upon her without wanting her for himself.	1190
LIEUTENANT	Inés is like a "Hallelujah" —she's in everyone's prayers. But this is the Captain's quest.	1195
RISELO	Quite right.	
CAPTAIN	No, no, there's room for more	

<sup>&</sup>lt;sup>31</sup> In the Spanish Riselo alludes to a mischievous spirit (*duende*) in the inn, which causes people to fall in love.

	than just one suitor at an inn. Let's all court her, and let her decide.	
LUCINDO	There's good fishing in troubled waters.	1200
CAPTAIN	Do you fancy her as well?	
LUCINDO	No, but whoever wins Inés's heart, should speak to Gerarda on my behalf.	
CAPTAIN	Here comes Inés. Wait for me here.	1205
LUCINDO	Goodbye.	
CAPTAIN	We'll talk later.	

# Exeunt the LIEUTENANT, LUCINDO, and RISELO

### SCENE 2

### Enter LISENA

LISENA	(Without seeing the CAPTAIN) My misfortunes will drive me mad,	
	as if I wasn't mad enough already.	
	How I long to cast into oblivion	1210
	what my soul so loudly speaks.	
	My sorrows claim I have not suffered enough.	
	My injured honor swears revenge.	
	My jealousy calls on me	
	to try the unthinkable for love's sake,	1215
	if given but half a chance.	
	My love urges me to leave this place,	
	yet he wanders about Toledo, full of schemes.	
	It's all in vain, for in the end,	
	I'll lose myself between love and fear.	1220
CAPTAIN	Good day, lady Inés!	
LISENA	Who is that?	
CAPTAIN	I'm a guest at the inn.	
LISENA	Well come in then, if that's what you're doing.	

CAPTAIN	( <i>Singing</i> ) Inés, I'm a tiny little bit in love with you <sup>32</sup>		1225
LISENA	If it's just a tiny little bit, then be brief. I'm busy, as you can see.		
CAPTAIN	<ul> <li>(Aside) Such turmoil in my soul!</li> <li>I'm afraid of her!</li> <li>But how can that be?</li> <li>I, who in my daring</li> <li>with the Marqués of Santa Cruz,</li> <li>and later with the Archduke</li> <li>struck the Turks and the rebellious Flemish<sup>33</sup></li> <li>like a flaming thunder bolt?</li> <li>I, feared in distant lands as in my own,</li> <li>I, afraid of a frail woman,</li> <li>a serving-girl at an inn?</li> <li>This is Love's doing!</li> <li>Though he is but a boy, he has the power of a god.<sup>34</sup></li> <li>Who but Love has defeated the strong and the wise,</li> <li>outwitted the pen and the sword?</li> <li>Love is powerful!</li> </ul>	1240	1230 1235
LISENA	Is that all?		
CAPTAIN	(Singing) I love you a tiny little bit.		1245
LISENA	Out with it!		
CAPTAIN	<ul> <li>(Aside) I'm going crazy!</li> <li>(To LISENA) As I'll tell you in a bit.</li> <li>(Aside) Is there such dread? Could love be so strong?</li> <li>What do I fear? What am I waiting for?</li> <li>Am I still that man, strong and brave,</li> </ul>		1250

<sup>&</sup>lt;sup>32</sup> "Un poco te quiero, Inés / yo te lo diré después" in the original Spanish are the opening lines to a popular song which also appears in plays by Calderón de la Barca, Ruiz de Alarcón, and Vélez de Guevara.

<sup>&</sup>lt;sup>33</sup> The two greatest threats to Spain at the turn of the 17th century: the Ottoman Empire (whose political center was in present-day Turkey) was Spain's main imperial rival, while the Spanish army fought in Flanders (roughly the present-day Low Countries), to quell uprisings against Spanish power. The Marquis of Santa Cruz was a Spanish admiral who fought at Lepanto (1571), where a Spanish-led coalition defeated the Ottoman fleet; the Archduke is likely Juan de Austria, who led the Spaniards in both Lepanto and Flanders.

<sup>&</sup>lt;sup>34</sup> Cupid, called Amor in Spanish, was the god of desire and erotic love, often portrayed in art as a slender youth with wings.

	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? What have you done with my heart? Come, let me have it back. I am your soldier now.	1255
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. Can't you understand that to see you is to adore you?	1265
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	<ul><li>(Aside) Heavens, here comes my enemy.</li><li>Assist me now.</li><li>Help me, my wits; lend a hand, jealousy, for I want nothing to do with love.</li><li>(To the CAPTAIN) Please, leave me be, sir.</li></ul>	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
The CAPTAIN exits		
SCENE 3		
Enter GERARDA		
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

