

(forthcoming, Juan de la Cuesta, 2019)

PEDRO CALDERÓN DE LA BARCA

TO LOVE BEYOND DEATH

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

Marta Albalá Pelegrín
Paul Cella
Barbara Fuchs
Rafael Jaime
Robin Kello
Jennifer L. Monti
Laura Muñoz
Javier Patiño
Payton Phillips Quintanilla
Kathryn Renton
Keny Sanchez
Rhonda Sharrah
Cheché Silveyra
Chelsey Smith

with

Madera Gabriela Allan
Samuel Buse
Sierra Polzin

Table of Contents

The *Comedia* in Context

A Note on the Playwright

Introduction—Payton Phillips Quintanilla and Cheché Silveyra

Pronunciation Key

To Love Beyond Death

Characters

Act I

Act II

Act III

The *Comedia* in Context

The “Golden Age” of Spain offers one of the most vibrant theatrical repertoires ever produced. At the same time that England saw the flourishing of Shakespeare on the Elizabethan stage, Spain produced prodigious talents such as Lope de Vega, Tirso de Molina, and Calderón de la Barca. Although those names may not resonate with the force of the Bard in the Anglophone world, the hundreds of entertaining, complex plays they wrote, and the stage tradition they helped develop, deserve to be better known.

The *Diversifying the Classics* project at UCLA brings these plays to the public by offering English versions of Hispanic classical theater. Our translations are designed to make this rich tradition accessible to students, teachers, and theater professionals. This brief introduction to the *comedia* in its context suggests what we might discover and create when we begin to look beyond Shakespeare.

COMEDIA AT A GLANCE

The Spanish *comedia* developed in the late sixteenth and early seventeenth centuries. As Madrid grew into a sophisticated imperial capital, the theater provided a space to perform the customs, concerns, desires, and anxieties of its citizens. Though the form was influenced by the Italian troupes that brought *commedia dell'arte* to Spain in the sixteenth century, the expansive corpus of the Spanish *comedia* includes not only comic plays, but also histories, tragedies, and tragicomedies. The varied dramatic template of the *comedia* is as diverse as the contemporary social sphere it reflects.

While the plays offer a range of dramatic scenarios and theatrical effects, they share structural and linguistic similarities. Roughly three thousand lines, they are usually divided into three different *jornadas*, or acts. Plots move quickly across time and space, without much regard for the Aristotelian unities of action, time, and place. The plays are written in verse, and employ different forms for different characters and situations: a lover may deliver an ornate sonnet in honor of the beloved, while a servant offers a shaggy-dog story in rhymed couplets. The plays' language is designed for the ear rather than the eye, with the objective of pleasing an audience.

The *comedia* was performed in rectangular courtyard spaces known as *corrales*. Built between houses of two or three stories, the *corral* offered seating based on social position, including space for the nobles in the balconies, women in the *cazuela*, or stewpot, and *mosqueteros*, or groundlings, on patio benches. This cross-section of society enjoyed a truly popular art, which reflected onstage their varied social positions. A *comedia* performance would have included the play as well as songs, dances, and *entremeses*, or short comic interludes, before, after, and between the acts. As the first real commercial theater, the *corral* was the place where a diverse urban society found its dramatic entertainment.

WHAT'S AT STAKE ON THE *COMEDIA* STAGE?

Comedias offer a range of possibilities for the twenty-first century reader, actor, and audience. The plays often envision the social ambitions and conflicts of the rapidly-growing cities where they were performed, allowing a community to simultaneously witness and create a collective culture. In many *comedias*, the anonymity and wealth that the city affords allow the clever to transcend their social position, while wit, rather than force, frequently carries the day, creating an

urban theater that itself performs urbanity. An important subset of *comedias* deal with topics from national history, exploring violence, state power, the role of the nobility, and religious and racial difference.

The *comedia* often examines social hierarchies that may be less rigid than they first appear. Whether the dominant mode of the play is comic, tragic, historical, or a mixture, its dramatic progression often depends on a balancing act of order and liberty, authority and transgression, stasis and transformation. The title of Lope de Vega's recently rediscovered *Women and Servants*, in which two sisters scheme to marry the servant-men they love rather than the noblemen who woo them, makes explicit its concerns with gender and class and provides a view of what is at stake in many of the plays. Individuals disadvantaged by class or gender often challenge the social hierarchy and patriarchy by way of their own cleverness. The *gracioso* (comic sidekick), the *barba* (older male blocking figure), and the lovers appear repeatedly in these plays, and yet are often much more than stock types. At their most remarkable, they reflect larger cultural possibilities. The *comedia* stages the conflicting demands of desire and reputation, dramatizing the tension between our identities as they are and as we wish them to be.

Among the many forms of passion and aspiration present in the *comedia*, female desire and agency are central. In contrast to its English counterpart, the Spanish stage permitted actresses to play female roles, thus giving playwrights the opportunity to develop a variety of characters for them. While actresses became famous, the powerful roles they played onstage often portrayed the force of female desire. In Lope's *The Widow of Valencia*, for example, the

beautiful young widow Leonarda brings a masked lover into her home so as not to reveal her identity and risk her reputation or independence.

The presence of actresses, however, did not diminish the appeal of the cross-dressing plot. One of Tirso's most famous plays, *Don Gil of the Green Breeches*, features Doña Juana assuming a false identity and dressing as a man in order to foil the plans of her former lover, who is also in disguise. Dizzying deceptions and the performance of identity are both dramatic techniques and thematic concerns in these plays. Gender, like class, becomes part of the structure the *comedia* examines and dismantles, offering a powerful reflection on how we come to be who we are.

REMAKING PLAYS IN OUR TIME

In Lope's witty manifesto, the *New Art of Making Plays in Our Time*, he advises playwrights to stick to what works onstage, including plots of honor and love, strong subplots, and—whenever possible—cross-dressing. For Lope, the delight of the audience drives the process of composition, and there is little sense in a craft that does not entertain the public. Lope's contemporaries followed this formula, developing dramas that simultaneously explore the dynamics of their society and produce spectacle. For this reason, early modern Hispanic drama remains an engaging, suspenseful, often comic—and new—art to audiences even four hundred years later.

The *Diversifying the Classics* project at UCLA, engaged in translation, adaptation, and outreach to promote the *comedia* tradition, aims to bring the entertaining spirit of Lope and his

contemporaries to our work. Rather than strictly adhering to the verse forms of the plays, we seek to render the power of their language in a modern idiom; rather than limiting the drama as a historical or cultural artifact, we hope to bring out what remains vibrant for our contemporary society. Given that these vital texts merit a place onstage, we have sought to facilitate production by carefully noting entrances, exits, and asides, and by adding locations for scenes whenever possible. Although we have translated every line, we assume directors will cut as appropriate for their own productions. We hope that actors, directors, and readers will translate our work further into new productions, bringing both the social inquiry and theatrical delight of the *comedia* to future generations of audiences.

A Note on the Playwright

Pedro Calderón de la Barca (1600-1681) is regarded as one of Spain's foremost dramatists. Born into a noble family with a longstanding history of service to the Spanish monarchy and the Catholic Church, he was educated at a Jesuit college in Madrid, and later at the University of Salamanca. Before joining the religious order of Saint Francis and being ordained a priest, he served in the Spanish army and was made a knight of the Order of Santiago by King Philip IV.

Calderón wrote from an early age until his death at age 81, penning over 100 plays. His body of work marks the second cycle of Spanish Golden Age theater, when the dramatic forms created earlier by Lope de Vega were polished and taken to new heights. Calderón enjoyed the patronage of the Spanish court, and so was able to develop and elaborate a more sophisticated stage machinery and design than his contemporaries. At the same time, his plays often dramatize Spain's political crises, perhaps fueled by his firsthand experiences at court. After his ordination, Calderón turned to writing *autos sacramentales* (a religious genre of theater unique to Spain).

Calderón's best-known plays today were written during the first half of his life. The earliest one documented, *Love, Honor, and Power* (*Amor, honor y poder*), was represented in 1623 in the Royal Palace, where many of his works would go on to be staged. Calderón's breakout success came a few years later with *The Phantom Lady* (*La dama duende*, written and staged in 1629), and by the early 1630s he was regarded by his peers as one of the greatest writers alive. Calderón's most famous play, *Life is a Dream* (*La vida es sueño*, first published in 1636), deals with such philosophical topics as the power of human will against destiny, and the deceptive nature of appearances. Although Calderón's so-called "wife-murder" plays are a small

subset of his dramatic output, they persuaded foreign commentators that Spain was in the grip of a violent sense of honor—an image that has unfortunately proven persistent.

Introduction

Payton Phillips Quintanilla and Cheché Silveyra

To Love Beyond Death is a tragic historical drama by Pedro Calderón de la Barca, most likely written between 1630 and 1650 (Coenen 48, Devos 105). The play was first published in 1677 as *El Tuzaní de la Alpujarra* (*Tuzaní of the Alpujarra*) but its more widely accepted edition, published in 1691, calls it *Amar después de la muerte*, the title we have chosen for our translation. Both titles refer to the star-crossed romance of Clara Malec and Álvaro Tuzaní, as well as to Álvaro's plans to avenge the murder of his beloved. Still, the significance of this story extends far beyond an individual tale of love and revenge. The play is set in southern Spain during the Rebellion of the Alpujarra (1568-1571), when the Castilian Crown's project to eradicate all traces of Andalusí culture from the Kingdom of Granada sparked the armed resistance of the Moriscos—a blanket term applied to Iberian Muslims who were converted, often by force, to Christianity, as well as to their descendants. Dramatizing a moment when ethnic, religious, and cultural differences turned Spanish subjects against one another, *To Love Beyond Death* is as much about romantic love and devotion to family and community as it is about civil war and the violent emergence of a modern nation.

The play is also about a people and history that should not be forgotten. The rebellion in Granada fractured the already precarious relationship between a state that stood for “Old Christians”—those who claimed to have no Jewish or Muslim ancestry—and its converted “New Christian” subjects. The rupture would never be mended: decades later, Moriscos were expelled en masse from the Iberian Peninsula (1609-1614). Based largely on an account of the war by a

soldier of the Crown, and composed by Calderón well after the expulsion of the Moriscos, *To Love* addresses issues that resonate today: trauma, historical memory, and social justice.

However, while this play challenges some stereotypes and received histories, it may be read as perpetuating others. Our goal here is to introduce both readers and theater practitioners to the play's historical and literary context, highlighting some of the unique opportunities and challenges presented by modern interpretations of this early modern tragedy.

THE MORISCOS AND THE REBELLION OF THE ALPUJARRA: THE HISTORICAL BACKGROUND

In 1492, Isabella of Castile and Ferdinand of Aragon (known as the Catholic Monarchs), conquered the Emirate of Granada, the last surviving polity of Al-Andalus (Islamic Iberia). This ended a centuries-long history of Muslim rule, which began in 711 with the Islamic conquest of the Iberian Peninsula. It was also the end of long campaigns by various Christian-ruled kingdoms to dominate the Peninsula, which resulted in an ever-shifting physical, cultural, and religious frontier. Of course, 1492 was also the year Christopher Columbus reached the Americas, and in which the Catholic Monarchs expelled their kingdoms' Jewish subjects. 1492 thus ushered in the realities of the Hispanic world we know today, from its "New World" reach to its "Old World" diaspora.

