FÉLIX LOPE DE VEGA Y CARPIO

A WILD NIGHT IN TOLEDO

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

Marta Albalá Pelegrín
Paul Cella
Adrián Collado
Barbara Fuchs
Veronica García-Moreno
Jennifer L. Monti
Laura Muñoz
Javier Patiño Loira
Juan Jesús Payán
Payton Phillips Quintanilla
Veronica Wilson
**Pronunciation Key**

Each vowel in Spanish has just one sound:

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

The *underlined* syllable in each word is the *accented* one.

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

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

Characters

FLORENCIO          LUCINDO          AURELIO
BELTRÁN            RISELO           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 Illescas¹ to spend the night.

BELTRÁN There goes a coach that could pull the rising sun, after Phaeton² destroyed the last one on his ill-fated journey.

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.

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.

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,

¹ A town in central Spain, near Toledo.
² 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.

BELTRÁN  Go, Julio, with good sense.

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,\(^3\)
torture my memory,
and my jealous love.

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

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

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,
that gentleman

---

\(^3\) 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 won’t put up with any nonsense.

FLORENCIO  Dead or alive, 
Beltrán, 
what’s done is done. 
But how can I rid my heart of the love impressed upon it?

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 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?

FLORENCIO  Beltrán, 
if I do not remain faithful to a woman, I bring shame upon who I am.

BELTRÁN  You must have learned that from them, for they always speak the truth. 
Oh, my foolish friend!

FLORENCIO  Is it foolish to stick with one’s convictions or nobly to uphold them?

BELTRÁN  Love is like a game of cards:

---

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

5 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 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 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, have kept the upper hand and won, it must be said, some juicy pots.

SCENE 3

Enter JULIO

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

BELTRÁN If they’re from Madrid, the Cid⁶ himself would fear them. They’ve come from a forsaken place that has lost its soul,⁷ a city once known for its liveliness and freedom. They’ll be more than ready for conversation. Prepare yourself!

FLORENCIO I shall follow them to please you,

---

⁶ Rodrigo Díaz de Vivar, the great hero of Spanish medieval epic.
⁷ 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\textsuperscript{8} along the way.

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.

FLORENCIO Spurs? What for?

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.

FLORENCIO What woman would love a man on the run?

BELTRÁN It’s an inspired bit of play-acting that beckons to love. Women always want whatever slips from their grasp. They hate what they have at home and can take for granted. Haven’t you noticed how a caged bird is never as beautiful as the one that flies free, lovely and blithe, dancing in the wind? Those are the men on their way, wandering off, whom women try to catch.

\textsuperscript{8} 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?

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

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 . . .

FLORENCIO Where will he go?

BELTRÁN To Zocodover Square . . . or the pillory of Écija . . .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.

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

---

9 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.

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 and LUCRECIA, wearing shoulder capes and hats, and CELIO

CELIO  The festivities\(^\text{10}\) have been postponed, much to everyone’s disappointment.

GERARDA  The festivities, postponed?

LUCRECIA  They’re not on Wednesday?

CELIO  No.

GERARDA  What could be worse? What happened?

CELIO  Rumor has it that Don Pero López de Ayala, a fine gentleman and son of the Count of Fuensalida, is not well.

LUCRECIA  Don’t be disappointed

\(^{10}\) 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.

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.

LUCRECIA Look at that beautiful lady!

GERARDA And look there: a gallant man!

LUCRECIA What a cape!

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.

LUCRECIA Really?

GERARDA Strangers always attract attention. Men are infatuated with novelty.

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.  

BELTRÁN  Yes, when the Queen of Heaven,  

for his miraculous arguments  
and Catholic zeal, herself took up arms,  
and conquered the church.  

FLORENCIO  It’s called Primate  
more worthy of everlasting fame  
than the wonder of Ephesus.  
What a sanctuary, what a treasure,  
what relics and grandeur!  
What fountains, what works of art,  
what rich golden jewels!  

BELTRÁN  (To FLORENCIO) Hush,  
there are the two good-looking strangers.  
Go talk to them, what are you waiting for?  

FLORENCIO  You have no shame, by God.  
You think it’s as easy  
as walking into a room for rent?  

BELTRÁN  Sharpen your tongue, then.  
Ready that quill for speech.  
Get your look right,  
and give me three or four gestures  
so I can pick one.  
Settle your face,  
straighten up,  
shine your shoes,  
and pretend like you’re modest and decent.  
Throw your head back,  
run your hand through your hair  

11 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.  
12 Alfonso VI, King of Castile and Leon, conquered Toledo in 1085.  
13 The church is officially known as the Primate Cathedral of Saint Mary of Toledo.  
14 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.

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.
I’ll send the gift with a page,
and if she is worth it,
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.

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.

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.
The secretary only pays attention
once you take out your money.
All negotiations
depend on money alone.
He who wants to be your friend, if you give him nothing, will skip your noble friendship and drop you at once. The one watching your card-game isn’t trying to learn it—he’s waiting for your tip. Who has ever done a favor expecting nothing in return? Well, women are no different. If you come bearing gifts, you’ll always get what you want from them, without much effort at all.

FLORENCIO If I believed you, oh the mad things I would do.

GERARDA (To 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.
FLORENCIO  Of all the women I’ve seen here, none is as beautiful as she.

BELTRÁN  Not even Lisena?

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 . . .

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!

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.

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.

BELTRÁN  They owe me everything I’ve ever given them, because they took it all under duress.

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.  

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!

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 . . .

BELTRÁN  My lady, don’t listen to him.
           You must be tired
           of so much strangeness.
           (Aside) By God,
           he would have gone on forever.

LUCRECIA  Oh, what a tricky devil!

BELTRÁN  I’m a lot like you.

FLORENCIO  (To BELTRÁN) Must you joke
           about serious matters?

BELTRÁN  Serious matters,
           talking to these two?
           Tell me more, mister stranger.

FLORENCIO  By God, leave me alone, Beltrán.

LUCRECIA  (To GERARDA) The gallant’s name is Beltrán.

GERARDA  What a handsome gentleman!
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?15

BELTRÁN  
(To FLORENCIO) Didn’t I tell you we were fools compared to those cultured folks  
who come from Madrid?  
Let’s get out of here, Florencio.

FLORENCIO  
By my life or yours,  
silence, just for a minute.  
I like this woman.

BELTRÁN  
Well, I don’t like this other one.

FLORENCIO  
Why not?

BELTRÁN  
I’m not getting anything from her,  
and she’s quick on the draw.