<sup>&</sup>lt;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, 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, on the very same night?	1310 1315
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. Was it love, or interest?	1330
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 for lords and ladies. I never imagined there'd be love at an inn.	1335
LISENA	Sometimes love prefers breeches over stockings. Even pheasant can get old—	1340

	sometimes a good haunch of beef is best. No dress fits better than a brand-new one. If love is born of sight and desire of privation, then travelers will surely catch the worst case.	1345
GERARDA	You should make some excuses for the ones who desire you, Inés, given your qualities. 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	1350 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. 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!	1360
LISENA	<ul> <li>(Aside) All according to plan!</li> <li>(Aloud) You want to know</li> <li>the secrets of love at an inn?</li> <li>I would tell you, Gerarda,</li> <li>but I'm afraid that confessing to love</li> <li>is the most I can do for you</li> </ul>	1365
	is the most I can do for you. I must keep his name quiet to protect a gentleman's honor.	1370
GERARDA	But what would a man lose?	
LISENA	I'm thinking of his reputation. Although I know full well that gold may shine even when wrapped in sackcloth.	1375
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 with his swift arrows— for your eyes would make the perfect quiver for them.	1385
LISENA	What lovely flattery comes from your curiosity to know 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	1390 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, couldn't one of them have pierced his heart? What is it? What's wrong?	1405
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, believe me, I would never do this for money. I have fallen hard. I'm very much in love.	1420 1425
GERARDA	Your words have reassured me.	
LISENA	(Aside) Have they?	
GERARDA	( <i>Aside</i> ) And today I swear to strike him from my heart. It should be simple enough to throw out one who just moved in.	1430
LISENA	(Aside) That hit her hard.	
SCENE 4		
Enter FLORENCIO a	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.	

LISENA	My lady, I'm going to make the beds.	
GERARDA	Beds? Mouths of hell, you mean.	1445
LISENA	( <i>Aside</i> ) She's consumed. I must get out of the way and make room for her jealousy.	
FLORENCIO	(To GERARDA) May the heavens keep you.	1450
GERARDA	So long as they keep me from you.	
FLORENCIO and G	ERARDA continue to speak quietly to the side	
BELTRÁN	Listen, Inés!	
LISENA	What do you want?	
BELTRÁN	Listen. I want you You know what I mean.	1455
LISENA	I'm afraid that cannot be.	
BELTRÁN	And why not?	
LISENA	Is this place enchanted?	
BELTRÁN	And I'll give you	
LISENA	What?	1460
BELTRÁN	A jewel box.	
LISENA	You must be a woodworker, then.	
BELTRÁN	At your service.	
LISENA exits		
FLORENCIO	What have I done to deserve this?	
GERARDA	You'll have to let me know. I'm a woman.	1465
BELTRÁN	What's wrong? Why the long face?	

	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,	1470
	she's all mine. If I can be honest with you, Florencio and I have an agreement of sorts whenever we are on the road.	1475
	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.	1480
	She is in my jurisdiction, within five leagues of the inn.	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>&</sup>lt;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.

found in Madrid to the variety of animals nom the coming nood. Genated 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, two wise and two ignorant, two commoners and two nobles,	1505
	two tall and two short, two fat and two thin, two turtle-doves and two harpies, two lay people, two clerks, two gardens, two deserts,	1510
	two people with eyes and two with one eye, two dirty and two proper, two ladies and two maids— so that when the deluge is over, the world may have all the characters it had before,	1515
	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? Florencio did not trick me, though he tried.	1520
	And if ladies are his lot, you seem to have changed places, for he ignores a lady now. Or are you so fond of him that you grant him what is yours?	1525
	Tell him a gentleman—a suitor to ladies— should not stoop so low. It's your duty, Beltrán. Inés belongs to the inn— she's not for him.	1530
	He's arranged to see Inés tonight, and given her a ring as a pledge, if there can be such a thing. He who loves me should refrain from such low thoughts	1535
	and self-abasement. He who boasts of so much elegance and calls me his own should not look at the stars, much less at a maid. My God! How disgusting!	1540

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

	What shameful taste! What filthy desire! What vile love! What a despicable trophy!	1545
BELTRÁN	Don't go using such language to describe Beltrán's fine taste! It's a foible shared by many men of good judgment.	1550
FLORENCIO	Quiet, Beltrán. If you go on defending these women, she will think I like them!	
BELTRÁN	Should I keep quiet when you say nothing, while someone insults the apples of my eye?	1555
	For God's sake, I'll have you know there are fine maids out there with no embroidered skirts, no light cloaks, no elegance, no heels even!	1560
	Their bonnets plain, their aprons whiter than snow, peddling their cream— a simple love is proof of good taste! What petticoat on a lady can compare to the bloom and snow	1565
	of a maid half-dressed? What good is it for husbands or suitors to shower women with potions when all they do is poison them?	1570
GERARDA	Beltrán, Inés and the other maids around here may be beautiful swans to you, but you should know they have ugly feet under all those feathers.	1575
	Just a glimpse of them would undo the whole effect. When a painter paints the devil, he starts out with a human face,	1580
	but when he comes to the feet,	1585

	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. Enough! I admit my own confusion led me too quickly to anger. If I've offended you, I humbly await my punishment.	1610
	Though I would much rather have those arms around my neck.	1615
FLORENCIO	They are love's sign and seal, duly witnessed and recorded.	