Before relinquishing his kingdom, Muhammad XII—the last ruler of the Nasrid dynasty in Granada—negotiated a capitulation agreement. The Treaty of Granada guaranteed important protections for his people, including the right to continue practicing Islam. While Granada's first archbishop envisioned a gradual process of conversion to Christianity, less measured approaches

prevailed. A violent conversion campaign soon destabilized the city, provoking a rebellion that stretched into the Alpujarra, a mountainous region southeast of the city of Granada. The Catholic Monarchs exploited this unrest to revoke the terms of the treaty, and in 1501 they forced the people of Granada to choose between conversion and expulsion. Forced Christianization in other regions followed, and by 1526 the whole of what we now call Spain was at least nominally Catholic.

In the wake of these mass conversions, statesmen and churchmen tried to identify the external customs and behaviors that might reveal the true beliefs of the New Christians, reading cultural practices as signs of suspect religious loyalties and political allegiances. The Ottoman Empire's growing strength and influence in the Mediterranean exacerbated fears that the Moriscos might pose a domestic threat as a kind of fifth column. While Charles V approved a series of laws regulating the cultural practices of Moriscos throughout his kingdoms, he allowed Moriscos to delay their enforcement through financial contributions to the Crown.

Yet in the 1560's, under the new king, Philip II, the measures were revived. The resulting legislation, published in Granada on January 1, 1567, criminalized all manner of activities and traditions pertaining to the public and private lives of Moriscos, including a wide variety of Andalusí customs, from the oral or written use of Arabic (including Arabic names and the possession of Arabic texts), to practices of bathing, dress, and celebration. While the regulations were designed to eradicate remnants of Islam and, with it, a group identity that officials viewed as problematic or even dangerous, they also stripped the Moriscos—and most pointedly, Morisco nobles—of privileges afforded to their Old Christian counterparts, such as the rights to carry arms and own slaves. This reflected the fact that anxieties over difference between Old and New

Christians often became anxieties over the *lack* of difference between the two groups, particularly at the upper levels of society.

After nearly two years of failed petitions to have the new decrees softened or revoked, the Morisco uprising began on Christmas Eve, 1568. What resulted was a civil war of unexpectedly devastating proportions. Though both sides committed excesses, the Crown's campaign was particularly brutal, characterized by pervasive rape and plunder. Some atrocities were carried out at the express command of military leaders, while others were committed when rank-and-file soldiers dismissed their orders: there was money to be made in loot and slaves. When the rebellion failed in early 1571, most of Granada's surviving Moriscos were exiled to other parts of Castile for integration into Old Christian communities. Thousands more had already been sold into slavery. Morisco children were often separated from their parents by slavery, servitude, and deportation, and many parents fought long legal battles for their children's freedom and for family reunification.

In the four decades following the rebellion, debates continued to rage over just what to do with Spain's geographically and culturally diverse communities of New Christians. While the Moriscos had powerful Old Christian allies, they also astutely championed their own cause. Yet however Hispanicized the Moriscos became, they were still suspected of secretly practicing Islam—and indeed, many did attempt to recuperate or maintain their outlawed religion. In the end, Philip III was convinced by key advisors to undertake the mass expulsion of the Moriscos from Spain. The decision was criticized not just by Spaniards but also by the Vatican: the Crown of Castile, the Counter-Reformation power tasked with evangelizing the indigenous peoples of

the Americas, was about to expel hundreds of thousands of indigenous Iberians—all of whom were baptized Catholics—to the Muslim-ruled lands of North Africa.

The expulsion took place between 1609 and 1614. Granada's Moriscos and their descendants, now spread throughout Castile, were among the last to be deported. But this does not mean that they completely disappeared from the Peninsula or, most poignantly, its imaginary. In addition to those who avoided deportation and others who managed to return, the Moriscos lived on in peninsular literature written about them, both before and after their expulsion. The sixteenth century genres of the *novela morisca* (Moorish novel or novella) and Morisco ballad, with their Muslim protagonists matching or exceeding the honor, nobility, and pageantry of Christian knights, remained hugely popular, even as the trope of the romanticized Moor gave way to more critical visions of crypto-Muslims and Morisco rebels.

Authors as prominent as Miguel de Cervantes and Lope de Vega often employed Morisco characters in their visions of Spain to probe questions of national identity and belonging. But it was Ginés Pérez de Hita, a Murcian cobbler, who perhaps most profoundly engaged with the Morisco community in all of its dimensions, in life and on paper. Pérez de Hita lived and worked among New Christians and Old in a region of Spain deeply influenced by its Andalusí heritage, and his knowledge of and empathy for the Moriscos and their ancestors is evident in his writings. However, part of the power of his voice stems from the fact that he, like many young men of his day, joined the fight in the Alpujarra on the side of the Crown, personally witnessing—and participating in—the horrors of that civil war. His two masterpieces, the first and second parts of *The Civil Wars of Granada*, can be read as a response to the tragedy of the rebellion, as well as to his own part in it.

Part One of the *Civil Wars of Granada*, published in 1595, was a huge success in its time. Building on a long tradition of peninsular ballads to tell the story of the fall of Nasrid Granada, it is often considered both the apex of the *novela morisca* and the first modern European historical novel. Part Two, also known as *The War of the Moriscos of Granada*, was published posthumously in 1619, but never enjoyed the popularity of the first book. Lacking the novelistic ease and historical distance of Part One, this second installment is a raw portrayal of the civil war in the Alpujarra based on the author's own experiences, as well as on the first-hand accounts of other witnesses and combatants, including Moriscos.

Although many scholars read the second part of Pérez de Hita's *Civil Wars of Granada* as literature rather than history, its testimonial function is unquestionable. Pérez de Hita masterfully tapped into the drama of a war that breached Spaniards' sense of decency and identity. One particularly poignant fusion of act and affect provided the inspiration for Pedro Calderón de la Barca's *To Love Beyond Death*: the star-crossed love of a young Morisco couple, Maleha —“Maleca” in Calderón—and Tuzaní. Pérez de Hita claims to have interviewed several Moriscos, including Tuzaní himself, to write this episode. If we take the author at his word, this story forms part of the post-rebellion, pre-expulsion oral history of the Moriscos. Intentionally or not, therefore, Calderón preserves this tradition on the Peninsula when the Moriscos could no longer do so themselves.

While Calderón takes certain artistic liberties with geography, chronology, and character profiles, often turning to compressions and composites, he is remarkably true to Pérez de Hita's text, which sought not only to recount the rebellion from various viewpoints, but also to explain its causes. In fact, the root of the rebellion is precisely where Calderón's play begins.

TO LOVE BEYOND DEATH: THE PLOTS

Act I begins in the city of Granada, where a group of Moriscos have gathered at a private home. Don Juan Malec, a noble Morisco elder and member of the local government, tells everyone of the anti-Morisco laws newly published by King Philip II. Malec explains that meetings like theirs are now illegal, and recounts how earlier that day, as he defended the rights of his people, he was offended by Don Juan de Mendoza, an Old Christian. Arguing that Mendoza has offended the honor of all Moriscos, Malec exhorts them to rebel.

Malec's daughter Clara wants to avenge the insult against her father, but the law forbids women from engaging in disputes of honor. Álvaro Tuzaní, who is in love with Clara, offers himself in matrimony: as her husband, he could exact the revenge she desires. Clara refuses: she does not want to carry the stain of her family's honor into her marriage. Meanwhile, Don Fernando de Valor (another Morisco nobleman) and the local Magistrate suggest to Malec that his daughter should marry Mendoza: since bringing him into the family would make Mendoza simultaneously offender and offended, the union would cancel out the need to avenge the affront. Clara accepts the offer to marry Mendoza, as she secretly plans to murder him in revenge. Feeling rejected, Álvaro leaves the house and goes looking for Mendoza on his own account.

The noble Mendoza (now imprisoned in the Alhambra, Granada's palace-fortress, for offending Malec) and the soldier Garcés discuss the earlier events and the rising tensions between Old and New Christians. Isabel Tuzaní, Álvaro's sister and Mendoza's lover, pays a visit to the prisoner, but hides when her brother arrives. As Álvaro seeks to redress Malec's honor, he fights Mendoza, but they are interrupted by the arrival of Valor and the Magistrate. They propose

to Mendoza the idea of marrying Clara to amend the affront to her family. Mendoza scoffs at the plan: from his perspective, even though the Malecs are of royal Andalusí lineage, he is still superior to them by virtue of his Old Christian ancestry. The act ends with Álvaro and Válor announcing plans for revenge against the Christians.

Act II is set in the Alpujarra, about three years later. The proud and arrogant Don Juan de Austria, Philip II's half-brother, has been charged with pacifying the Morisco rebellion. Mendoza warns him of the dangers of underestimating the enemy, and relates that Fernando de Válor has been declared "King of the Moriscos," changing his name to Abenhumeya. As the new king, Abenhumeya imposes Islam on his subjects, and the Morisco characters Arabize their names: Álvaro goes solely by Tuzaní; Isabel, now married to Abenhumeya, is called Lidora; and Clara becomes Maleca.

As the Christians discuss the best strategy for the attack, Garcés returns to camp with a Morisco captive named Alcuzcuz—a local merchant and the play's *gracioso* (comic relief character)—who promises to reveal a secret entrance into the Morisco camp in exchange for his life. Though ordered to imprison him, Garcés secretly takes Alcuzcuz to the mountains, hoping to impress his commanders by scouting out the secret entrance himself. Instead, the *gracioso* tricks Garcés and runs away with his food and wine. Meanwhile, pursued by Morisco troops, Garcés hides in a cave where he finds a natural mineshaft under the town of Galera that can be packed with explosives to destroy the city's defenses.

Garcés returns to camp with this intelligence, and Don Juan de Austria decides to attack Galera first. Meanwhile, Malec marries his daughter, Maleca, to Tuzaní in Abenhumeya's palace, but the celebration is soon interrupted by the sound of Christian war drums. Abenhumeya assigns

his most trusted people to defend the three main rebel strongholds: the king himself will defend the town of Berja; Tuzaní, Gabia; and Malec, Galera. The newly wedded Maleca must go with her father to Galera, but Tuzaní promises that he will ride every night to see her.

As promised, Tuzaní arrives in Galera that night to see Maleca. He is accompanied by Alcuzcuz, whom he leaves outside the walls to watch over the mare they rode to the city. But Alcuzcuz gets drunk and allows the mare to escape. The Christian advance forces Tuzaní to return to Gabia, and though he wants to bring Maleca with him, without the mare he cannot do so and still reach Gabia in time to defend it. As he weighs love versus honor, Maleca encourages him to go without her.