FLORENCIO  
(To GERARDA) If by chance you have no-one to serve you on this occasion,  
and if your position would allow,  
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.

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,

---

15 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.

LUCRECIA You are certainly rude.

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

GERARDA (To FLORENCIO) I accept your courteous offer.
It’s neither flattery nor too much daring,
but a reflection of your honorable birth.
I am inclined to trust you,
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.

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.

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.

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?
Get out of the way,
and let me see her.
Her rare beauty is a mark of nobility,
by the clear light of day.
(Aside to 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.

GERARDA  And what will you do there, for my sake?

FLORENCIO  Let them run the bulls of Jarama,\(^{16}\)
which everyone takes for lions—
a reputation they well deserve—
I will stab four lances
into their wrinkled necks.

LUCRECIA  And what about you? Will you enter the bull ring for me?

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!

BELTRÁN  I never gamble
with those who have no money.
I never quarrel
with powerful men,
nor draw my sword against them.
I’ve never liked the sea,
nor crossed the river at its ford.
I’ve never mocked a mad man,
nor fought against a friend.
I’ve never begged from a peasant,
nor helped the unworthy.
I’ve never worried over a loss,
nor let a bird in hand get away.
I’ve never insulted anyone,
nor spied on them.

\(^{16}\) A type of bull famous for its extraordinary speed, agility, and aggressiveness.
I’ve never stopped anyone’s pleasure,  
nor resisted the Law.  
I’ve never criticized anyone  
in public, God forbid—  
nor have I ever seen a bull,  
except from the highest balcony.

LUCRECIA   You have a fine sense of humor.

BELTRÁN   Since the day I was born.

FLORENCIO   My lady,  
I am born of an honorable father.  
I come from Granada,  
and was headed for Madrid.  
But you are so lovely, and detain me so sweetly  
that my trip back home may take longer  
than Ulysses took getting to Ithaca, 17  
or Anchises’ son to found Rome. 18  
What great fortune it is to find you alone!  
Please, tell me where your inn is.  
Since you’re here by yourself,  
and there are no chaperones,  
I will gladly go there,  
or you can come to mine.

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.

GERARDA   I told everyone in Madrid  
I was going to my relatives in Illescas.

FLORENCIO   Let’s not let such details  
get in the way!  
Make me your relative.  
Say I am your brother.

---

17 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.
18 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.

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.

GERARDA In that case, I will come to your inn. (Aside) 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?

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?

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.

FLORENCIO What is there to buy or sell here?

BELTRÁN These two foxes look fine, but we’ll get nothing from them. (Aloud) 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
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!

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.

BELTRÁN

(Aside) Nothing is too difficult
when your head’s in the clouds!
(Aloud) And what excuse will they use
to come to our inn?

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.

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.19
So, are you her brother yet?

FLORENCIO

Isn’t it obvious?

BELTRÁN

(To LUCRECIA) And what am I to you,
my lady?

LUCRECIA

I should slap you in the face.
You, my relative?

BELTRÁN

What’s the problem?
I am a gentleman.
My ancestor was one

19 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?

LUCRECIA That’s right!

BELTRÁN Ah, I know why you don’t want to be related to me.

LUCRECIA Pray tell?

BELTRÁN You don’t want to have to get a dispensation to marry me.20

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. 21

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

---

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

21 An allusion to the Roman Lucretia, symbol of chastity. To avoid the shame of her rape by Sextus Tarquin-ius, son of the last King of Rome, she committed suicide.
In Greek mythology, a beautiful Phoenician woman with whom Zeus, the king of the gods, fell in love. Assuming the guise of a tame bull, Zeus gained Europa’s trust, abducted her, and escaped to Crete.
always comes to the inns
before it reaches the courts of kings,
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.

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.

LISENA
How little you know women.

AURELIO
Semiramis claimed as much.  
Pretending to love her son,
she ruled over a huge empire.

LISENA
I only hope
to rule one heart.

Enter the INNKEEPER

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

LISENA
Goodbye, Uncle Aurelio.

AURELIO
Goodbye.

Exit LISENA

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

---

23 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.

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.

INNKEEPER

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

Exeunt

SCENE 8

Enter JULIO and the INNKEEPER

JULIO

Come in, my good innkeeper.

INNKEEPER

What is it?

JULIO

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

INNKEEPER

Excellent news.
Hey, you, Toribio, Inés.

Enter TORIBIO

TORIBIO

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

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

TORIBIO Come with me.

JULIO Let’s go.

Exeunt TORIBIO and JULIO

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

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.

CAPTAIN (To a servant, offstage) In a moment you’ll find us our swords

24 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.

LIEUTENANT  
You certainly could, at its present size.

INNKEEPER  
What about the company?

CAPTAIN  
I am just going in search of it now.

INNKEEPER  
Where?

CAPTAIN  
In Ocaña and Yepes. 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.

INNKEEPER  
You are noble, and this is most fitting. What could make a Spaniard happier than the birth of a prince for Spain?

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,

---

25 Towns near Toledo, Spain.
there must be proper rejoicing.

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

INNKEEPER I shall.

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?

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.

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.

LIEUTENANT Such a girl, in a place like this!

CAPTAIN Such a beautiful peasant!

LIEUTENANT For these people to be served by her!
   They are fools and barbarians.
CAPTAIN  Come here, by my life.<n
I want to have another look at you.

LISENA  I said you may go in.<n
This is your room.

CAPTAIN  I’d take you over the room,<n
even if it were at the Alcázar!<n
Lieutenant, how would this lovely peasant look in some elegant,<n
yet honest, dress?

LIEUTENANT  Like a lady, a very angel.

CAPTAIN  Can there be such a jewel in so lowly a mine?<n
What is your name?

LISENA  My name, sir, is Inés, begging your pardon.

LIEUTENANT  Is this someone’s idea of a joke?

CAPTAIN  And mine is Love.<n
How can this be so?<n
What angry fortune brought you to this, Inés, to serving at an inn?

LISENA  My fortune never gets it right.<n
I heard a song in my village, about how Fortune had a tree on which there hung everything that the world desires—jewels, pendants, books, reputations, fierce weapons, money, ropes, swords—in short, every human matter. People stood beneath the tree, and insolent Fortune, with a stick in her hand, struck it so that good or ill fell on their heads, as luck would have it. I must have come at a bad time, or been too slow, perhaps.
I asked for a palace
and got this inn instead.

_She steps away from them_

**CAPTAIN**

Lieutenant . . .

**LIEUTENANT**

What is it?

**CAPTAIN**

Nothing you could do for me
would please me more
than for you to speak to this woman.