They embrace

## SCENE 5

Enter LISENA

LISENA	(Aside) Why? Oh, why?	
BELTRÁN	( <i>Aside</i> ) It's Lisena. I'll hold her off.	1620
BELTRÁN stands in	front of her, pretending not to recognize her	
	( <i>To</i> LISENA) So, Inés, am I good at woodworking? Am I not a fine woodworker, Inés?	
LISENA	Let me through. Move!	
BELTRÁN	You'll have to give me a hug.	1625
LISENA	I can see right through you, Beltrán. Let me through, since you recognize me.	
BELTRÁN	See right through me? What am I, a lattice gate?	
LISENA	Beltrán!	
BELTRÁN	Inés!	1630
LISENA	I'll scream.	
BELTRÁN	And what if you do?	
LISENA	It doesn't matter anymore. More's the pity!	
BELTRÁN	( <i>To</i> GERARDA) Gerarda, you be on the lookout. I want to hold Inés.	1635
GERARDA	Go ahead, I'm not going anywhere. But then you'll do the same for me.	
LISENA	(Aside) I can't believe this is happening to me.	
FLORENCIO	(To GERARDA) Are you mine?	
GERARDA	I'm yours.	1640

LISENA	"I'm yours!"	
BELTRÁN	You're mine?	
LISENA	I am not talking to you.	
BELTRÁN	What do you mean? You said, "I'm yours."	1645
LISENA	Me? I was just repeating what I heard. Let me through, Beltrán.	
GERARDA	Florencio, you are the apple of my eye.	1650
LISENA	"You are the apple of my eye!"	
BELTRÁN	Those eyes will make everything right. I am the apple of your eye, you say?	
LISENA	Would I say such things to you? Can't you tell my suffering makes me repeat their words?	1655
BELTRÁN	So quickly you deny what you've said, Inés?	
LISENA	I am not Inés!	
BELTRÁN	You're mad. What do you mean you are not Inés?	
FLORENCIO	(To GERARDA) I love only you.	1660
LISENA	This is beyond love. This is pure jealousy. "I love only you!"	
BELTRÁN	That is no more than I deserve.	1665
LISENA	( <i>Aside</i> ) "I love only you?" Oh no, you traitor, not so long as I am here looking at you. "I love only you!"	
BELTRÁN	My Inés, so you love no one but me, after all?	1670

LISENA	Beltrán, I feel faint. I am Lisena! Can't you see?	
FLORENCIO	(To GERARDA) I can't live without you.	
LISENA	<ul><li>(Aside) Can this really be happening?</li><li>Oh, eternal punishment!</li><li>Oh, jealousy!</li><li>Like a hellfire that consumes me.</li><li>(Aloud) "I can't live without you."</li></ul>	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.	
Exeunt FLORENCIC	) and GERARDA	
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

<sup>&</sup>lt;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.

	There's nothing better, especially when you get to conceal pleasure from jealousy. Just like trees—aren't trees good?	
LISENA	They are, indeed.	1700
BELTRÁN	Well, what gives better cover than a forest, at least until fall comes to wither it? And the sky, is it good?	
LISENA	Of course.	1705
BETRÁN	Well then when the sun is gone, what covers everything beneath it? That's me,	
	right here. The night, like a cape and mantle, brings on a blessed quiet.	1710
	Gloves cover hands, clothing, the body, shoes, the feet, a canopy, the King, bags, money,	1715
	curtains, portraits, and mines, the diamonds deep within. Decks cover sailors, and powders, the flaws on ladies' skin. Then why rail against one who, I must confess,	1720
	covers up secrets, no less?	1725
LISENA	How is it, Beltrán, that four days of absence have done this to Florencio and undone at once	
	all his obligations to me? How, Beltrán? Was it not just yesterday in Granada that he cried more tenderly over me	1730
	than the tenderest of women? How is it possible, Beltrán, that a gentleman should lie,	1735

	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 calling you Inés,	1740
	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!	1750
	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.	1700
	What do you say to that?	
LISENA	Even if I had given Florencio	
	a reason to act as he has—	1865
	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.	1775
	Don't make me the cause of his unjust forgetting.	
BELTRÁN	Don't you know me?	

	For God's sake! If Nature's brush could paint on a lady everything	1780
	He placed in the heavens The hue of the sun, precious stones, crystals, roses, the divine smell of flowers If she had the wisdom of celestial spirits,	1785
	lips of coral, and a mouth full of pearls I would never fall for a lady. I, Lisena, a lady? I, tender, loving, and caring? I, writing nonsense?	1790
	I, going around in a daze, jealous and afraid? Oh, my holy maids, come plead your case! Good God! You could not offend me more	1795
	by slandering me in a book, sticking me through the chest, insulting me in public, affronting me, or writing libels against me, than by claiming I love a fine lady.	1800
	It's true enough that she favors me, and that I flatter her back, but interest or love? Me? Take care of yourself, Lisena. I pity you.	1805
BELTRÁN exits		
LISENA	Everyone abandons me. What am I to do? Nothing is now	1810
	as it once was. Oh, you traitor, you dissembler! I know your tricks well.	1815

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 exits		
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.	

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

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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>	1900
	Why, if people were wonders, 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,	1905
	from the North Pole to the South and from East to West. Toledo and Segovia have their powerful castles. Madrid, its fine palace,	1910
	rich in paintings and stables. But leaving those aside, lend me your ears for a moment, and I will show you Aranjuez as on a little map.	1915
	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> I left for Arganda,	1925
	and saw the Ambassador's villa. I continued on to San Martin, <sup>46</sup>	1930

<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>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

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

<sup>&</sup>lt;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>&</sup>lt;sup>45</sup> One hypothesis for the origin of Vaciamadrid's name is that it comes from the Arabic Manzil Maŷrit, 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.