Act III begins the following day, when Tuzaní returns to Galera. He arrives as the Christians detonate the explosives in the mineshaft. With the defensive wall compromised, the Spanish army storms Galera, killing Malec and fatally wounding Maleca. As the Christians loot the town, Tuzaní finds his wife. With her last breath, Maleca reveals that she was killed for her jewels by a Spanish soldier, and Tuzaní vows to exact revenge against the unknown murderer.

After destroying Galera, Don Juan de Austria is convinced by his advisors that the best way to proceed is with mercy. Mendoza is tasked with offering amnesty in the court of Abenhumeya: if the Moriscos surrender, they will be forgiven; if not, they will suffer the fate of those in Galera. Meanwhile, Tuzaní and Alcuzcuz disguise themselves and infiltrate the Christian camp, looking for Maleca's murderer. They find a group of soldiers playing cards, betting with the loot taken from Galera. Tuzaní identifies the jewels that he had given Maleca at their wedding and offers to buy them, on the condition that the soldiers reveal who had taken them.

The exchange is interrupted when a fight begins offstage. Garcés, who is at the center of it, kills a soldier and then finds himself surrounded and outnumbered. Moved by his sense of fairness, Tuzaní intervenes to defend Garcés. For this he is incarcerated, along with Garcés and Alcuzcuz. In jail, Garcés thanks Tuzaní for saving his life, and promises to return the favor. The two men strike up a conversation, but as they speak, Tuzaní realizes that Garcés is Maleca's murderer. After eliciting a confession, Tuzaní takes out a concealed knife and stabs Garcés in the chest.

Tuzaní escapes, but is soon chased down by Christian soldiers and Don Juan de Austria himself. Isabel appears atop a wall to announce that Abenhumeya, her husband and king, has been murdered by his own guards. She surrenders the Alpujarra to Don Juan de Austria, and begs him to pardon her brother, Tuzaní. Don Juan de Austria agrees, praising the undying love of the Morisco for his murdered wife.

BEYOND RELIGION: THE POWER OF LANGUAGE, CLASS, AND GENDER

To Love Beyond Death deals with complicated questions of religious and ethnic difference in sixteenth-century Spain, which were primarily exhibited through language and customs.

However, these can't be separated from questions of class and gender, which so profoundly influenced early modern lives and their corresponding liberties. Although Calderón may represent the plight of the Moriscos and the diversity of their communities sympathetically, he wrote from the point of view of the victors—Old Christian males—long after the Moriscos had been summarily expelled from Spain. Thus translating the play, as well as staging it today, inevitably brings up ethical questions around representation.

The dialectal speech of the *gracioso* Alcuzcuz—an example of the Morisco “jargon” written for the Spanish stage (Devos 101-105)—is a good example of the delicacy required in a modern production. Alcuzcuz is presented as a faithful, albeit flawed Muslim who continually evokes Islamic and Andalusí culture and customs, in what often seem to be designed as comical moments. He also mocks his Old Christian foes in an irregular Castilian that is meant to represent the imperfect acculturation of the Morisco population. This makes him a stand-in for the native Arabic speakers—as indigenous to the Iberian Peninsula as the Christian population colonizing Granada—on whom Spanish was imposed, and whose native tongue was suddenly made illegal. Not yet proficient in Castilian, the language of the conquerors, Alcuzcuz must negotiate a path between the impositions of empire and the demands of resistance.

In his struggle to speak the language of the colonizer, Alcuzcuz carries in his speech the marks of an unwanted and feared “other.” Given that he is a Muslim character—and in many ways, a caricature—in a play written by a Christian playwright in seventeenth century Spain, certain acts of ventriloquism should be expected. In the original text, for example, Alcuzcuz refers to the holy book of Islam, al-Qur’an, as “alacrán” (Coenen v. 230), a phonetically similar word that in Spanish means “scorpion.” The exchange—designed to be comical, but actually as poisonous as the arachnid in question—reinforces Alcuzcuz’s social marginality by emphasizing his ethnic and religious difference.

Yet Alcuzcuz’s speech is also a matter of social class, as is so much in this play. In the *comedia*, the *gracioso* is generally a character from the lower social classes who works as a servant for the nobility. These sidekicks often use their position to manipulate the actions of their masters, just as the playwrights often manipulate the *graciosos* to advance the plot. As an Arabic-

speaking Muslim, Alcuycuz is in an even more precarious position than most *graciosos*. It is not surprising, then, that Calderón utilizes the follies of this character to set up both the siege of Galera and Clara's unfortunate presence in it. At the same time, Calderón also emphasizes the *lack* of difference between the majority of his Old and New Christian characters. Tuzaní, for instance, is of noble lineage and high social standing, as well as fully bicultural—which allows him to carry out his revenge. He infiltrates the royal forces while disguised as an Old Christian. If Tuzaní could so easily pass for an Old Christian, how different could he really be? Or was it this lack of difference that made him so dangerous?

The war against the Moriscos in the Alpujarra had, at its core, the need to legitimize the occupation of southern Spain by Christian forces, and to bring the indigenous community—and particularly its nobles—into submission. The brutality with which the uprising was quelled by the Crown profoundly influenced Calderón's *comedia*. In just one of the many examples of how Calderón reveals—and in so doing, condemns—the dehumanization of Moriscos and the violence of their oppressors, the Old Christian character Mendoza, showing signs of remorse for having offended Malec, is rebuked by the soldier Garcés: “Don't apologize. / You did well to strike Malec. / A New Christian should not think / that being old will protect him / if he dares to cross a Mendoza” (vv. 547-551). In this atmosphere of profound anti-Morisco sentiment, Garcés foreshadows the ferocity of the Christian attack against the city of Galera when he vows to take the life of every inhabitant, “...without mercy for the young, / clemency for the old, or respect for the women” (vv. 1712-1713). In fact, the emotional arc of this story revolves around Clara's murder in Galera, a stand-in for the many Moriscas who were raped, killed, and enslaved during the rebellion.

While female characters in *comedias* were often victims of physical and sexual violence, as was historically the case, Calderón and his contemporaries also endowed women with a nuanced, yet extraordinary agency. In *To Love*, Calderón gestures toward the agency of his characters' real-life Morisca counterparts, who actively fought for their homes and their families, both by taking up arms and advocating for peace. The character of Isabel Tuzaní is a good example: in the first act, she is a Catholic Morisca engaged in a secret love affair with Mendoza, an Old Christian who has shunned her people. In the second act, she is a renegade (a convert from Christianity to Islam) married to Fernando de Valor, the newly proclaimed king of the Moriscos. Now called Lidora and Abenhumeya, this royal couple subversively mirrors Isabella and Ferdinand, the Old Christian monarchs who conquered Granada. Despite Isabel's apparent docility and religious fluidity, at the end of the play she proclaims herself to be a faithful Catholic who was kept in the Alpujarra and made to adhere to Islam against her will. When she surrenders the crown of Abenhumeya to the Don Juan de Austria, in one fell swoop she saves her brother, Álvaro Tuzaní, and ends the civil war.

Behind this duality of Isabel/Lidora lies the tension between early modern Christian—and, indeed, Muslim—notions of gender, which idealized women's chastity and domesticity, and women's ability to take on political agency, a capacity traditionally assigned to men. On the one hand, Isabel brings onto the stage a series of historical facts about Moriscos that were convenient for her Old Christian playwright: there were those who had truly converted to Christianity; those who, regardless of their private religious convictions, were loyal to the Crown; and those who were forced to rebel, whether at the hands of Morisco combatants or in self-defense against Old

Christian aggressors. On the other hand, Isabel—like her namesake the Catholic Queen—demonstrates that women can transgress traditional gender roles and wield political power.

This contradiction is also visible in the character of Clara Malec, though in a more subversive manner. In the beginning, when she discovers that Mendoza dishonored her father, and that a daughter cannot avenge him, Clara complains that women “can deprive father and husband / of their honor,” presumably through their sexual transgressions, “yet never grant it to them” (vv. 245-246). She goes on to proclaim, “Had I been born a man, / Granada and the whole world would see / whether that Mendoza would be / as arrogant and daring / to a young man as to an old one” (vv. 247-251). While technically correct—though any social or sexual deviance by women could ruin a family’s name, the law precluded them from seeking redress—Clara decides to marry Mendoza so she can get close to him and kill him in revenge. This means knowingly sacrificing her own life and happiness—and any future hope of marrying her true love, Tuzaní—for her family’s honor.

Although Clara’s plan would not come to fruition, the idea that women can, indeed, affect honor is pursued through two different avenues at the very moment of her death. First, when she believes she is talking to her killer, Clara insults his honor by accusing him of having “neither pity nor resolve— / no pity, because you wounded me, / no resolve, because you won’t end my life” (vv. 2114-2116). Then, when Clara realizes she is speaking to a Morisco (but does not yet know it is her husband, Tuzaní), she exposes the true motives behind her murder and, by extension, much of the violence perpetrated by Old Christians in the Alpujarra: money. Neither religion nor politics—and in this case, not even sexual desire or the desire for power through sex—lead to the murder of Clara. She is killed, quite simply, to satisfy Garcés’s greed. With her

final breaths, rather than confessing her sins, Clara testifies against her killer, ensuring that her death will be avenged.

To Love Beyond Death dramatizes a civil war driven as much by religious and ethnic differences as by political and economic motivations. The defeat of the uprising played a key role in the consolidation of Spain's identity and its imperial expansion. While Philip II, self-proclaimed defender of the Church against heretics and infidels, promoted a national myth of "pure" Christian heritage, historians systematically occluded Spain's Moorish past and promoted instead ancient Gothic and Roman roots. The Moriscos themselves came to be seen by many as a threat to State and Church authority—one that needed to be swiftly and completely eradicated. For these reasons, recuperating the voices and representing the stories of Moriscos was a powerful gesture in Calderón's day, and continues to be so in our own.

OCCUPYING THE STAGE: *TO LOVE*'S RECENT PERFORMANCE HISTORY

While the specific historical context of *To Love* may be new to some of our readers, much of its rhetoric is unfortunately familiar. In recent years, Islamophobic rhetoric has openly and purposefully been employed in many Western nations, with devastating results for Muslims, their families, and their communities. *To Love* contests early modern Islamophobia by placing on stage the bodies and perspectives of the vanquished and the displaced, yet it can also be employed to open up dialogues about interfaith and interethnic relations today. Indeed, this has already occurred through two productions in Spain.

Apparently unproduced through most of the twentieth century, *To Love* returned in 1993 with a production by Teatro Corsario of Valladolid. During a time of unprecedented immigration

to Spain from North Africa, the company presented their production as a direct response to xenophobia in Spanish society, as well as to violent inter-ethnic and inter-religious conflicts beyond the Peninsula (Urdiales 4). However, Corsario also evoked Spain's longstanding colonial presence in North Africa by setting their production—through set, props, and costumes—in late nineteenth-century Morocco, when Spain quashed another uprising, and confirmed its military control over the cities of Ceuta and Melilla. The relevance of this dramaturgical decision is clear: Ceuta and Melilla remain sites of political conflict and large-scale immigration crises today.