**LIEUTENANT**

Even a blind man could see you are struck.

**CAPTAIN**

Tell her:
if she will come with me to Italy,
I shall keep her in a fine state,
and you shall be my witness.
I’ll dress her in the richest garments,
beautifully worked,
fine as a pearl from the Indies.

**LIEUTENANT**

And Marcela?

**CAPTAIN**

There is no Marcela.
Tell her I shall dress her
in a coat so elegant
it will cost more
than all the gold in Milan.
Tell her I shall make her
a fine necklace,
of such rare jewels
that it will be worth more
than the flagship of the fleet.
And to top it all off,
a mantle of the lightest silk,
airy as my sighs.

Then, as a sign of my captivity,
a chain of the thickest links,
greater than those of Marseilles.26
For silks and pillows,
I promise a thousand

---

26 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.27
And should I ever
see her unhappy,
I’ll fight a thousand men to make things right—
that and much more I will do!

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.28
He has noticed you, and so have I.

LISENA You are too kind.

LIEUTENANT That man has never dealt with a woman
without striking her
and taking her jewels.

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.

27 An ironic reference to Helios, the sun god, who drove the chariot of the sun with disastrous results.
28 A northwestern European region corresponding roughly to Holland and Belgium. Flanders was part of the
Spanish Empire from the mid-16th century until the 18th 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.

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.

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.

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?

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.

CAPTAIN  By God,
the two of us
will be inseparable.
I swear, she is a true gem!

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.
RISELO  Is anyone escorting them?
LUCINDO  Not really,
but those two strangers
just came up
and walked off with them.
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?
CAPTAIN  Where else would one be?
I’m at your service.
LUCINDO  Where is the Marqués?
CAPTAIN  He’s off to Oran.29
LUCINDO  Yes, now I remember.
CAPTAIN  Our friend Don Lorenzo
went with him.

29 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!

CAPTAIN This is a great event. What brings you to this inn?

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.

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.

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?

CAPTAIN Because of a certain woman.

LUCINDO That settles it. I’ll stay here with you.

SCENE 13

Enter FLORENCIO 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.
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.

FLORENCIO  Will you never stop?

BELTRÁN  What do you expect? That’s the way I am.  
Look, there go some fine gentlemen.

FLORENCIO  Yes,  
and they look like soldiers.

CAPTAIN  Your company alone  
honors me.

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.

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.

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.

INNKEEPER

(Offstage) Where have they gone?
Go, Inés, you’re the only one here.

FLORENCIO

The water is good for my hands.
But the burning desire
is deep inside.
How will I douse
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?

LISENA

(Aside) Heavens! Isn’t that Florencio?

FLORENCIO

(Aside) Heavens! Isn’t that Lisena?

LISENA

(Aside) So much sorrow, mixed with joy!

FLORENCIO

(Aside) Such silence at such a moment!

LISENA

(Aside) Oh, you traitor! To bring women here?
Have you forgotten me so quickly?

FLORENCIO

(Aside) Today I lose, oh Love, any hope
of enjoying the beauty I’ve seen.

LISENA

(Aside) I must deny who I am,
even though I can’t hide it.

FLORENCIO (Aside) Lisena in this place! Either she’s crazy or I am, either Fortune is mad, or Time has lost its mind. In case she shows any signs of love, or gets jealous, I will deny who I am, even if she begs and pleads. (Aloud) Have you been here long, my friend, here in this house?

LISENA I’ve been here about a year and a month.

FLORENCIO Pour the water, please.

LISENA My pleasure.

FLORENCIO A year?

LISENA Yes, about a year now.

FLORENCIO And what’s your name?

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.

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.

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.
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.  1085
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?  1090
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.
FLORENCIO And may He go with you. 1100

ACT II

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. 1105

LUCINDO Atlas’s could not be finer.30

CAPTAIN We lay our hearts out on this table. So much does friendship dare!

LIEUTENANT To love is to dare.

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. 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

---

30 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!

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?

LUCINDO Head over heels.

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.

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.
CAPTAIN  We soldiers
cannot keep love secret,
or be constant in our loves.
Alas, we have these two flaws.
When you’ve got your well-dressed officer—
in his colorful stockings,
his embroidered pants,
richly feathered hat,
gilt garters, white polished shoes,
and Milanese jacket—
everyone doubts whether
his modesty can be real.
His eyes are full of verve,
and he wears more finery
than there are banners on a mast.
How could a soldier
be steadfast in love?
Today he is in Flanders,
tomorrow, in France.
He’s away, she’s a woman . . .
Such is my life!

RISELO  Just listening to you
makes me suspect
that this inn is enchanted.31
Don’t go feeling sorry for yourself—
God knows, there are quite a few of us
who feel your pain.

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.

LIEUTENANT  Inés is like a “Hallelujah”
—she’s in everyone’s prayers.
But this is the Captain’s quest.

RISELO  Quite right.

CAPTAIN  No, no, there’s room for more

---

31 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.

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.

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  
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,  
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.

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  
(Singing) Inés, I’m a tiny little bit in love with you . . .

LISENA  
If it’s just a tiny little bit, then be brief.  
I’m busy, as you can see.

CAPTAIN  
(Aside) Such turmoil in my soul!  
I’m afraid of her!  
But how can that be?  
I, who in my daring  
with the Marqués of Santa Cruz,  
and later with the Archduke  
struck the Turks and the rebellious Flemish  
like a flaming thunder bolt?  
I, feared in distant lands as in my own,  
I, afraid of a frail woman,  
a serving-girl at an inn?  
This is Love’s doing!  
Though he is but a boy, he has the power of a god.

Who but Love has defeated the strong and the wise,  
outwitted the pen and the sword?  
Love is powerful!

LISENA  
Is that all?

CAPTAIN  
(Singing) I love you a tiny little bit.

LISENA  
Out with it!

CAPTAIN  
(Aside) I’m going crazy!  
(To LISENA) As I’ll tell you… in a bit.  
(Aside) Is there such dread? Could love be so strong?  
What do I fear? What am I waiting for?  
Am I still that man, strong and brave,

32 “Un poco te quiero, Inés / yo te lo diré despues” 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.

33 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 Marquís 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.

34 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 who7 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.

LISENA
What is it that you want, sir?

CAPTAIN
I love you a tiny little bit, Inés.

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?

LISENA
Is there anything else?

CAPTAIN
Yes.

LISENA
I’m listening.

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.

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.

CAPTAIN
Sweep?
LISENA     Yes, this palace you see here.