	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. I arrived at last in Aranjuez,	1935
	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	1945
	welcomes it in its cold wells, as it would a nobleman of the purest blood. <sup>47</sup> And walking along Toledo Street, for that's its name,	1950
LIEUTENANT	we crossed that pond, or Foolish Sea. <sup>48</sup> Foolish Sea?	1955
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,	1960
	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,	1965

(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>&</sup>lt;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.

	the reticent, and the verbose.	
LIEUTENANT	A thousand arrogant suitors swan around on the Foolish Sea!	
FINEO	The palace is remarkable, a unique building. Galleries, halls, and stables, smooth marble and jasper,	1970
	the chapel and the corridors! That divine altarpiece by Titian, <sup>49</sup> and a clock, of such exceptional craftsmanship! The French topiaries,	1975
	in which I saw a thousand musicians making music in myrtle, the very picture of artists, though they lack soul, taste, and sense.	1980
	I saw a thousand green galleys, bulls, dogs, crocodiles, birds and hunters, snakes and basilisks, in a courtyard rounded and squared.	1985
	Then, following the bridge, down along Elm Street, I passed the mulberry orchard, where I saw crowned peacocks in all their rich plumage.	1990
	I saw the unfinished bridge over the crystalline Tagus, and the water at the locks, a spiral and a labyrinth. To the Cow Stables I went with great merriment,	1995
	and circled the square on twelve verdant streets. Seven Assyrian camels passed us there. Though they come from Asia,	2000
	they now serve Philip of Spain, King of Jerusalem, <sup>50</sup>	2005

<sup>&</sup>lt;sup>49</sup> Tiziano Vecellio (1485-1576), noted Italian painter in the service of Charles V and Philip II, who commissioned many of what are now considered to be his best paintings. The altarpiece hung in the royal chapel and depicted a religious scene, although the specific imagery of the piece remains unclear.

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,	2010
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,	0015
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,	2020
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>	

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

<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.

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

<sup>&</sup>lt;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 Jerusa-lem from its Muslim Ottoman rulers.

<sup>&</sup>lt;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.

	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

<sup>&</sup>lt;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.

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 exits		
SCENE 8		
Enter LISENA		
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	2095 2100
	to know of this sin.	

LIEUTENANT	Ah, now you are as kind as you are lovely! I'll take you at your word, and pray that the heavens draw their veil upon this day, and that the sun might never rend it.	2105
The LIEUTENAN	T <i>exits</i>	
LISENA	May God never keep that idiot of a Captain and you. Some progress I'm making! Burn, jealous doubt, pierce my breast, break me, let tears flow from my eyes,	2110
	and press all my anger out. Burn, heart, burn! Burn, sad heart, so you might distill the venom of passion	2115
	from the tears that run down my face. Burn without end, and, though I die in this fire, ease me with death, for I cannot ease you.	2120
SCENE 9		
Enter GERARDA	and LUCRECIA	
GERARDA	Oh, Inés, how awful!	
LISENA	What is it now? What has happened to you?	2125
GERARDA	There is a foreigner here, to my great dismay. If he sees me, I am dead, Inés.	
LISENA	But why, if Florencio is your brother?	2130
GERARDA	I cannot conceal my misfortune any longer. For he is not, you see.	
LISENA	And what about the one who has just arrived? You have so many relations.	
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GERARDA	I am so wretched, Inés! I have other obligations to him. You must hide me tonight. He'll be sure to leave in the morning.	2135
LISENA	( <i>Aside</i> ) Is this Love coming to my rescue? ( <i>To</i> GERARDA) In this hallway there is an empty room, a perfect spot to hide.	2140
	You will be fine there. I'll lock it from the outside, and when I find some time, I'll bring you dinner.	2145
LUCRECIA	You won't tell anyone, Inés?	
LISENA	I won't, by my life!	2150
LUCRECIA	Ours are in your hands.	
LISENA	In here, quietly.	
Exeunt GERARD	DA and LUCRECIA	
SCENE 10		
Enter LUCINDO	and RISELO	
LISENA	Heavens above.	

LISENA	my wishes come true!	2155
RISELO	I spoke to Inés on your behalf, and she said she'd speak to Gerarda. Here is Inés.	
LUCINDO	My dear Inés!	
LISENA	My goodness, I was just looking for you!	2160