In 2005, Madrid's Compañía Nacional de Teatro Clásico (CNTC) also pointed to xenophobia as a perennial issue that they hoped to address through their production of *To Love* (Vasco 7, Pallín 9-10). Theirs was an especially tense moment in Spain, as the performances took place the year following a devastating terrorist attack in Madrid: on March 11, 2004, nearly 200 people died and another 2,000 were injured when Islamic extremists detonated explosives on four commuter trains during the morning rush-hour. Al-Andalus—as an integral part of Spain's identity on the one hand, and as an inspiration for *jihad* on the other—featured all too prominently in the national conversation. The CNTC opted to magnify the presence of Muslim characters and Islamic practices onstage, even when absent from Calderón's text, thus presenting an implicit plea not to repeat a discriminatory and reactionary history in the face of a national tragedy.

Both Teatro Corsario and the CNTC's productions of *To Love* were widely received as appropriate and constructive responses to Spain's long history of ethno-religious strife. They also point to how racializing discourses can be used to obscure the political and economic motives

behind domestic and international conflicts. We hope that our translation will afford English-language artists and audiences the opportunity to explore and reflect upon these themes as well.

OUR TRANSLATION

Our translation is based on Erik Coenen's 2008 critical edition of the play. There is considerable confusion and debate around the date of the play's composition, as well as the authenticity, content, and even the titles of its earliest editions (Coenen 47-62). While we don't know when Calderón wrote *Amar*, Coenen dates it sometime before 1650. He also cites evidence that *To Love* may have been performed in or around 1660, but explains that this production would not have been its premiere. Calderón himself condemned the 1677 *El Tuzaní de la Alpujarra*, which was published twice that year without his permission or collaboration, and with important defects. In publishing a posthumous 1691 edition titled *Amar después de la muerte*, Juan Vera Tassis greatly improved upon that earlier text, but it is not known whether he worked from a version of the play that has since been lost, or if the revisions were his own. Still, the Vera Tassis version lacks key passages present in the 1677 editions and, in some cases, offers inferior emendations. Therefore, while Coenen bases his edition in the 1691 publication by Vera Tassis, he incorporates aspects of the 1677 editions as well.

It should also be noted that there are two extant English translations of *Amar*, both titled *Love After Death*. The first is Denis Florence McCarthy's, published in London in 1853. The second is Roy Campbell's, edited and prepared by Eric Bentley after the translator's death, and published in 1959. While both translations are admirable, they are also both constricted by the

translators' decision to adhere strictly to rhyme and meter. We believe that *To Love*, which is both timely and timeless, deserves this new translation.

WORKS CITED

- Calderón de la Barca, Pedro. *Amar después de la muerte*. Ed. Erik Coenen. Madrid: Cátedra, 2008.
- . "Love After Death." *Dramas of Calderón, Tragic, Comic and Legendary. Volume II*. Trans. Denis Florence McCarthy. London: Charles Dolman, 1853. vii-139.
- . "Love After Death." *The Classic Theatre. Volume III. Six Spanish Plays*. Trans. Roy Campbell. Ed. Eric Bentley. New York: Doubleday Anchor Books, 1959. 315-405.
- Coenen, Erik. "Introducción." *Amar después de la muerte*, by Pedro Calderón de la Barca. Ed. Erik Coenen. Madrid: Cátedra, 2008. 11-63.
- Devos, Brent. "La fecha de composición de *El Tuzaní de la Alpujarra* o *Amor [sic] después de la muerte* de Pedro Calderón de la Barca." *Bulletin of the Comediantes* 61.1 (2009): 97-107.
- Pallín, Yolanda. "Honor después de la muerte." *Amar después de la muerte. Textos de Teatro Clásico No. 40*. Version by Yolanda Pallín. Madrid: Compañía Nacional de Teatro Clásico, 2005. 9-12.
- Pérez de Hita, Ginés. *Guerras civiles de Granada*, 2 vols. Ed. Paula Blanchard-Demouge. Madrid: Bailly-Baillière, 1913.
- Urdiales, Fernando. "Calderón prerromántico." Program: *Teatro Corsario presenta Amar después de la muerte de Calderón de la Barca*. Valladolid: Teatro Corsario, 1993. http://www.cervantesvirtual.com/images/portales/teatro_corsario/graf/espectaculos/

amar_despues_de_la_muerte/programa_de_mano/041184.pdf

Vasco, Eduardo. "Donde la costumbre falta." *Amar después de la muerte. Textos de Teatro Clásico No. 40*. Version by Yolanda Pallín. Madrid: Compañía Nacional de Teatro Clásico, 2005. 7.

SELECT ENGLISH-LANGUAGE BIBLIOGRAPHY

Carr, Matthew. *Blood and Faith: The Purging of Muslim Spain*. New York: The New Press, 2009.

Case, Thomas E. "Honor, Justice, and Historical Circumstance in *Amar después de la muerte*." *Bulletin of the Comediantes* 36.1 (1984): 55-69.

Cavanaugh, Stephanie M. "Litigating for Liberty: Enslaved Morisco Children in Sixteenth-Century Valladolid." *Renaissance Quarterly* 70.4 (2017): 1282-1320.

Constable, Olivia Remie. *To Live Like A Moor: Christian Perceptions of Muslim Identity in Medieval and Early Modern Spain*. Philadelphia: University of Pennsylvania Press, 2018.

Cruz, Anne J. "Making War, Not Love: The Contest of Cultural Difference and the Honor Code in Calderón's *Amar después de la muerte*." *Caliope: Journal of the Society for Renaissance and Baroque Hispanic Poetry* 6.1 (2000): 17-33.

Fuchs, Barbara. *Exotic Nation: Maurophilia and the Construction of Early Modern Spain*. Philadelphia: University of Pennsylvania Press, 2011.

----- "Virtual Spaniards: The Moriscos and the Fictions of Spanish Identity." *Journal of Spanish Cultural Studies* 2.1 (2001): 13-26.

- García-Arenal, Mercedes and Fernando Rodríguez Mediano. *The Orient in Spain: Converted Muslims, the Forged Lead Books of Granada, and the Rise of Orientalism*. Leiden: Brill, 2013.
- García-Sanjuán, Alejandro. "Rejecting al-Andalus, exalting the Reconquista: historical memory in contemporary Spain." *Journal of Medieval Iberian Studies* 10.1 (2018): 127-145.
- Greer, Margaret R. "The Politics of Memory in *El Tuzaní de la Alpujarra*." *Rhetoric and Reality in Early Modern Spain*. Ed. Richard J. Pym. London: Tamesis, 2006. 113-130.
- Harvey, Leonard Patrick. *Muslims in Spain, 1500 to 1614*. Chicago: University of Chicago Press, 2005.
- Irigoyen-García, Javier. *Moors Dressed as Moors: Clothing, Social Distinction and Ethnicity in Early Modern Iberia*. Toronto: University of Toronto Press, 2017.
- Olsen, Margaret M. "¿Ley ser, morir el más feo?": Calderón's Morisco Gracioso Teases Out Spain's Violence." *Bulletin of the Comediantes* 62.2 (2010): 63-78.
- Perry, Mary Elizabeth. *The Handless Maiden: Moriscos and the Politics of Religion in Early Modern Spain*. Princeton, N.J.: Princeton University Press, 2005.
- Wilson, Margaret. "‘Si África llora, España no ríe’: A Study of Calderón's *Amar después de la muerte* in Relation to its Source." *Bulletin of Hispanic Studies* 61.3 (1984): 419-425.

Pronunciation Key

Each vowel in Spanish has just one sound. They are pronounced as follows:

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

The underlined syllable in each word is the accented one.

DON ÁLVARO TUZANÍ: DOHN AHL-VAH-ROH TOO-ZAH-NEE
 DON JUAN MALEC: DOHN HOO-AHN MAH-LEHC
 DON FERNANDO DE VÁLOR: DOHN FEHR-NAHN-DOH DEH VAH-LOHR
 ALCUZCUZ: AHL-COOZ-COOZ
 CADÍ: CAH-DEE
 DON JUAN DE MENDOZA: DOHN HOO-AHN DEH MEHNDOHZAH
 LORD DON JUAN DE AUSTRIA: DOHN HOO-AHN DEH OWS-TREE-AH
 DON LOPE DE FIGUEROA : DOHN LOH-PEH DEH FEE-GUEH-ROH-AH
 DON ALONSO DE ZÚÑIGA: DOHN AH-LOHN-SOH DEH SOO-NHI-GAH
 GARCÉS: GAHR-CEHS
 DOÑA ISABEL TUZANÍ: DOHN-NEEAH EE-SAH-BEHL TOO-ZAH-NEE
 DOÑA CLARA MALEC: DOHN-NEEAH CLAH-RAH MAH-LEHC
 BEATRIZ: BEH-A-TREES
 INÉS: EE-NEHS

GRANADA: GRAH-NAH-DAH
 GALERA: GAH-LEH-RAH

Persons who speak in the play

DON ÁLVARO TUZANÍ
DON JUAN MALEC, *old man*
DON FERNANDO DE VÁLOR, *also ABENHUMEYA*
ALCUZCUZ, *Morisco*
CADÍ, *old Morisco*
DON JUAN DE MENDOZA
LORD DON JUAN DE AUSTRIA
DON LOPE DE FIGUEROA
DON ALONSO DE ZÚÑIGA, *magistrate*
GARCÉS, *soldier*
DOÑA ISABEL TUZANÍ, *also LIDORA*
DOÑA CLARA MALEC, *also MALECA*
BEATRIZ, *servant, also ZARA*
INÉS, *servant*
A SERVANT
MORISCOS
MORISCAS
CHRISTIAN SOLDIERS
MORISCO SOLDIERS

ACT I

SCENE 1

A room in CADÍ's house, in Granada

Enter as many MORISCOS as possible with CADÍ and ALCUZCUZ, dressed in Morisco fashion, with cloaks and culottes, and the MORISCAS in white doublets,¹ with musical instruments

CADÍ ²	Are the doors locked?	
ALCUZCUZ	All doors closed now.	
CADÍ	Let no one enter without giving the sign, and let the festivities begin. We will celebrate Friday, the day of our people, away from prying Christian eyes. Though we live among them in wretched captivity, we keep our ceremonies, safe from their abuse and censure.	5
EVERYONE	Yes!	10
ALCUZCUZ	All to pieces I'll go if join the dance.	
MORISCO	<i>(Sings)</i> Though woefully bound in captivity, by Allah's divine mystery	

¹ Traditional dress, music, festive gatherings, and even the use of Arabic were all aspects of Morisco culture that came under increasing persecution over the course of the sixteenth century. Laws against Morisco cultural practices were passed in 1526, but their implementation was often delayed or softened. In the play, new and even more repressive laws are being announced, which will lead to the Morisco uprising in the Alpujarra. See Introduction.