CAPTAIN   Your fair hands are better suited for other instruments.

LISENA     (Aside) Heavens, here comes my enemy. Assist me now. Help me, my wits; lend a hand, jealousy, for I want nothing to do with love. (To the CAPTAIN) Please, leave me be, sir.

CAPTAIN   Listen, Inés.

LISENA     Leave me, sir, for here comes Gerarda.

CAPTAIN   But will you come to me?

LISENA     I will.

CAPTAIN   (Aside) Victory! Veni, vidi, vici. Inés is mine.

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.

GERARDA   I might blame him for seeking your love in his boorish fashion. But to want you is no crime,

---

35 “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?

GERARDA
That cannot be, Inés.
Only public women do that.
If you want to keep your honor,
you must love only one.

LISENA
I have given my word
to a certain suitor,
and now the Captain also
wants a room at the inn.
That cannot be.

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?

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.

LISENA
Sometimes love prefers
breeches over stockings.
Even pheasant can get old—
sometimes a good haunch of beef is best.
No dress fits better
than a brand-new one.
If love is born of sight
and desire of privation, then travelers will surely catch the worst case.

GERARDA
You should make some excuses for the ones who desire you, Inés, given your qualities.
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 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!

LISENA
(Aside) All according to plan! (Aloud) You want to know the secrets of love at an inn? I would tell you, Gerarda, but I’m afraid that confessing to love is the most I can do for you. I must keep his name quiet to protect a gentleman’s honor.

GERARDA
But what would a man lose?

LISENA
I’m thinking of his reputation. Although I know full well that gold may shine even when wrapped in sackcloth.

GERARDA
Don’t underestimate yourself, Inés. If Love himself landed in this inn, he would surely surrender
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.

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
of your bond, Gerarda,
to the one I adore.

GERARDA
Mine? At this inn?

LISENA
Yours.

GERARDA
Who is he?

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?

GERARDA
What, indeed?
After all, my brother is a man . . .

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?

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.

GERARDA Your words have reassured me.

LISENA (Aside) Have they?

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

LISENA (Aside) That hit her hard.

SCENE 4

Enter FLORENCIO and BELTRÁN

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

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?

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.

LISENA   *(Aside)* She’s consumed.
          I must get out of the way
          and make room for her jealousy.

FLORENCIO *(To GERARDA)* May the heavens keep you.

GERARDA  So long as they keep me from you.

FLORENCIO and GERARDA 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.

LISENA    I’m afraid that cannot be.

BELTRÁN  And why not?

LISENA    Is this place enchanted?

BELTRÁN  And I’ll give you . . .

LISENA    What?

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.

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, 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. He’ll approach as many ladies as might come his way, while I tackle all the maids who make our beds. So Inés falls to me. She is in my jurisdiction, within five leagues of the inn.

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. 36

BELTRÁN It’s like the Cid’s trick ark, full of sand, instead of gold. 37

GERARDA It’s got two of each kind of animal.

BELTRÁN No, I’m sure it must have more than that.

---

36 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.

37 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.  

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,
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,
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,
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.
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?
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.
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
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!

38 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!

BELTRÁN

Don’t go using such language
to describe
Beltrán’s fine taste!
It’s a foible shared
by many men of good judgment.

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?
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!
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
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?

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.
Just a glimpse of them
would undo the whole effect.
When a painter paints
the devil, he starts out
with a human face,
but when he comes to the feet,
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.  

GERARDA  Beltrán, dyers stink of dye,  
painters of oil,  
and fishermen of fish.  
Tanners stink of leather,  
maids of the wash.  

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.  

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!  

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.  
Though I would much rather  
have those arms around my neck.  

FLORENCIO  They are love’s sign and seal,  
duly witnessed and recorded.  

They embrace
SCENE 5

*Enter LISENA*

LISENA  *(Aside)* Why? Oh, why?

BELTRÁN  *(Aside)* It’s Lisena. I’ll hold her off.

BELTRÁN stands in front of her, pretending not to recognize her

*(To 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.

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!

LISENA  I’ll scream.

BELTRÁN  And what if you do?

LISENA  It doesn’t matter anymore. More’s the pity!

BELTRÁN  *(To GERARDA)* Gerarda, you be on the lookout. I want to hold Inés.

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.
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.”

LISENA

Me?  
I was just repeating what I heard.  
Let me through, Beltrán.

GERARDA

Florencio, you are the apple of my eye.

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?

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.

LISENA

This is beyond love.  
This is pure jealousy.  
“I love only you!”

BELTRÁN

That is no more  
than I deserve.

LISENA

(Aside) “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?
LISENA  Beltrán, I feel faint.  
I am Lisena! Can’t you see?

FLORENCIO  (To GERARDA) I can’t live without you.

LISENA  (Aside) Can this really be happening?  
Oh, eternal punishment!  
Oh, jealousy!  
Like a hellfire that consumes me.  
(Aloud) “I can’t live without you.”

BELTRÁN  Already  
you can’t live without me?

LISENA  I am the living Echo  
of those tender words, Beltrán.  
I sound the last sighs  
of that Narcissus,39  
who turned me into thin air  
at that fateful fountain.

BELTRÁN  What fountains? What?  
Can’t you see there’re no fountains in Toledo?

GERARDA  Let’s go, darling.  

Exeunt FLORENCIO and GERARDA

LISENA  What is left of me?

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?

---

39 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.

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.

BELTRÁN

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. Gloves cover hands, clothing, the body, shoes, the feet, a canopy, the King, bags, money, 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, covers up secrets, no less?

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 than the tenderest of women? How is it possible, Beltrán, that a gentleman should lie,
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,
and talk about what you want,
open your eyes and realize
you’re the one who provoked
this change in him. By God!
A woman in love
should not allow
another man to speak to her.
To speak to her? Not even to look at her!
Eustacio chases after you,
and you’re swept off your feet.
And after this
most unfair competition,
he acts fierce and tries
to chase us off his street.
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
that he has forgotten you.
What do you say to that?

LISENA Even if I had given Florencio
a reason to act as he has—
and this is all, in truth,
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.
Beltrán! Confess!
You saw Gerarda’s friend from Madrid,
young and pretty,
and you convinced Florencio
to do what he’s done,
so you could have some fun.
Don’t make me the cause of his unjust forgetting.

BELTRÁN Don’t you know me?
For God’s sake!
If Nature’s brush
could paint on a lady everything
He placed in the heavens . . .
The hue of the sun,
precious stones, crystals, roses,
the divine smell of flowers . . .
If she had the wisdom
of celestial spirits,
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?
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
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.
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.