LUCINDO	Have you spoken to Gerarda?	
LISENA	I spoke to the two of them, Lucindo, for the two of you.	
RISELO	You did well.	
LUCINDO	And what did they say?	2165
LISENA	She expects you'll sleep at the inn tonight, so you can see her from midnight till six!	
LUCINDO	Sleep here? How?	2170
LISENA	I will give you rooms. Gerarda has it all planned out.	
RISELO	Well, we won't sleep without first visiting their room the first chance we get.	2175
LISENA	All right, then, the two of you should go beg the Captain for a dinner invitation.	
RISELO	Let's go.	2180
LUCINDO	What a night we have ahead of us!	
LISENA	You can tell me all about it tomorrow.	
Exeunt LUCINDO an	ad RISELO	
SCENE 11		
Enter FINEO		
FINEO	( <i>Without seeing</i> LISENA) It's all very strange, almost like a dream, so odd that even the dreamer cannot understand it. I came here to find Gerarda,	2185

is like a runaway horse, undoing my passion for those other eyes. Tonight, at least, I'd like to try But here she comes.	2195
LISENA ( <i>Aside</i> ) This is the one searching for a lover's gaze. ( <i>To</i> FINEO) Do you not like the room, sir?	
FINEO By God, not nearly as much as I like you!	2200
LISENA That's very kind of you.	
FINEO I will only be in Toledo for this one night.	
LISENA I thought so.	2205
FINEO I want to tell you about a wish I have.	
LISENA I have to prepare dinner.	
FINEO And could I not tell you sometime later tonight?	
LISENA Oh, Lord! You could tell me your whole list.	2210
FINEO Where will you be, Inés?	
LISENA My room is just past the kitchen, to the left.	
FINEO Is that right? That's a sign of your importance.	
LISENA 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,	2215 2200

	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	
	can they be appreciated.	2230
LISENA	(Aside) I have made a thousand promises,	
	and all of them for tonight.	
	Who will be the husband	
	on this wedding night?	
	The Captain awaits me,	2235
	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.	

# ACT III

### SCENE 1

# Enter FLORENCIO, JULIO, and BELTRÁN

FLORENCIO	What's this you say, Julio?	
JULIO	I say you'd better get out of town, because there was an officer in the city square asking about a certain Florencio from Granada.	2250
BELTRÁN	That man must have gotten worse, or maybe he's out of the woods, or maybe he's dead. So they're after us with a warrant?	
FLORENCIO	Things will be worse for us if we leave the city now.	2255
BELTRÁN	What do you mean? It's nine o'clock, and very dark.	
FLORENCIO	Because the Law is on our trail. They'll be on the lookout, especially this late.	2260
BELTRÁN	Call the innkeeper.	
JULIO exits		
FLORENCIO	The end of the day, as the night falls, is the safest time of all. With everyone heading home, there's more confusion, more noise, more people.	2265
JULIO returns with the INNKEEPER		
JULIO	Here's the innkeeper.	
FLORENCIO	Wait outside.	
JULIO exits		
	Innkeeper, with worldly men,	2270

	with good, honest men, one may speak frankly, isn't that right?	
INNKEEPER	How may I help you?	
FLORENCIO	Listen. While in Granada, 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?	2275 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. And from there, you can get to the monastery.	2285
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. 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.	2290
FLORENCIO	Let us in, innkeeper.	
INNKEEPER	Inés! Do you hear me, Inés?	2295
SCENE 2 <i>Enter</i> LISENA		
LISENA	When you need something, you know no other name.	

<sup>&</sup>lt;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. ( <i>Aside to</i> FLORENCIO <i>and</i> BELTRÁN) Go on in, the beds are m And if you should hear the Law at the door, there's a window right there. Get yourselves over to the Carmen.	ade. 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 ex	cits	
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.	

# Exeunt FLORENCIO and BELTRÁN

### SCENE 3

LISENA	Who has ever suffered like this?	
	On this night when I feared that	2225
	my jealousy would prove justified,	2325
	when I thought everything	
	was under control,	
	with my enemy locked up	
	and rendered harmless,	2220
	that vile innkeeper	2330
	puts them in the same room!	
	But no, he doesn't know what's going on,	
	or that they're in there together.	
	I put them into that room,	
	so that I could be safe,	2335
	as long as I kept hold of the keys.	
	He must have given them that room	
	because they fear the Law,	
	and they can get to the monastery from there.	
	Unaware of my misfortune,	2340
	he's put the four of them together!	
	Together! They are in there together,	
	with plenty of time and space	
	to enjoy each other at will.	
	Just kill me with love, jealousy!	2345
	I was the key.	
	I gave Florencio and Gerarda	
	the chance to be together!	
	My God!	
	How can I live with the thought of it,	2350
	happening now, at this very moment?	
	Florencio with another woman,	
	before my very eyes!	
	Together in the same room,	
	holding, embracing one another.	2355
	How can I know it, see it,	
	allow it, hold my tongue?	
	How can I not call on the heavens?	
	How can I not scream and rant?	
	How can I not go mad,	2360
	and break down those vile doors,	
	though they were made of diamond,	

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

<sup>&</sup>lt;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.