² Cadí, though used here as a proper noun, refers to a key figure of social and religious authority in Muslim communities, akin to a judge.

	this empire of African ancestry ³ decries its miserable destiny.	15
ALL	<i>Long live His law!</i>	
MORISCO	(Sings) Long live the glorious memory of that celebrated victory when Spain once found true liberty in its own captivity.	20
ALL	<i>Long live His law!</i> ⁴	
ALCUZCUZ	[Sings] Long live that fight when <i>sharif</i> ⁵ Muza showed his might, and at his sight little Spaniards get a fright.	25
ALL	<i>Long live His law!</i>	
<i>Loud knocks are heard from offstage</i>		
CADÍ	What's that?	
MORISCO	They are breaking down the doors.	
CADÍ	They must be trying to catch us at our gathering, since the king's decrees now forbid us to hold one. With so many Moriscos heading into this house, the authorities must have followed us.	30 35

The knocking continues

³ Calderón here associates the Moriscos with Africa and makes them into Spain's others, emphasizing their foreignness.

⁴ "Law" in this context is often used for faith or religion.

⁵ *Sharif* (Arabic): here, noble leader. Muza ibn Nusayr was a governor and general for the Umayyad Caliphate in North Africa, and a central figure in the conquest of the Iberian Peninsula.

ALCUZCUZ	Well, they're calming down now.	
MALEC	<i>(Offstage)</i> Why do you take so long to open for one who knocks so loud?	
ALCUZCUZ	No good calling at this door if souls not been called.	40
MORISCO 1	What shall we do?	
CADÍ	Hide all the instruments, and then answer the door. Just say you came to see me.	45
MORISCO 2	That's a good plan.	
CADÍ	Let's all keep up the pretense. Alcuzcuz, run! What are you waiting for?	
ALCUZCUZ	When the door opens, I fear a hundred blows from the constable will rain on my belly here. What a shame, if on belly of Alcuzcuz a stick lands instead of couscous.	50
<i>ALCUZCUZ opens the door, and DON JUAN MALEC enters</i>		
MALEC	Have no fear.	55
CADÍ	My lord Don Juan, whose famous Malec blood made you a councilor of Granada ⁶ despite your African lineage— you, in my house, like this?	60
MALEC	I come with good reason: suffice it to say that my misfortunes dragged me here today.	

⁶ In the original, “Veinticuatro” (“Twenty-Four”). These were municipal positions equivalent to mayors or aldermen, awarded based on social position.

to leave African customs behind,⁷
 that there was no reason
 to do it in such a rage,
 and therefore, that in this case 105
 we should proceed with restraint,
 for violence prevails
 where custom is lacking.
 Don Juan de Mendoza,
 scion of that noble house 110
 of the great Marquess of Mondéjar,
 next spoke, saying
 “Don Juan Malec speaks too passionately—
 nature calls him to look after his own, and so
 he would pardon and postpone 115
 any punishment for the Moriscos,
 a people vile, humble, and low.”
 “My lord Don Juan de Mendoza,” I said,
 “when Spain lay captive
 within her own bounds, 120
 oppressed by the Moors,⁸
 Christians lived among them—
 those we now call Mozarabs.⁹
 They feel no shame
 or insult from this past, 125
 for an ill fortune well borne
 can ennoble and exalt
 more than one we master.
 And as far as being a humble,
 battered and enslaved people: 130
 those who were once Moorish lords
 are no less than the Christian ones,
 from the day they received
 the holy Catholic faith
 with the water of baptism, 135
 especially those, like myself,

⁷ Moriscos fought back against these discriminatory laws by arguing that the customs they forbade reflected longstanding regional traditions, not religion.

⁸ *Moro* is an umbrella term commonly used to refer to Muslims, but it also carries connotations of North African (Maghrebi) descent.

⁹ Iberian Christians who lived under Moorish rule in Al-Andalus.

who are descended from kings.”
 “Ah, yes,” he said,
 “but from Moorish kings.”
 “No less royal for that,” 140
 I said, “for Válcores, Zegríes,
 Venegas, Granadas,
 are all Christian now.”
 One harsh word led to another.
 Since we’d left our swords outside,¹⁰ 145
 all we could do was hold our ground.
 Cursèd be the day!
 We may have had no swords,
 but, alas, we had our tongues,
 far more dangerous weapons, 150
 for wounds heal better than insults.
 I may have said something
 that forced him in his pride—
 I tremble to speak of it—
 to take the cane from my hands 155
 and—unwonted misery—
 to use it...but enough—
 some things are harder
 to speak of than to endure.
 This affront in your defense, 160
 this offense I suffered for your sake,
 touches all of us alike,
 for I’ve no son who might
 seek revenge for these white hairs,
 but only a daughter, a consolation 165
 that brings more worry than relief.
 So, my brave Moriscos,
 noble relics of Africa!
 The Christians want nothing
 more than to enslave you. 170
 Yet the Alpujarra¹¹ is ours—
 that mountain range that proudly
 rises up to meet the sun.
 Teeming with villages,

¹⁰ Though the sword was a sign of nobility, the law forbade carrying weapons inside the City Council and the room where the councilors met.

¹¹ A mountainous region southeast of Granada, which forms part of the Sierra Nevada.

	it swells with rocks and forests.	175
	Every town seems to sail on waves of silver.	
	Indeed, even their names invoke the sea: aside from Berja, there's Galera the galley, and Gabia the topsail. ¹²	180
	That's where we should secure our weapons and supplies. Choose a leader of ancient, noble lineage, descendant of the Umayyads— ¹³	185
	there's no shortage of them in Castile. From slaves, become masters, while I, through my best efforts, will persuade everyone that it is base and ignoble	190
	to share in my insult, but not in my revenge.	
CADÍ	As for me, in this your endeavor...	
MORISCO 2	As for me, in this action you plan...	
CADÍ	...I will stake my life and riches.	195
MORISCO 2	...I will offer my life and soul.	
MORISCO 1	We all speak with one voice.	
A MORISCA	And I, in the name of all the Moriscas of Granada, offer our jewels and fine clothes.	200

Exit DON JUAN MALEC and various MORISCOS

¹² These towns are central to the action in Acts II-III. In reality, only one—Berja—is located in the Alpujarra, and Gabia was not involved in the revolt. Calderón creates a consolidated geography that supports the nautical imagery woven throughout the play, with two of the towns' names invoking ships.

¹³ The Umayyad Caliphate ruled in the Iberian Peninsula from 929 CE to 1031 CE, an era characterized by an expansion of trade and culture.

Exit all

SCENE 2

A room in MALEC's house

Enter DOÑA CLARA and BEATRIZ, a servant

DOÑA CLARA	Let me weep, Beatriz, at such troubles as these.	230
	Let my eyes express my sorrow and grief. Since I cannot kill the one who tarnished my name let me at least suffer	235
	the dishonor I inherit. If I cannot kill, then at least let me die. How stingy nature proves with all of us women!	240
	At most, she gives us wit, and beauty to make honor trip, instead of securing it. What is worse than knowing we can deprive father and husband	245
	of their honor, yet never grant it to them? Had I been born a man, Granada and the whole world would see whether that Mendoza would be as arrogant and daring	250
	to a young man as to an old one. I'm half-tempted to tell him he won't be spared, though I'm a woman, for one who fought an old man will surely fight a woman too.	255
	But these are empty words, born of mad hopes. Oh, if only I could take revenge into my own hands! And all the greater is my sorrow	260
	to see myself in such straits, for in one day I have lost	

aggrieve, offend, nor affront,
 especially before the law.
 Yet that is not what brings me here.
 I can offer an explanation
 for coming into this house 305
 before giving your father satisfaction
 by running Mendoza through.
 Everyone knows that revenge requires
 the offended man to kill
 the one who offended him, 310
 or for his son or younger brother
 to do so in his stead.
 And so that honor will find
 its desired revenge,
 I have come to ask for your hand. 315
 For once I am Malec's son,
 I shall give him satisfaction.
 That is all I've come for, Clara,
 and if I had never yet
 dared ask for your hand, 320
 for I was born far too poor,
 now, given what your father has suffered,
 his offense can be your dowry,
 which it would be wise to grant me,
 for the whole world knows 325
 insults are a poor man's lot.

DOÑA CLARA

I do not wish to remind you,
 Don Álvaro, when I weep,
 of the true love that I bear you,
 nor of my faithful devotion. 330
 Nor would I say
 I die twice offended today,
 nor that I yield to your affection,
 nor that, upon loving reflection,
 you are the life of my soul 335
 and the soul of my life.
 No. I only wish to say,
 amid such confusion and strife,
 though I'd once have been your slave,
 I cannot now be your wife. 340
 For if you did not dare ask then
 for my hand as you do today,

I would not have anyone say,
that this is what it took.
I did not think I deserved you 345
when I was rich and honorable.
Yet as you were my great joy,
I kept my doubts to myself.
Today favor turns to reproach,
as the world is my witness. 350
Did you need me dishonored,
my lord, in order to wed me?

DON ÁLVARO I do so to avenge you.

DOÑA CLARA I fear for you, and so release you.

DON ÁLVARO But is this not, Clara, how I show my love? 355

DOÑA CLARA Is this not, Álvaro, how I show my esteem?

DON ÁLVARO You cannot avoid this...

DOÑA CLARA I can take my own life.

DON ÁLVARO ...I will tell Don Juan
of my love. 360

DOÑA CLARA I'll say it's all a mistake.

DON ÁLVARO Is this loyalty?

DOÑA CLARA It is honor.

DON ÁLVARO Is this courtesy?

DOÑA CLARA It is fidelity, 365
for I swear to the heavens above
not to be any man's wife
until my honor is fully cleansed.
That is all I'm trying to do.

DON ÁLVARO But what does it matter if...? 370

Enter BEATRIZ

BEATRIZ My lord is in the hallway,
with several men in tow.

Exit BEATRIZ

DOÑA CLARA Go into that room.

DON ÁLVARO What misfortune!

DON ÁLVARO *hides behind a curtain*

DOÑA CLARA What harsh fate! 375

Enter DON ALONSO DE ZÚÑIGA, *magistrate*, DON FERNANDO DE VÁLOR *and* DON JUAN MALEC

MALEC Clara?

DOÑA CLARA My lord?

MALEC (*Aside to* DOÑA CLARA) Alas, to find you in such sorrow!
Go in there, Clara.

DOÑA CLARA What is this? 380

MALEC You may listen from there.

DOÑA CLARA *retreats behind the curtain with* DON ÁLVARO

DON ALONSO Don Juan de Mendoza
is now held in the Alhambra,¹⁶
and so you too must keep to your house
until this is resolved. 385

MALEC I accept the imprisonment
and promise to abide by it.