BELTRÁN exits

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

Exeunt

SCENE 7
Enter FINEO and the LIEUTENANT

FINEO (To a servant offstage) Tell them to store our luggage and see to the mules.

LIEUTENANT I hardly recognized you when I saw you walk by, Fineo.

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.

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.

FINEO With whom?

LIEUTENANT With Captain Acevedo.

FINEO Congratulations, then. He is a great friend, and a worthy man.

LIEUTENANT And you, where are you headed?

FINEO Oh, I have so many things to tell you.

LIEUTENANT Nothing surprises me anymore.

FINEO Will they not give us a room?

Enter LISENIA
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.

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.

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.

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?

FINEO: I am following a lady.

LIEUTENANT: Has she betrayed you?

FINEO: She told her family
she was on her way to Aranjuez. She told her family
she was on her way to Aranjuez.40
I went after her, and followed her
into the gardens there.

LIEUTENANT: And was she there?

FINEO: No.

---

40 Aranjuez, in central Spain, is famous for its royal palace, orchards, and gardens.
LIEUTENANT I’ve heard stories about those gardens.

FINEO I’ll tell you what I saw. Philip the Catholic has wrought more wonders in Spain than his father or grandfather, both undefeated. Why, if people were wonders, then the first among them would be his princely children. The monastery of El Escorial is the eighth wonder of the world, from the North Pole to the South and from East to West. Toledo and Segovia have their powerful castles. Madrid, its fine palace, 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. I went through Vaciamadrid. 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. Never mind the old house, a vestige of things past. Ladies know best the wicked refuge it once provided. I left for Arganda, and saw the Ambassador’s villa. I continued on to San Martin.

41 Philip III of Spain (ruled 1598-1621).
42 Philip III’s grandfather was Charles V. His father was Philip II of Spain.
43 Palace and monastery to the north of Madrid, a symbol of Spanish imperial and Catholic power.
44 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.
45 One hypothesis for the origin of Vaciamadrid’s name is that it comes from the Arabic Manzil Maýrit, 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.
46 Arganda and San Martin de la Vega are municipalities a short distance to the southeast and south of Madrid, respectively. The German ambassador Hans Klevenhüller built himself a small palace or villa...
where I spent the night.

LIEUTENANT I’ll stick to the wine.

FINEO I woke up at the crack of dawn, to get a good look at those fine levees that tame the strong current. I arrived at last in Aranjuez, crossed the palisade, and wondered at the many trees in the orchards of Totipela. Pears, peaches, quinces, hazelnuts, and walnuts. I saw the bridge over the Tagus. The Tagus, which for centuries kept its Latin name, despite the fierce Moor, so that the church of Toledo welcomes it in its cold wells, as it would a nobleman of the purest blood. And walking along Toledo Street, for that’s its name, we crossed that pond, or Foolish Sea.

LIEUTENANT Foolish Sea?

FINEO That’s what it’s called. I saw so-called wise men swept away by its current, and the vain, so confident in their own beauty, turned to swans on its waters. Those who lend, those who give credit, the serious and the reluctant, those who make bad marriages, the greedy and the rich, the scathing, the annoying,

(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.

47 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.

48 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, the chapel and the corridors! That divine altarpiece by Titian, and a clock, of such exceptional craftsmanship! The French topiaries, in which I saw a thousand musicians making music in myrtle, the very picture of artists, though they lack soul, taste, and sense. I saw a thousand green galleys, bulls, dogs, crocodiles, birds and hunters, snakes and basilisks, in a courtyard rounded and squared. Then, following the bridge, down along Elm Street, I passed the mulberry orchard, where I saw crowned peacocks in all their rich plumage. 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, and circled the square on twelve verdant streets. Seven Assyrian camels passed us there. Though they come from Asia, they now serve Philip of Spain, King of Jerusalem, 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.
I saw, at last, after all these things, the marriage of the two rivers, for there they become one—no priest required. I won’t even mention the fountains, the water games, the jets, nymphs, satyrs, and children in marbles and castles. And those avenues of flowers where her Serene Highness the Princess, the springtime of this Elysium, goes to exercise! 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, and pale broom, Adonis and Narcissus. There are blue and red linnets, salvia and red iris, pristine wallflowers, carnations, and laburnum, and the water, which cuts through stones. There are birds from the Indies with two red tassels upon their feathered heads, named Zaidas, though they are not descended from Moors. 

---

50 A purely symbolic title over Jerusalem, one of Christianity’s holiest cities, recalling Spain’s self-presentation as a crusading nation and defender of Catholicism.
51 Hypothetical future kings, descendants of the monarch at the time, Philip III.
52 The Church of the Holy Sepulcher, located in Jerusalem, is believed to be the site of Jesus Christ’s crucifixion, burial, and resurrection. Fineo refers to the enduring crusading fantasy of reconquering Jerusalem from its Muslim Ottoman rulers.
53 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.
54 A bird in the finch family.
55 “Zaida” is a common Arabic female name. Fineo’s disclaimer about the Arabic origins of the bird’s name betrays an unease about the Moorish cultural heritage of Spain.
But why go on about birds,
or their various colors,
why proceed with the portrait
of this second Paradise?
Suffice it to say it all belonged
to the sovereign father
of the grandson of Charles the Fifth.\textsuperscript{56}

**LIEUTENANT**

Oh, how you make me long to go!
I must see it before the week is up.

**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.

**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.\textsuperscript{57}

**FINEO**

What are the topics?

\textsuperscript{56} 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.

\textsuperscript{57} 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.”

FINEO    The first and the third
         are the most difficult.
         I’ll take off my boots.

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.

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 . . .

LISENA    Quiet!
         Later, when the night is quite dark,
         you may come speak to me.
         You know where my room is.
         During the day I never agree,
         nor let anyone in.
         I don’t want the innkeeper
         to know of this sin.
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.

The LIEUTENANT exits

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,
and press all my anger out.
Burn, heart, burn!
Burn, sad heart,
so you might distill
the venom of passion
from the tears that run down my face.
Burn without end,
and, though I die in this fire,
eease me with death,
for I cannot ease you.

SCENE 9

Enter GERARDA and LUCRECIA

GERARDA

Oh, Inés, how awful!

LISENA

What is it now?
What has happened to you?

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?

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.

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.

LISENA (Aside) Is this Love coming to my rescue? (To GERARDA) In this hallway there is an empty room, a perfect spot to hide. You will be fine there. I’ll lock it from the outside, and when I find some time, I’ll bring you dinner.