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### 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, and already I was waiting for you. You've taken your time, and now it's ten o'clock.	2410
LISENA	<ul><li>(Aside) Will my troubles never end?</li><li>What will I say to him?</li><li>Dear Lord!</li><li>Will this work? It will have to do.</li><li>This will be the antidote</li><li>for the poison of my jealousy.</li><li>(Aloud) Captain,</li></ul>	2415
	we'll need to clear out this room here for there aren't any others, and this is all I can think of.	2420
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. That's most reliable. Come with me, and say that the Law is at the door.	2425
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! Now the soul that adores you has granted me the light to see by.	2440
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, fe	eling 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, 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. I bit down, and now she's crying.	2460 2465
GERARDA	Where is she?	
BELTRÁN	She won't come.	
GERARDA	Is she out of her mind?	2470
SCENE 6		
Enter LUCRECL	A	
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 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,	2480 2485

	so I asked the innkeeper	
BELTRÁN	Is this the time and the place, Florencio? Words are not the point when lovers are alone. When the rivers Tagus and Jarama meet they don't need to say a word.	2490
FLORENCIO	Let's not ask how we got in here, nor why you were here already. Instead, since this is our time together, let's not waste it. What good fortune to have come to Toledo!	2495
	Oh night! You are like the day, as long as this sun shall stay! A beautiful night in Toledo! What are the <i>Attic Nights</i> <sup>62</sup> when compared to you? A most beautiful Diana <sup>63</sup>	2500
	lights up this night!	2505
BELTRÁN	Enough talk! A wise man doesn't go on and on in the dark.	
LUCRECIA	Since you can't tell me things you don't feel, Beltrán, you scold the lovers who say pretty words.	2510
BELTRÁN	Lucrecia, if what lovers say mattered at all, I would say all sorts of things to you, but they're all lies. If I called you a sun, you'd know I was lying, because <i>sol</i> is masculine, and you are a woman <sup>64</sup>	2515
	and you are a woman. <sup>64</sup> To call you a moon would be to insult you, claiming you're inconstant and cold. To call you a phoenix would be to assign you a very large nose. <sup>65</sup>	2520

<sup>&</sup>lt;sup>62</sup> Written by the Latin author Aulus Gellius (125-180 CE), *Attic Nights* is a commonplace book, a compilation of texts on various subjects.
<sup>63</sup> Roman goddess of the moon, here cited ironically as a symbol of chastity.
<sup>64</sup> In Spanish, the sun (or, *el sol*) is a masculine noun.

	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 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	2525
	would get you clipped like a coin. <sup>68</sup> Let's just say I adore you, my lady, and leave it at that.	2530
SCENE 7		
The CAPTAIN speak	ts 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>&</sup>lt;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>&</sup>lt;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>&</sup>lt;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.	

FLORENCIO	Hurry up and jump!	2575
BELTRÁN	I will! God, get ahold of yourself! "Beautiful night in Toledo, you put the <i>Attic Nights</i> to shame!"	2580
FLORENCIO	Should we turn ourselves in, then?	
BELTRÁN	Can't you see I'm much too heavy to dance? <sup>69</sup> I'll jump.	2585
FLORENCIO	Well I'm jumping.	
BELTRÁN	I object Let's jump together, and take our lives in each other's hands. Going once, going twice	2590
FLORENCIO	What a fate! Here I go!	
He jumps		
BELTRÁN	Godspeed.	
GERARDA	Open the door. There's nothing to see in here.	2595
BELTRÁN	I'll jump.	
LUCRECIA	Be well!	
BELTRÁN	This is what they call cartwheeling into hell!	
BELTRÁN jumps		

# SCENE 8

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<sup>&</sup>lt;sup>69</sup> Beltrán may be alluding to hanging.

### 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	2620
	in the room across the way.	
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 Wild Night in Tolodol	
Exeunt	this Wild Night in Toledo!	
SCENE 9		
Enter BELTRÁN and	d FLORENCIO	
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>&</sup>lt;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

<sup>&</sup>lt;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	(Offstage) Thieves! Thieves!	
BELTRÁN	Oh, this is good!	
FLORENCIO	What now? They're up in arms!	2690
A VOICE	(Offstage) 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.	2700
	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,	2705
	where each one must follow his whim.	
	Night, do now as you once did	

 <sup>&</sup>lt;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 LIEUTENA	ANT	
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, 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,	2715
	possess Inés, my only one, 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.	2720
FINEO	Another guest, hidden in his cloak, who also courts Inés! I'll just exit casually, so as not to arouse his suspicion. He's sure to leave eventually.	2725
FINEO exits		
LIEUTENANT	Another guest was here, waiting perhaps to take what Inés has offered me. He left when he saw me, but there's no need for suspicion.	2730
	There's no room for jealousy at an inn, even if love calls for it.	2735
The CAPTAIN enters	3	
CAPTAIN	Oh black, unkempt, and sullied night, your bedraggled mantle and filthy locks, envious of the sun, spread now their shade!	

 <sup>&</sup>lt;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!	2740
	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.	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	(Aside) Is that the Captain? It is.	
CAPTAIN	(Aside) The Lieutenant is here.	
FINEO returns		
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,	2760 2765
	while the other heads toward me. I must make my rounds again, to conceal my intentions.	2703
FINEO exits		
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,	2770
	Inés has invited	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,	2780
the soldiers don't stand a chance.	

# 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>&</sup>lt;sup>76</sup> For Tarquin and Lucretia, see note 21.

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LUCINDO	Tar.	
RISELO	And ink!	
LUCINDO	( <i>To</i> RISELO) There are people coming, Riselo. It must be Florencio and Beltrán.	2800
Enter FINEO		
FINEO	( <i>Aside</i> ) Good God! Now there are four. When I left, there were only two! Well, I won't leave again, 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! 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! 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>	2805 2810 2815 2820
SCENE 12		
Enter LISENA		
LISENA	( <i>Aside</i> ) 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>&</sup>lt;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."