D. FERNANDO It won't be for long.
The law has no place

¹⁶ Granada's palace-fortress, built by the Nasrids.

	in duels of honor, and the magistrate has charged me with making peace between you, which I shall do to seek resolution.	390
DON ALONSO	My lord Don Fernando, two points should suffice to clear this up once and for all: there can be no offense in the king's palace or in the courthouse. We are all kings there. There can be no affront.	395 400
DON ÁLVARO	<i>(Aside to DOÑA CLARA)</i> Did you hear that?	405
DOÑA CLARA	Yes.	
D. FERNANDO	In that case, there can be no better solution: listen to me.	
MALEC	<i>(Aside)</i> Alas for my honor, which needs remedy!	410
D. FERNANDO	Don Juan de Mendoza, a gentleman as handsome as he is illustrious, is unmarried. The noble Don Juan de Malec, scion of the kings of Granada has a daughter renowned for her wit and her beauty. No one can take on his cause, and give him satisfaction, except for his son-in-law. So if Mendoza marries Doña Clara...	415 420
DON ÁLVARO	No!	

	Were I your son, wrath would call me to avenge you or die in the attempt. As your daughter, I must satisfy your honor in whatever way I can. I will become his wife to defend your honor and uphold your name. Since I cannot avenge you by killing, I will do so by dying.	460 465
DON ALONSO	Only your mind could come up with such a singular conceit.	470
D. FERNANDO	This will certainly work. Write out the proposal, and I will deliver it to Mendoza.	
DON ALONSO	We will go to him together.	475
MALEC	<i>(Aside)</i> This will buy us some time for the rebellion to start.	
D. FERNANDO	All will come to a happy end through my good offices.	
<i>Exit</i> DON ALONSO, DON FERNANDO DE VÁLOR <i>and</i> DON JUAN MALEC		
DOÑA CLARA	They have withdrawn to the other chamber to write. You can come out, Álvaro.	480
<i>Enter</i> DON ÁLVARO		
DON ÁLVARO	Yes, I will. And may I never again look upon such a fickle soul in such a noble breast. If I did not make a scene when you wounded me to the quick, it wasn't out of respect, nor fear, but because I had no reason to,	485 490

	for a woman so low...	
DOÑA CLARA	Oh!	
DON ÁLVARO	...who with her vile intent, false faith, and loose manners offers one man her hand while she keeps another in her chambers. I would never want it said that I loved such a woman.	495
DOÑA CLARA	Lower your voice, Álvaro. You are wrong, but in time the truth will satisfy you.	500
DON ÁLVARO	These are not matters for satisfaction.	
DOÑA CLARA	They will be.	
DON ÁLVARO	Did I not just hear you say you will give your hand today in marriage to Mendoza?	505
DOÑA CLARA	Yes. But I haven't told you yet the purpose of my suffering.	
DON ÁLVARO	What possible purpose? To kill me? Could anything justify this, when he has insulted your father and as good as killed me?	510
DOÑA CLARA	In time, Álvaro, you may come to see how firm is my devotion, and that this change in me is all for your sake.	515
DON ÁLVARO	Who ever saw such cunning deception! Tell me, did you not just give him your hand?	520
DOÑA CLARA	Yes.	

DON ÁLVARO Will you not be his wife?

DOÑA CLARA No.

DON ÁLVARO But how... 525

DOÑA CLARA Do not ask me again.

DON ÁLVARO You'll give him your hand
and not be his wife?

DOÑA CLARA I'll give him my hand,
and so bring him into my arms,
only to tear him to pieces. 530
Are you satisfied now?

DON ÁLVARO No! If he dies in your cruel embrace,
life will hardly be worth living.
Your arms are too lovely to be executioners. 535
Rather than let him into your arms, even to die there,
I will end my troubles by killing him.

DOÑA CLARA Is this love?

DON ÁLVARO It is honor.

DOÑA CLARA Is this gallantry? 540

DON ÁLVARO It is jealousy.

DOÑA CLARA Look, my father has finished the letter.
If only I could stop you!

DON ÁLVARO It wouldn't take much
to keep me here! 545

Exit DOÑA CLARA and DON ÁLVARO

SCENE 3

In the Alhambra

GARCÉS	Like a soldier whose great fortune it was to serve on such an occasion, and in such a mighty army, under the command of the royal son of that peerless divine eagle, ¹⁹ whose tireless flight shielded the entire world under his wings.	575
MENDOZA	And how is Don Juan de Austria?	580
GARCÉS	Pleased with the endeavor.	
MENDOZA	Was it glorious?	
GARCÉS	I will tell you: when the fleet...	
MENDOZA	Wait, a veiled woman ²⁰ has just walked in.	585
GARCÉS	<i>(Aside)</i> Ah, too bad! Here I was, about to play my best card and now this figure appears!	
<i>Enter DOÑA ISABEL TUZANÍ, veiled</i>		
DOÑA ISABEL	My lord Don Juan de Mendoza, may a woman who has come to see you in your confinement know from your own lips how this prison treats you?	590
MENDOZA	Of course. Garcés, leave us.	595
GARCÉS	Beware, sir, what if this is...	
MENDOZA	No need to worry,	

¹⁹ Juan de Austria, under whom Garcés fought at Lepanto, was the illegitimate son of Charles V (1500-1558), Holy Roman Emperor and king of Spain. This made him Philip II's half-brother. The eagle invokes the Habsburg royal crest and represents the monarch.

²⁰ Veils were worn by both Morisco and Old Christian women, to afford them privacy in public.

I recognize her voice.

GARCÉS I'll go then.

Exit GARCÉS

MENDOZA I doubt my eyes and ears 600
 in equal measure,
 for I know not which lie,
 and which tell the truth:
 if I am to believe my eyes,
 you seem not what you are; 605
 if I believe my ears,
 you are not what you seem to be.
 Lift this dark cloud of silk:
 once the light has pierced it,
 I may well claim 610
 it has dawned twice this day.

DOÑA ISABEL You need no longer doubt, Don Juan,
 who it is that seeks you out,
 and so I reveal myself. 615
 My jealous heart
 would not have you guessing
 to whom you owe your gallantries.
 It is I.

MENDOZA Isabel, my lady!
 You, here? In this dress, 620
 and outside your house?
 Is it possible you have come to me
 looking so unlike yourself?
 How could I even hope for such a thing?
 Who wouldn't doubt such fortune? 625

DOÑA ISABEL As soon as I heard what had happened
 and that you were being held here,
 my love could brook no delay
 in seeking you out. 630
 I hurried to you before my brother,
 Don Álvaro Tuzaní, could return to the house.
 I have come to see you
 with just one servant

whom I left at the door.
See what I do for you! 635

MENDOZA Your favor on this day
eases all my misfortunes,
for they...

Enter INÉS, with a cloak, as if frightened

INÉS Ah! My lady!

DOÑA ISABEL Inés, what's the matter? 640

INÉS My lord Don Álvaro
is here.

DOÑA ISABEL Could he have recognized me,
disguised as I am?

MENDOZA What bad luck! 645

DOÑA ISABEL If he followed me, I am dead.

MENDOZA What can you fear, when you are with me?
Go in that room and close the door.
Even if he's looking for you,
he'll have to kill me to find you. 650

Both women hide

DOÑA ISABEL I am in great danger.
Save me, heavens, save me!

Enter DON ÁLVARO

DON ÁLVARO My lord Don Juan de Mendoza,
I wish to speak with you in private.

MENDOZA Well, here I am. 655

DOÑA ISABEL How pale he looks!

DON ÁLVARO Then I will close this door.

In short, I've come to fight you to the death.

- MENDOZA You would have done me a favor
had you come to the point more quickly. 690
Confused at every turn,
I thought it was for another,
more important reason you had come.
All you say is of no concern to me.
And yet a man should never 695
refuse to fight anyone
who wishes to fight him.
Draw your sword
before these men arrive
to negotiate the friendship 700
you are so desperate to prevent,
whatever the reason may be.
- DON ÁLVARO That is my purpose, (*draws sword*)
for I must kill you
sooner than you know. 705
- MENDOZA No one will disturb us here.
- They fight*
- DOÑA ISABEL One thing after another,
as more misfortunes befall me.
To watch my lover and my brother fight,
with no power to stop them! 710
- MENDOZA What courage!
- DON ÁLVARO What skill!
- DOÑA ISABEL What to do?
In the match between these two,
I cannot choose a winner. 715
I care for them both,
so no matter the outcome,
I both win and lose.

DON ÁLVARO *falls, tripping over a chair; enter DOÑA ISABEL veiled. She holds back DON JUAN DE MENDOZA*

DON ÁLVARO	That chair made me fall.	
DOÑA ISABEL	Don Juan, stop! <i>(Aside)</i> What am I doing? Love has forced my hand.	720
<i>DOÑA ISABEL hides again</i>		
DON ÁLVARO	It was wrong of you not to tell me there was someone here with us.	
MENDOZA	If she was there to save your life, do not complain. She's not here with me, and now it seems I fight against two, with her here to protect you. But she was wrong to do so: I know the laws of chivalry, too. I saw your fall was an accident and would have allowed you to rise.	725 730
DON ÁLVARO	I am thankful to the lady on two counts: that she saved my life, and that she did so before you could spare me so that, free from obligation, I might valiantly return to the fight.	735
MENDOZA	Who is stopping you, Don Álvaro?	740
<i>They fight</i>		
DOÑA ISABEL	Oh, that I could call for help!	
<i>A knock at the door</i>		
DON ÁLVARO	There are people at the door.	
MENDOZA	What shall we do?	
DON ÁLVARO	One of us will kill the other. Whoever is left standing can open the door.	745

	who vanquishes without blood. Ladies, go with God.	775
DOÑA ISABEL	<i>(Aside)</i> That's one good thing.	
DOÑA ISABEL <i>and</i> INÉS <i>exit</i>		
D. FERNANDO	My lord Don Juan de Mendoza, your relatives and ours agree that this case ought to remain within doors, as they say in Castile, and that a new bond can make it right. By giving your hand to Doña Clara, the very Phoenix ²¹ of Granada, you would be...	780 785
MENDOZA	Hold your tongue lord Don Fernando Valor, for this will not do. If Doña Clara is the Phoenix, let her dwell in Arabia, for in the mountains of Castile we have no need for a Phoenix. Men like me do not establish ties to repair another man's honor. Nor would it be decent to mix the blood of the Mendozas with that of a Malec. Indeed, it is not fitting to pair Mendozas with Malecs.	790 795
D. FERNANDO	I'll have you know, Don Juan Malec is a man...	800
MENDOZA	Like you.	
D. FERNANDO	Yes, for he descends from the kings of Granada. All of his ancestors were royal, as were my own.	805

²¹ Marvelous mythological bird that was reborn from its own ashes.