LUCRECIA You won’t tell anyone, Inés?

LISENA I won’t, by my life!

LUCRECIA Ours are in your hands.

LISENA In here, quietly.

Exeunt GERARDA and LUCRECIA

SCENE 10

Enter LUCINDO and RISELO

LISENA Heavens above, my wishes come true!

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!
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?

LISENA She expects you’ll sleep at the inn tonight, so you can see her from midnight till six!

LUCINDO Sleep here? How?

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.

LISENA All right, then, the two of you should go beg the Captain for a dinner invitation.

RISELO Let’s go.

LUCINDO What a night we have ahead of us!

LISENA You can tell me all about it tomorrow.

Exeunt LUCINDO and RISELO

SCENE 11

Enter FINEO

FINEO (Without seeing 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,
full of jealous passion,
and at this inn I found
a maid so beautiful
that my desire for her
is like a runaway horse,
undoing my passion for those other eyes.
Tonight, at least,
I’d like to try . . . But here she comes.

LISENA  (Aside) This is the one searching
for a lover’s gaze.
(To FINEO)
Do you not like the room, sir?

FINEO  By God,
not nearly as much as I like you!

LISENA  That’s very kind of you.

FINEO  I will only be in Toledo
for this one night.

LISENA  I thought so.

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.

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,
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
only increases her worth.
Beautiful things in such low places
are underestimated.
Not until their mystery is revealed
can they be appreciated.

LISENA

(Aside) I have made a thousand promises,
and all of them for tonight.
Who will be the husband
on this wedding night?
The Captain awaits me,
the Lieutenant holds his place.
And now Gerarda’s suitor
begs me to love him as well.
I have given my word
to both Lucindo and Riselo.
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
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.

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.

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.

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.

JULIO returns with the INNKEEPER

JULIO Here’s the innkeeper.

FLORENCIO Wait outside.

JULIO exits

Innkeeper, with worldly men,
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?

INNKEEPER    That one right there has windows
facing the Concepción,
or the Carmen, 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.

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.

FLORENCIO  Let us in, innkeeper.

INNKEEPER    Inés! Do you hear me, Inés?

SCENE 2

Enter LISENA

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

58 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?

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.

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!

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

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

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

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

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

The INNKEEPER exits

BELTRÁN  (Aside) Must I really jump?

FLORENCIO  (Aside to BELTRÁN) Get in there already.

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
my jealousy would prove justified,
when I thought everything
was under control,
with my enemy locked up
and rendered harmless,
that vile innkeeper
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,
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,
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!
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,
happening now, at this very moment?
Florencio with another woman,
before my very eyes!
Together in the same room,
holding, embracing one another.
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,
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,
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.
You were my first love.
I never loved before or after.
Oh Heavens, I am trembling.
Did they come here to meet?
Have they already recognized each other in there?
Does she want him to hold her in his arms?
Or are they hiding in silence,
because Gerarda doesn’t know who has come in,
and Florencio doesn’t know
that it’s Gerarda?
What terrible confusion!
But they will talk.
One of them will certainly make noise,
and the other will ask who’s there.
Or, when he hears someone breathing,
Florencio will ask, suspiciously,
“who’s there?”
How can Gerarda, after hearing his voice,
possibly stay away from him?
Lovers’ arms work faster than their voices.
How then, my sorrows,
am I to endure you,
when you allow them
to enjoy each other?
I will not allow it.
I will tear you to pieces, you cursed doors.
May fire consume you,
though I die in the attempt,
a Samson\textsuperscript{59} to this dreadful temple.
Just fall on me, kill me already.
I was the key.

\textsuperscript{59} In the book of Judges, Samson leads the Israelites in their fight against the Philistines. Overpowered, Samson was tied to the temple pillars. He tore down the pillars and with them the entire temple, killing both his enemies and himself.
I gave Florencio and Gerarda the chance to be together!

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\(^{60}\) made his exit, and already I was waiting for you. You’ve taken your time, and now it’s ten o’clock.

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

CAPTAIN By God, were these the walls of Antwerp or of Maastricht at the siege . . .!\(^{61}\)

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.

CAPTAIN Shall I disguise myself, or go like this?

LISENA You’ll need a disguise.

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

\(^{60}\) Greek god of the sun.

\(^{61}\) 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?  

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.  

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!  

*Enter BELTRÁN, feeling his way*  

BELTRÁN  Hey, Florencio! Where are you?  

FLORENCIO  Quiet down! You’re so loud!  

GERARDA  Beltrán!  

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.
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.

GERARDA Where is she?

BELTRÁN She won’t come.

GERARDA Is she out of her mind?

SCENE 6

Enter LUCRECIA

LUCRECIA Damn you, Beltrán! You always take things too far!

BELTRÁN Quiet, and watch what you say to me!

LUCRECIA Where are they?

BELTRÁN They are right here!

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,
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! Oh night! You are like the day, as long as this sun shall stay! A beautiful night in Toledo! What are the Attic Nights when compared to you? A most beautiful Diana lights up this night! 2495

BELTRÁN  Enough talk! A wise man doesn’t go on and on in the dark. 2500

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 sol is masculine, and you are a woman. 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. 2515

62 Written by the Latin author Aulus Gellius (125-180 CE), Attic Nights is a commonplace book, a compilation of texts on various subjects.
63 Roman goddess of the moon, here cited ironically as a symbol of chastity.
64 In Spanish, the sun (or, el sol) is a masculine noun.
To say you’re a diamond
would mean we’d need steel pliers\(^66\)
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,\(^67\) and gold
would get you clipped like a coin.\(^68\)
Let’s just say I adore you,
my lady, and leave it at that.

SCENE 7

*The CAPTAIN speaks from offstage*

CAPTAIN  Open up!

FLORENCIO  They’re at the door!

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

FLORENCIO  Go to the door, Beltrán.

CAPTAIN  Open up in the name of the Law!

BELTRÁN  The Law? Good God!

LUCRECIA  We are ruined!

GERARDA  Could this be the innkeeper’s malice?\(^2540\)

FLORENCIO  Let’s jump.

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

\(^{65}\) 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.

\(^{66}\) A steel instrument used for paring the hooves of horses.

\(^{67}\) A possible allusion to the dire economic situation of the Spanish Crown between the end of the 16\(^{th}\) and beginning of the 17\(^{th}\) 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.

\(^{68}\) Small amounts of precious metal were clipped off coins, diminishing their value.
that brought me to Toledo!”

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.

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!

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.

FLORENCIO Jump!

BELTRÁN Am I a dog, then, to jump at your beck and call?