LIEUTENANT	Inés! Can you hear me?	
LISENA	( <i>Aside</i> ) How confidently they come to nest! There's not a bird so easily caught as a man lured by a woman. I dare not speak to any of them.	2830
FINEO	Beautiful Inés!	
LUCINDO	My darling Inés! Inés, I say!	
LISENA	<ul> <li>(Aside) Well now,</li> <li>they are in for quite a night,</li> <li>switching partners all around.</li> <li>Only Love knows where they'll end up.</li> <li>Putting them back in their place</li> <li>will be a tricky business.</li> <li>(Aloud) Oh, how careless! I can't believe it!</li> <li>Fire, fire, fire</li> <li>(Aside) burns inside them all!</li> </ul>	2835 2840
Enter the INNKEEPE	ER	
INNKEEPER	Where?	
LISENA	In the kitchen, sir!	
CAPTAIN	(Aside) To the devil with this love!	2845
The CAPTAIN exits		
LIEUTENANT	(Aside) I must go now, but I'll be back.	
The LIEUTENANT exits		
LUCINDO	(Aside to RISELO) Let's go, and we'll come right back.	
Exeunt LUCINDO and RISELO		
FINEO	(Aside) This woman has gone mad.	
FINEO exits		
INNKEEPER	There's nothing here.	

LISENA	Quiet, sir! Fire, fire!	2850
Exeunt		
SCENE 12		
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> would be out already, rising from the edge of the sky, and climbing north toward the heavens.	2860
	Two men, three hours in a stable, and a thousand fleas gnawing at them!	2865
FLORENCIO	Don't call them fleas. These are demons!	
BELTRÁN	I saw a flea that had pincers to bite with.	2870
FLORENCIO	What a night!	
79 71 1		

<sup>&</sup>lt;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,	2900
	I would have broken nose and brow. I am beside myself.	2905

	Love be damned! Not another night in Toledo!	
BELTRÁN	Someone is coming.	
FLORENCIO	And to think the best may be yet to come!	2910
Enter two SHERIFFS	, the NOTARY, and some PEOPLE	
BELTRÁN	What are we going to do?	
FLORENCIO	Well, all I know is we can't run now.	
SCENE 13		
SHERIFF 1	Who goes there?	2915
FLORENCIO	Can't you see?	
SHERIFF 1	Who are you?	
FLORENCIO	Two law-abiding citizens.	
SHERIFF 1	At this hour? Impossible.	
BELTRÁN	So what about you?	2920
SHERIFF 1	Don't move!	
FLORENCIO	(Aside to BELTRÁN) Have they come to arrest us?	
BELTRÁN	No doubt.	
FLORENCIO	Change your name.	
BELTRÁN	I will, and don't you tell them yours.	2925
NOTARY	Are you trying to flee?	
BELTRÁN	No, not at all, I'm just tired of being on my feet.	

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</i> NOTARY) He sounds uneasy. They must be thieves. Separate them.	2940
NOTARY	You're right. Keep this one here. Get that one over there.	
They separate BELT	RÁN and FLORENCIO	
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,	2945
	fleas, kicks, and locks, running from the Law, just to run right into it! What bad luck!	2950
They interrogate FLORENCIO individually		
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	(Aside) 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>&</sup>lt;sup>82</sup> Seville's prosperity attracted a great deal of criminal activity.

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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 exits		
LISENA	And he will keep his word.	3020
	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.	3020
	Tell me, Inés, where is Beltrán? I can't tell if it's his charm that's won me over,	3025
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. He's in that room, eager to please you,	
LUCRECIA LISENA	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. He's in that room, eager to please you, for that is a lover's greatest reward.	
LUCRECIA LISENA LUCRECIA	<ul><li>Tell me, Inés, where is Beltrán?</li><li>I can't tell if it's his charm that's won me over, or if he's just my destiny.</li><li>He's in that room, eager to please you, for that is a lover's greatest reward.</li><li>Is he hurt?</li></ul>	
LUCRECIA LISENA LUCRECIA LISENA	<ul> <li>Tell me, Inés, where is Beltrán?</li> <li>I can't tell if it's his charm that's won me over, or if he's just my destiny.</li> <li>He's in that room, eager to please you, for that is a lover's greatest reward.</li> <li>Is he hurt?</li> <li>From what?</li> </ul>	

	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. I'm off.	3040
LUCRECIA exits		
LISENA	O sun in the heavens, if your rays cut short my plan, death will unravel this web I spin. 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 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, 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.	<ul> <li>3045</li> <li>3050</li> <li>3055</li> <li>3060</li> </ul>
	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.	3065
OCENIE 16	I hear knocking at the door. What is this? Another setback? More bad luck?	3003

# SCENE 15

BELTRÁN (*Offstage*) Open the door.