MENDOZA	Well, mine, though not royal, were greater than Moorish kings, who could never conquer us. ²²	
DON ÁLVARO	Whatever Don Fernando says on this matter, I will defend on the battlefield.	810
DON ALONSO	I know how to be a gentleman: I was a Zúñiga of Castile before I ever became an officer. And so, setting aside this staff, ²³ whenever and however you want, I will stand by Don Juan de Mendoza...	815
<i>Enter SERVANT</i>		
SERVANT	There are people at the door.	
DON ALONSO	Pretend all is well. I must return to my duties. You, my lord Mendoza, must remain here as a prisoner.	820
MENDOZA	I will obey you in all things.	
DON ALONSO	The two of you must go.	825
MENDOZA	And if you wish to seek satisfaction...	
DON ALONSO	Wherever you like, you'll find Don Juan de Mendoza and myself...	
MENDOZA	...waiting for you with sword in hand...	830
DON ALONSO	...ready for battle.	

²² Because the rule of the Umayyads never encompassed the entire Iberian Peninsula, Mendoza claims descent from those Christians who remained unconquered and, therefore, "untainted."

²³ Officers of the law carried a staff as a sign of their position. Here, Don Alonso pledges himself as a second to Mendoza in a future duel.

DON ALONSO *and* DON JUAN DE MENDOZA *exit*

DON FERNANDO *and* DON ÁLVARO *speak in asides*

D. FERNANDO	(<i>Aside</i>) How can my honor allow this!	
DON ÁLVARO	(<i>Aside</i>) How can my courage permit this!	
D. FERNANDO	Because I became a Christian, must I now suffer such dishonor? ²⁴	835
DON ÁLVARO	Because I adopted their faith, does no one remember who I am?	
D. FERNANDO	By God, it would be cowardly not to seek my vengeance!	
DON ÁLVARO	By heaven! It would be shameful not to take revenge!	840
D. FERNANDO	May heaven give me the opportunity!	
DON ÁLVARO	May fate grant me the chance!	
D. FERNANDO	For if the heavens grant it...	
DON ÁLVARO	For if fate allows...	845
D. FERNANDO	...I will make sure that everyone sees...	
DON ÁLVARO	...Spain weep a thousand times over...	
D. FERNANDO	...for the courage...	
DON ÁLVARO	...and the strength of the gloriously powerful arms...	850
D. FERNANDO	...of the proud <i>Válores</i> .	

²⁴ Although the forced conversion of Spain's Muslims occurred decades before the action of the play, the noble Morisco characters resent the fact that they are still discriminated against.

DON ÁLVARO ...of the brave Tuzanís.

D. FERNANDO (*To DON ÁLVARO*) Are you with me?

DON ÁLVARO Yes.

D. FERNANDO Then let our tongues be quiet 855
and our hands do the talking.

DON ÁLVARO Who's stopping us?

DON FERNANDO *and* DON ÁLVARO *exit*

ACT II

SCENE 1

*Mountains of the Alpujarra, near Galera*²⁵

Fanfare of trumpets and drums, enter a group of SOLDIERS accompanying DON JUAN DE MENDOZA and DON JUAN DE AUSTRIA

AUSTRIA Rebel mountain, savage and austere,
 your magnitude, majesty, and marvelous height
 overwhelm the earth, 860
 thin the air, and swell the heavens.
 Infamous cradle of thieves,
 your breast heavy with scandal,
 you miscarry lightning bolts
 to birth thunder in Africa. 865
 Today, today is the day
 your treachery meets its fate,
 for today brings my vengeance
 and your punishment.
 Although it is a shame 870
 the heavens should grant us
 such unworthy honors:
 this is not to vanquish, but rather to kill..

²⁵ Though the Granadan city of Galera is not actually in the Alpujarra, it was the site of one of the longest and bloodiest sieges of the entire civil war, and, according to Pérez de Hita, the murder of the historical Maleha (Clara/Maleca in Calderón). Again, Calderón compresses both the timeline of the war and its geography (see footnote 12).

	There is no glory in cutting down a mere pack of thieves or subduing a gang of bandits. And so, my legacy demands that this feat be remembered as punishment, not victory.	875
MENDOZA	O august eagle, who rises to the sphere of illustrious Mars, ²⁶ in whose breath you idle, waiting for Habsburg plumes nobly to crown you as you fly into action. ²⁷ At Lepanto, you were protector of the faith, scourge of the Turk, a Christian Neptune ²⁸ subduing that realm of importunate waves, your noble standard a Catholic trident. Called to this venture, you well know and wisely lament that Africa occupies the Alpujarra and must now be made to submit to your valor. But though some wars might not be full worthy of you, surely this one will flatter your valiant spirit Just because they are rebel subjects, sir, does not mean they are not fortified. Just because they are bandits does not mean they are not brave and bold. I can attest to their qualities. Remember: an internal enemy is the most dangerous of all.	880 885 890 895 900
AUSTRIA	Has the rebellion come this far?	
MENDOZA	Shall I inform you while you review the troops?	905
AUSTRIA	Yes.	

²⁶ Roman god of war.

²⁷ Another reference to the Habsburg royal crest.

²⁸ Roman god of the sea.

MENDOZA

Then listen closely,
 heroic eagle of the House of Austria:
 this is the Alpujarra,
 the rustic rampart,
 the savage citadel 910
 of the Moriscos,
 Africans of the mountains,
 who today, ill provisioned as they are,
 attempt to reconquer Spain.
 The Alpujarra's height makes it difficult, 915
 its terrain, punishing,
 its position, impregnable,
 its fortifications, invincible.
 It is fourteen leagues across,
 but those fourteen 920
 might as well be fifty
 when you consider the crevasses.
 Between the lofty peaks,
 there are beautiful valleys,
 fertile fields, 925
 and pleasant gardens.
 It is populated throughout
 by villages and hamlets.
 In the setting sun,
 they nestle in the crags, 930
 born of the rocks themselves
 that fell from the summit,
 without ever reaching.
 the foothills below. Of them all,
 the strongest in arms are 935
 Berja, Gabia, and Galera,
 which now rule over the rest.
 The Alpujarra can well sustain
 the thirty thousand Moriscos now living here,
 not counting the women and children. 940
 They have land to graze
 plenty of livestock,
 though most prefer fruits,
 both wild and dried, to meat.
 They eat what they grow, 945
 exacting tribute from the soil
 and from the very rocks.

They are so skilled in agriculture,
 their plowing makes the ground fertile,
 and the barren rock fecund. 950
 You'll forgive me, my lord,
 for not saying whether I bear
 any blame for this rebellion.
 I would much rather claim
 that I was its first cause 955
 than say the harsh new laws are to blame
 that so oppressed the Moriscos.
 I am determined to state,
 if someone must be at fault,
 the fault lies with me! 960
 In short, my lord, they were pushed
 to the point of revolt, due either to my slight,
 or because the day after my quarrel,
 the Chief Justice approached Válor
 as he entered the Council 965
 and confiscated from him a dagger
 that he carried on his person,
 or perhaps because they saw themselves
 further oppressed by new edicts
 arriving from the court each day. 970
 And so, unbeknownst to anyone,
 they provisioned the Alpujarra
 with supplies, and weapons,
 and all their earthly goods.
 For three years on end 975
 this treason was kept quiet. An amazing feat!
 Of over thirty thousand men
 called to the task,
 there was not a single one
 revealed the secret, in all that time. 980
 Oh, the ignorance, the error
 of those who say that a secret
 known by three must soon be known!
 For it is safe among thirty thousand
 when it's for the sake of all! 985
 From this rocky dominion
 came the first bolts of lightning,
 forged by treachery and pride.
 Thefts, murders,
 churches robbed, 990

scandal, sacrilege,
 and treachery!
 Granada became a miserable theater
 of misfortune and tragedy,
 bathed in blood, wailing to the heavens. 995
 Justice came swiftly
 to set things right,
 but was soon overwhelmed,
 when the people fought back.
 The staff of justice was traded for a sword, 1000
 and respect for force,
 so that what began as resistance
 has ended in civil war.
 They killed the magistrate.
 The city, seeing the danger, 1005
 at once took up arms
 and called up the militia.
 But it was not enough.
 Fortune, so fond of novelty,
 was on their side at the start, 1010
 and so all looked grim for us.
 But how fickle is its favor:
 as soon as the novelty is over,
 fortune moves on.
 Our distress grew, 1015
 as did their arrogance,
 with greater risk to all.
 They await reinforcements from Africa
 and clearly, should they come,
 we'd have to divert our forces 1020
 to stop their advance.
 And what's worse: if it looks
 as though they may prevail,
 then other Moriscos
 will seize their chance, 1025
 for those in Extremadura,
 Castile, and Valencia
 await the smallest sign of victory
 to join in the fight.
 Though bold and determined, 1030
 the Moriscos are also skilled in politics.
 Hear how they govern themselves
 (for this we have learned

from some captured spies):
 The first thing they did 1035
 was to elect a leader.
 Though there was competition
 between Don Fernando Válor
 and another man, his noble equal,
 Don Álvaro Tuzaní, 1040
 Don Juan Malec arranged
 that Don Fernando would reign,
 once he'd married the beautiful
 Doña Isabel Tuzaní,
 Don Álvaro's sister. 1045
(Aside) Oh, how it pains me to recall
 that Tuzaní they so revere!
 To think they did not make him king,
 but made his sister queen instead!
(Aloud) As soon as Válor was crowned, 1050
 the first thing he ordered—
 whether to contradict
 our new decrees entirely,
 or to please his people
 with laws of his own— 1055
 was that no one use their Christian name,
 nor observe any Christian ceremony.
 Leading by example,
 he took the name
 of Abenhumeya, 1060
 after the kings of Córdoba,²⁹
 from whom he descends.
 He ordered them to speak
 only in Arabic,
 dress only in Moorish clothes, 1065
 and observe only
 the sect of Muhammad.
 Then he began to ready his army.
 That city you see there is Galera,
 whose ramparts and trenches 1070
 Nature crafted so perfectly
 that it can never be won
 without much bloodshed.
 It was given to Malec,

²⁹ Also known as Muhammad ibn Umayyah, Válor takes his name from the Umayyad Caliphate.

	father to Clara, who is now called Maleca.	1075
	Tuzaní he gave Gabia, while he kept Berja, the heart that gives life to this stone giant.	1080
	This is what we can discern from here, my lord. And that is the Alpujarra, whose untamed majesty seems poised any moment to plunge from its heights, and fall at your feet. But though it now trembles at even the slightest feint, don't underestimate the risk in this endeavor, for one should never discount even the most wretched of enemies. It may not be clear how much is at stake.	1085
	Though there is little to gain, there is a great deal to lose. I speak not out of doubt, but rather out of prudence. I urge you to take note of the impregnable position, the torturous mountains, the impervious walls, the steep peaks above, the craftiness of the people, the readiness of their arms, and the strength of their defenses, though they arm themselves with nothing but stones. Each one of these mountains looms as a dark cloud, an ominous volcano, pregnant with rocks, ready to erupt and rain down upon us.	1090
		1095
		1100
		1105
		1110
AUSTRIA	Such warnings, from a Mendoza, are worth twice as much.	1115

as everlasting as his legacy:
Sancho de Ávila, sir. 1140

AUSTRIA However much he is exalted,
any praise will fall short
if it fails to mention
that he is a disciple
of the great duke of Alba, 1145
who teaches men to vanquish
and never be vanquished.