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...

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 Attic Nights to shame!”  2580
FLORENCIO  Should we turn ourselves in, then?  2585
BELTRÁN  Can’t you see  I’m much too heavy to dance? I’ll jump.  2590
FLORENCIO  Well I’m jumping.  2595
BELTRÁN  I object . . .  Let’s jump together, and take our lives in each other’s hands.  Going once, going twice . . .  2600
FLORENCIO  What a fate!  Here I go!  2605

He jumps

BELTRÁN  Gods speed.  2615
GERARDA  Open the door. There’s nothing to see in here.  2620
BELTRÁN  I’ll jump.  2625
LUCRECIA  Be well!  2630
BELTRÁN  This is what they call cartwheeling into hell!  2635
BELTRÁN jumps

SCENE 8

69 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 in the room across the way. 2620
GERARDA Where did my Florencio go?
LISENA Do you miss him? 2625
GERARDA Oh Inés, do what you can so I can be with him!
LISENA  Follow me.

GERARDA  You are my North Star.  
Bring me the sun to fill my soul with light!  

LISENA  You’ll be with him until morning, 
with no one to disturb you.  
(Aside) I swear they will remember 
this *Wild Night in Toledo*!

*Exeunt*

**SCENE 9**

*Enter BELTRÁN and FLORENCIO*

FLORENCIO  Are you hurt?  

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,70 or some other cosmographer,  
of the roofs, instead of the heavens?  

FLORENCIO  This house  
looks like an inn.  

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.  

BELTRÁN  I think one of these roofs  
must hold a hive.  

FLORENCIO  Worse than bees—

70 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.

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?

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?

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!

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!

BELTRÁN

That dog showed no respect for family. I’m a gentleman,71
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.

71 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!

VOICES  (Offstage) Thieves! Thieves!

BELTRÁN  Oh, this is good!

FLORENCIO  What now? They’re up in arms!

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.

They exit, as voices offstage shout “over there, over there, there they go!”

SCENE 10

Enter FINEO, covered in a cloak

FINEO  Night, which the poets once called dark black dungeon of the Day, in your cold shadows may I stay, until the Sun is newly installed.
        At your altar I’d place linens most white, newly come from Flemish lands, for lovely Inés, if it’s in your hands, to let me enjoy her at last tonight.
        Atlas’s palace is this enchanted inn, where each one must follow his whim.
        Night, do now as you once did

---

72 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.

73 See note 30. The reference here is primarily to Atlas’s magical palace in Orlando Furioso.
for loving Psyche and Cupid:

cover us with your blankets dark,
and put out this, my jealous spark.

Enter the LIEUTENANT

LIEUTENANT Night, you whose rest all must seek,
who soothe the bubbling brook and creek,
who lulls mothers as eagle-eyed
as Argus 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,
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.

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.

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.
There’s no room for jealousy at an inn,
even if love calls for it.

The CAPTAIN enters

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

---

74 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.
75 In Greek mythology, a hundred-eyed giant.
Slow to do good, quick to betray, 2740
thieving, insolent, adulterous,
devious, cowardly, and murderous!
Terror of the herd, the wolf’s delight!
I conjure you by your treacheries,
by your fearful tricks and jealousies:
let me enjoy what I want tonight!
Then may owls sing your dark praise,
then may the pious heavens embrace
your blackest course, oh Night,
over the sun, so pure and bright.

LIEUTENANT  
(Aside) A guest is up,
watching and waiting
outside Inés’s room.

CAPTAIN  
(Aside) Someone has gotten here first.
Who could it be?
Is he waiting for Inés?

LIEUTENANT  
(Aside) Is that the Captain? It is.

CAPTAIN  
(Aside) The Lieutenant is here.

FINEO returns  

FINEO  
(Aside) I’ll come around again
to see if that man is gone.
Just my luck!
Now there are two of them.
What if they’re both here
for the same reason?
One is watching me carefully,
while the other heads toward me.
I must make my rounds again,
to conceal my intentions.

FINEO exits  

CAPTAIN  
(Aside) Inés is laying out her endgame
on the chessboard that is this place.
Taking pieces from her bag,
moving men from space to space.
Is the lieutenant her pawn, too?
If I’m not mistaken,
Inés has invited
the whole regiment
to seek her out tonight.
There’s no doubt they’ll all turn out.
Here come two more now!
If the captain can’t resist,
the soldiers don’t stand a chance.

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.

LUCINDO Cover my thoughts in your dark cloak.

RISELO Let me be Tarquin to this Lucrece.  

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.

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.

LUCINDO Ebony.

RISELO Myrrh.

---

76 For Tarquin and Lucretia, see note 21.
LUCINDO Tar.

RISELO And ink!

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

Enter FINEO

FINEO (Aside) Good God! Now there are four. When I left, there were only two! Well, I won’t leave again, 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.77 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?78

SCENE 12

Enter LISENA

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

CAPTAIN Inés, over here!

77 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.

78 Ironic allusion to the Gospel of Matthew 20:16: “Many are called, but few are chosen.”
LIEUTENANT  Inés! Can you hear me?

LISENA  (Aside) 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.

FINEO  Beautiful Inés!

LUCINDO  My darling Inés!
Inés, I say!

LISENA  (Aside) Well now,
they are in for quite a night,
switching partners all around.
Only Love knows where they’ll end up.
Putting them back in their place
will be a tricky business.
(Aloud) Oh, how careless! I can’t believe it!
Fire, fire, fire . . .
(Aside)... burns inside them all!

Enter the INNKEEPER

INNKEEPER  Where?

LISENA  In the kitchen, sir!

CAPTAIN  (Aside) To the devil with this love!

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

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 would be out already,

would be out already, rising from the edge of the sky,

and climbing north toward the heavens.

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 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!

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.

FLORENCIO  What a terrible night!
I’d gladly trade wounds with that fellow in Granada, if he’s the one who sent this curse!

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.

FLORENCIO  I’m not doing too well myself, for as I was leaving, a mule attacked me, entirely unprovoked, and now I think my leg is broken. A lantern blinded me, and I ran so hard into a post that, had I not hit my nape, I would have broken nose and brow. I am beside myself.
Love be damned!
Not another night in Toledo!

BELTRÁN Someone is coming.

FLORENCIO And to think the best
may be yet to come!

*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?

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?

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.

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?  2935
Where are you going at this hour?

BELTRÁN  To our inn.

SHERIFF 1  And where
do you come from?

SHERIFF 2  (Aside to the NOTARY) He sounds uneasy.  2940
They must be thieves.
Separate them.