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

LISENA	Who is it?	
FLORENCIO	(Offstage) Open the door, Inés! Hurry!	
LISENA	That's Florencio's voice. What good fortune! I'm coming.	3070
LISENA opens the d	oor and FLORENCIO and BELTRÁN enter	
	Sir, what a state you are in!	
FLORENCIO	I have never had a darker or worse night in my life!	
LISENA	What happened?	3075
FLORENCIO	A thousand run-ins with prison and death. To tell you everything that has happened would take until morning. I'm exhausted, disoriented, beaten— Beltrán practically carried me here. Tell her, Beltrán.	3080
BELTRÁN	After that roof and its challenges, we landed back on this street, covered in dust and other things we'll leave unsaid. We ran into the Law I can't go on. Florencio can tell you more.	3085
FLORENCIO	We answered their questions, flustered with fear, for fear compels even the most honorable man, and between two sheriffs of Toledo, and some of those people who hoist you like garters, they were marching us off to jail as thieves.	3090
LISENA	What terrible luck!	
FLORENCIO	But just as we come to a crossroads, I grab a deputy's blade, and Beltrán does the same. Tell her, for I'm not sure I believe what happened.	3095
BELTRÁN	Why beat around the bush? With each blow they pushed us toward the Alcázar,	

	but we had an advantage, 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,	3100
	that great treasure of man, 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?	3105
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. ( <i>Aside</i> ) My love resists your cruelty with all the courage I can muster.	3115
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	( <i>Aside</i> ) 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 1I tell you they came in here.<br/>I saw this door open.SHERIFF 2I heard a noise.NOTARYAnd I heard the knocks.<br/>Call them out.3125SHERIFF 2Hello in there!

#### NOTARY No answer. How nice!

#### They call out, the INNKEEPER answers

INNKEEPER	(Offstage) Inés!		
SHERIFF 1	The innkeeper must be sleeping.		3130
SHERIFF 2	He has no idea what's going on.		
SHERIFF 1	You're right, for he's an honest man, and if a thief shows up here wearing decent clothes, they just think he's honest too. A guest's clothing is all the innkeeper has to go by.	3135	
SHERIFF 2	The innkeeper has an excuse. Not us—he gave us the slip again!		
INNKEEPER	(Offstage) Inés, Toribio. What's all the commotion?		3140
NOTARY	Put some clothes on for once and for all!		
INNKEEPER	( <i>Offstage</i> ) I'm coming. What wonderful servants I have. All they do is eat and upset things!		
The INNKEEPER lea	ans out of a window		
	Who is it?		3145
SHERIFF 1	It's the Law!		
INNKEEPER	Well, what do you want in the middle of the night?		
SHERIFF 2	What guests do you have in there?		
INNKEEPER	Last night, there were three from Madrid, two from Granada, a soldier, and a captain, I think.		3150
NOTARY	Call them right away. Where are they?		

INNKEEPER (Aside) I wonder if those two

	went to find sanctuary as I suggested? ( <i>Aloud</i> ) Everyone, get dressed. Is there a problem here?	3155
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 dr	raws 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 to entertain a lady whom I have just seen walking through my very threshold?	3165
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		
Enter FINEO		
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 enters		
SHERIFF 1	So this is your maid?	
GERARDA	I am Florencio's wife. I am with my husband.	3225

FINEO	Gerarda!	
GERARDA	Who's that?	
FINEO	It's me. What are you doing here?	
GERARDA	Is that Fineo?	3230
FINEO	Who else?	
GERARDA	I'm so ashamed, I can't even look at you.	
FINEO	I am shocked by your disloyalty.	
GERARDA	And I am shocked by yours.	
FINEO	Well, mine is Inés's doing!	3235
GERARDA	Mine, too.	
SHERIFF 2	Inés planned the whole thing.	
NOTARY	Bring her here.	
A knock at another de	oor	
SHERIFF 1	Who is that?	
Enter BELTRÁN and	d RISELO	
BELTRÁN	By God, you've got some nerve! Why are you hugging me like that?	3240
RISELO	Why are you asking me that, when you hugged me first?	
BELTRÁN	I thought you were Lucrecia.	
RISELO	I was waiting for Lucrecia, too. Who told you she was here?	3245
BELTRÁN	Who told <i>you</i> she was here?	
RISELO	Inés.	

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 <i>my</i> wife, such is her cunning.	3275

Enter LISENA

LISENA	I am not Inés, as you think, but Lisena, who came to Toledo chasing my fancy.	
	I am a woman whose worth is plain to see, just ask the two of them. I came here following Florencio, dressed as a peasant,	3280
	and jealous of the change in him. I found him at this inn, and became a servant here, as you can see, Here I saw how he, so unfaithful, was captivated by this woman. So I used my wits,	3285
	as women do.	3290
SHERIFF 1	How peculiar! Innkeeper, is there anyone else here?	
INNKEEPER	No. Just those you see here.	
SHERIFF 1	Is any of these men our suspect?	3295
SHERIFF 2	This man sounds like him, but they all say they are gentlemen from Granada, and, since you are gentlemen, too, hear me out. Are these ladies your equals?	3300
SHERIFF 1	They say nothing.	
SHERIFF 2	I'm asking if they're your equals.	
FINEO	Gerarda is mine.	335
LUCINDO	And Lucrecia is mine.	
FLORENCIO	And Lisena mine.	
SHERIFF 2	Well, then, that's that. You can pledge your troth to each other, faithfully and under oath,	3310

	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