NOTARY  You’re right.
Keep this one here. Get that one over there.

They separate BELTRÁN and FLORENCIO

BELTRÁN  (Aside) Dear Lord,
don’t make us suffer more of the same!
A wretched night, of roofs,
attics and dovecotes,
stables and workshops,
fleas, kicks, and locks,
running from the Law,
just to run right into it!
What bad luck!

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?

FLORENCIO Marcial.

SHERIFF 1 Where are you two from?

FLORENCIO From Jaen.  

NOTARY All right, that’s enough from you. Now, go get the other one.

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.

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?

BELTRÁN Don Blas.

NOTARY Where is he from?

BELTRÁN From Talavera.  

SHERIFF 1 Arrest them.

BELTRÁN What’s wrong?

SHERIFF 1 Just your story.

---

80 City in south-central Spain.
81 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.\(^{82}\)

SHERIFF 1 Yes, but none too smooth. One rascal says Rob, the other Marcial. May they both rot in the King’s prison!

FLORENCIO Gentlemen . . .

SHERIFF 1 Listen to this thief! He’ll be sent to the galleys tomorrow.

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.

BELTRÁN By God, I will never forget this *Wild Night in Toledo*!

*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.

GERARDA Really?

LUCRECIA He’s already back from the Carmen?

---

\(^{82}\) Seville’s prosperity attracted a great deal of criminal activity.
Florencio is quick, Beltrán strong, a veritable Samson!
They climbed back over the roof, and went into their rooms.

GERARDA  My Florencio is here?

LISENA  Lower your voice!
There are a million exhausted suitors around.
Pretend you’re Inés.

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.

GERARDA  Why would I be scared?
He promised to marry me.

GERARDA  exits

LISENA  And he will keep his word.

LUCRECIA  Tell me, Inés, where is Beltrán?
I can’t tell if it’s his charm that’s won me over,
or if he’s just my destiny.

LISENA  He’s in that room,
eager to please you,
for that is a lover’s greatest reward.

LUCRECIA  Is he hurt?

LISENA  From what?

LUCRECIA  From the jump.

LISENA  No, go on in. He’s ready and waiting for you.
But, just in case some nosy neighbor hears you,
pretend you are Inés,
so as not to sully your good name.

LUCRECIA  That should work,
since this whole place is full of people looking for you.

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.

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.
But none shall know the truth of their desires until Phoebus\(^\text{83}\) shines his rays upon them. They all await me, locked in their rooms, blind and fully deceived.
I hear knocking at the door. What is this? Another setback? More bad luck?

SCENE 15

BELTRÁN (Offstage) Open the door.

---

\(^{83}\) 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.

LISENA opens the door 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?

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.

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.

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.

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.

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, 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?

LISENA  Come in. Lucrecia is waiting for you in here, and Gerarda for you.

FLORENCIO  Goodbye, then. Thanks to you, I’m Gerarda’s now.

LISENA  Go in quietly. I will go get her. *(Aside)* My love resists your cruelty with all the courage I can muster.

BELTRÁN  So, are you getting her or not?

LISENA  Yes, I’m going now. *(Aside)* Oh my poor heart!

BELTRÁN  Is this enough for one night in Toledo?

LISENA  *(Aside)* No, not yet. For with my final trick, your troubles begin, and mine will end.

*Exeunt*

**Scene 16**

*Enter the SHERIFFS, the NOTARY, and SERVANTS*

SHERIFF 1  I tell you they came in here. I saw this door open.

SHERIFF 2  I heard a noise.

NOTARY  And I heard the knocks. Call them out.

SHERIFF 2  Hello in there!
NOTARY No answer. How nice!

They call out, the INNKEEPER answers

INNKEEPER (Offstage) Inés!

SHERIFF 1 The innkeeper must be sleeping.

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.

SHERIFF 2 The innkeeper has an excuse. Not us—he gave us the slip again!

INNKEEPER (Offstage) Inés, Toribio. What’s all the commotion?

NOTARY Put some clothes on for once and for all!

INNKEEPER (Offstage) I’m coming. What wonderful servants I have. All they do is eat and upset things!

The INNKEEPER leans out of a window

Who is it?

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.

NOTARY Call them right away. Where are they?

INNKEEPER (Aside) I wonder if those two
went to find sanctuary as I suggested? (Aloud) Everyone, get dressed. Is there a problem here?

SHERIFF 2 The two greatest thieves . . .

INNKEEPER (Aside) What are the odds?

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

NOTARY Will they ever get dressed?

INNKEEPER They should all be ready by now.

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

SHERIFF 1 Open the doors, go in!

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

SCENE 17

*Courtyard of the inn*

*Enter the CAPTAIN*

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

SHERIFF 2 Get her out here.

*Enter the LIEUTENANT*

LIEUTENANT It’s just me here . . .

CAPTAIN Lieutenant, is that you?

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.

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

INNKEEPER  No, she just got here yesterday.

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?

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.

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.

LUCINDO  I’m Lucindo.

INNKEEPER  Congratulations! What a ruse.

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

LUCINDO And I was told the same about Gerarda.

NOTARY Indeed, this is getting good.

SHERIFF 1 Open those rooms. What is this, innkeeper?

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.

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!

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.

GERARDA enters

SHERIFF 1 So this is your maid?

GERARDA I am Florencio’s wife. I am with my husband.
FINEO  Gerarda!

GERARDA  Who’s that?

FINEO  It’s me.  
    What are you doing here?

GERARDA  Is that Fineo?  

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!

GERARDA  Mine, too.

SHERIFF 2  Inés planned the whole thing.

NOTARY  Bring her here.

A knock at another door

SHERIFF 1  Who is that?

Enter BELTRÁN and RISELO

BELTRÁN  By God, you’ve got some nerve!  
    Why are you hugging me like that?

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?

BELTRÁN  Who told you she was here?

RISELO  Inés.
BELTRÁN  Me, too.

INNKEEPER  Inés again? This is good.

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.

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?

GERARDA  What do you mean?

FLORENCIO  That is what my love procures.

GERARDA  Can’t you see that I’m Gerarda?

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.

GERARDA  Me, too.

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

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, 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, as women do.

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?

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?

SHERIFF 1

They say nothing.

SHERIFF 2

I’m asking if they’re your equals.

FINEO

Gerarda is mine.

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,
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.

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.

SHERIFF 1 May you all rejoice a thousand years!

BELTRÁN Oh, so now our days are numbered!

FLORENCIO And here ends, noble senate, This *Wild Night in Toledo.*