Drums sound

MENDOZA Here come the troops from Flanders, all battle-hardened,³⁰
trading the River Maas for the Genil,
like for like, to join this fight. 1150

AUSTRIA Who is their leader?

MENDOZA A man of marvelous
valor and nobility:
Don Lope de Figueroa.

AUSTRIA I have heard much 1155
of his great courage
and also of his little patience.

MENDOZA Yes, his gout prevents him
from joining the battle,
and makes him rage with impatience 1160
at being kept from the fight.

AUSTRIA I wish to meet him.

Enter DON LOPE DE FIGUEROA

DON LOPE The Lord knows, your Highness,
we are of like desire.
My legs have suffered greatly 1165
to deliver me at your feet.

³⁰ Flanders—the “Low Countries” or Netherlands—was also occupied by the Spanish and engaged in rebellion against its rule at the time of the play’s action.

GARCÉS	Of course! What does my lord think— that Flanders has all the good ones?	1195
ALCUZCUZ	<i>(Aside)</i> Very bad! Alcuzcuz, your neck, it smells of rope.	
AUSTRIA	I know you, soldier, and am familiar with your deeds.	1200
GARCÉS	<i>(Aside)</i> Talk is cheap for a prince who pays only with praise.	
AUSTRIA	You, come here.	
ALCUZCUZ	Who, me?	1205
AUSTRIA	Yes.	
ALCUZCUZ	Too kind to be so close. I'm good here.	
AUSTRIA	Who are you?	
ALCUZCUZ	<i>(Aside)</i> Have to be careful here. <i>(Aloud)</i> I am poor Morisco, Alcuzcuz, taken by force to the Alpujarra. I am Christian in conscience. I know Christian doctrine: the Creed, the Hail Mary, the give us our bread, and fourteen commandments of the Church. So I say I am Christian, and other people say “Well, we have to kill you.”	1210 1215
	I run, ran away, into these hands to catch me. If you keep my life, I'll tell you what they think, and take you where to advance, with no resistance there.	1220 1225
AUSTRIA	<i>(Aside)</i> Although I assume he must be lying,	

	he could well be telling the truth.	
MENDOZA	There is no doubt that many profess Christianity. I know of one lady taken there by force. ³²	1230
AUSTRIA	We should neither believe everything we hear, nor doubt it all. Garcés, keep the Morisco as your prisoner.	1235
GARCÉS	I'll take charge of him.	
AUSTRIA	We shall soon see if what he says is true. But for now, Don Lope, let us inspect the barracks and determine where to begin the attack.	1240
MENDOZA	Your Highness would do well to be careful. This might seem a lowly endeavor, but it is most important. Winning this campaign may bring little honor, but losing would bring disgrace. Such ventures deserve your utmost attention, not so much to win them, as not to lose.	1245 1250
<i>Exit</i> DON JUAN DE AUSTRIA, DON JUAN DE MENDOZA, DON LOPE <i>and</i> SOLDIERS		
GARCÉS	You, what's your name?	
ALCUZCUZ	Rice. If 'Couscous' among the Moriscos, I'll be Rice among the Christians. So Moorish dish	1255

³² He refers here to Isabel, his lover before the rebellion separates them.

	becomes Christian dish.	
GARCÉS	Alcuzcuz, you are my slave now: tell the truth.	1260
ALCUZCUZ	Good for you?	
GARCÉS	You told His Highness Don Juan de Austria . . .	
ALCUZCUZ	That's him?	1265
GARCÉS	. . .that you would show him a pass into the mountains.	
ALCUZCUZ	Yes, my master.	
GARCÉS	Though he may have come to subdue you with the Marquess de los Vélez, the Marquess de Mondéjar, Sancho de Ávila, and Don Lope de Figueroa, I want to be the one to breach those mountains. Take me there. I want to see them and do some reconnaissance.	1270 1275
ALCUZCUZ	<i>(Aside)</i> I'll trick this Christian, march him up and down the Alpujarra. <i>(Aloud)</i> Come with me.	1280
GARCÉS	Stop! Wait. I left some food back in the guardhouse when I went on duty. I'll go get it now, and put it in my saddlebag so I can eat along the way, and not waste any time.	1285
ALCUZCUZ	So be it.	
GARCÉS	Come on, then.	

when the Spaniards lament
 their cruel captivity.
 My melancholy is not
 out of scorn for the blessings
 of this love, this great fortune, 1315
 but rather my foreboding
 about a fickle fate.
 No sooner does Fortune favor us
 than she undoes it all
 with harm instead. 1320
 My grief is born of no cause
 but that ruthless Fortune.
 And if she is so fickle,
 how can I not fear misfortune
 while I enjoy my happiness? 1325
(Aside) Oh, if only I could tell the truth!

D. FERNANDO If your very happiness
 makes you this sad,
 then I fear, my Lidora,
 I cannot console you. 1330
 You reign over me
 and my love for you
 grows stronger each day,
 and so your melancholy
 is bound to grow as well. 1335
 So, sing, sing of her beauty!
 Music and melancholy
 always get along.

MUSICIAN *No need to say who is the master
 Of these happy moments mine. 1340
 Our bond, but brief, gives clearest signs
 Of a love forever after.*

*Enter DON JUAN MALEC, who kneels before DON FERNANDO VÁLOR, now
 ABENHUMEYA, and enter DON ÁLVARO and DOÑA CLARA dressed as Moors, flanking the
 curtain and remaining at the door*

DOÑA CLARA *No need to say who is the master
 Of these happiest moments mine.*

DON ÁLVARO *Our bond, but brief, gives clearest signs 1345*

Of a love forever after.

Instruments play in the background throughout the scene

- DOÑA CLARA Oh, what a song
for a moment like this!
- DON ÁLVARO That singing
has unsettled me so. 1350
- DOÑA CLARA That I should hear such things
when my father is here to arrange my marriage...
- DON ÁLVARO For just as Love prepares my bliss...
- DOÑA CLARA ...my sacred hopes, listen...
- DON ÁLVARO ...listen, my fancies... 1355
- MUSICIANS
and LOVERS *Our bond, but brief, gives clearest signs
of a love forever after.*
- MALEC Sir, since love finds its place
amid the thunder of war,
I must tell you to whom 1360
I intend to give Maleca.
- D. FERNANDO Tell me, who is the fortunate man?
- MALEC Your brother-in-law, Tuzaní.
- D. FERNANDO A wise choice!
They are guided by one star: 1365
he cannot live without her,
and she would die without him.
Where are they?
- DON ÁLVARO *and* DOÑA CLARA *step forward*
- DOÑA CLARA (*To FERNANDO*) I happily bow before you.
- DON ÁLVARO And I am overjoyed 1370
that you might bless our union.

D. FERNANDO	<p>Come into my arms. Our holy Koran, the law we all now keep, requires only the exchange of tokens. 1375 Let Tuzaní therefore give the divine Maleca her wedding gifts.</p>
DON ÁLVARO	<p>Whatever I may give, Maleca, will fall short of what you deserve. You, whose light outshines any torch! 1380 And now I hesitate: for to give you diamonds is like giving the sun what it already possesses. Here is Cupid,³⁶ adorned with his arrows. 1385 Even this Cupid of diamonds would kneel at your feet. Here is a string of pearls, the tears Aurora sheds³⁷ on seeing her beauty outshone. 1390 This is a handsome eagle, the color of my hope. Only an eagle could reach such heights, as to gaze upon this sun. This pin holds a beautiful ruby. 1395 I no longer need it: I am at the height of my fortune.³⁸ And these mementos... but wait, don't wear them now. The memories of such a glorious moment, 1400 must be your own, rather than these tokens from me.</p>
DOÑA CLARA	<p>I accept these gifts, Tuzaní, and, grateful for your love,</p>

³⁶ Roman God of love, who shoots his arrows at those who fall in love.

³⁷ Aurora is the dawn, whose heavenly beauty, Álvaro claims, cannot match that of Clara.

³⁸ Álvaro claims the wheel of fortune, which he would metaphorically hold back with his pin, has stopped for him at the very top.

	promise to wear them in your name all my life.	1405
DOÑA ISABEL	I congratulate you both on this eternal union. <i>(Aside)</i> Which will be to my detriment.	
MALEC	And now join hands to gladden the soul.	1410
DON ÁLVARO	I kneel at your feet.	
DOÑA CLARA	May we join together in this eternal bond.	
BOTH	Oh, happy fate!	1415
<i>As they join hands, the drums of war resound</i>		
ALL	What is that?	
MALEC	It is the rumble of Spanish drums as they come thundering through the crags. Those are not Moorish drums we hear.	1420
DON ÁLVARO	The camp is thrown into confusion.	
D. FERNANDO	Stop the wedding until we see what has caused this uproar!	
DON ÁLVARO	Do you not know, sir? What could it be, except my happiness? The sun has barely shone on my good fortune when Spanish arms come to eclipse its pure light.	1425 1430
<i>War drums sound again. Enter ALCUZCUZ, carrying saddlebags on his shoulder</i>		
ALCUZCUZ	Thanks to Muhammad and Allah I arrive at your feet!	

	and Sancho the Weak with him. ³⁹ They all come to the Alpujarra to fight against you.	1470
D. FERNANDO	Say no more, lest you force my gallant pride into anger.	
DOÑA ISABEL	From this great summit, where the stumbling sun trembles at the fading of its light and the dimming of its glow, we can barely make out, the armed squadrons that march upon us amid the confusion on the hillside.	1475 1480
DOÑA CLARA	Granada has brought so many men to battle.	
D. FERNANDO	Entire worlds would prove too few if they have come to conquer me, even were the son of Mars himself, the fifth planet, rather than Charles the Fifth, ⁴⁰ to claim this beautiful labyrinth! For even if they plant their flags across these horizons these peaks will be their pyres, these rocks will be their tombs. The time now draws near. Let them not find us unprepared, but awaiting all their might. Everyone to their posts! Malec, you go to Galera, Tuzaní, you to Gabia. I will stay here in Berja, and to whomever Allah grants good fortune, may Allah protect him, for it is in His cause we fight.	1485 1490 1495 1500

³⁹ Alcuycuz mangles the names of all the Spanish nobles who have come to put down the uprising.

⁴⁰ Philip II, son of Charles V. With an empire that stretched across Europe and the Mediterranean to North Africa, Asia, and the Americas, his reign was characterized by conquest and war.

(to DON ÁLVARO) Go to Gabia.
We'll celebrate the glory of love later,
once victory is ours.

Exit all except DON ÁLVARO, DOÑA CLARA

DOÑA CLARA	<i>No need to say who is the master Of these happy moments mine.⁴¹</i>	1505
DON ÁLVARO	<i>Our bond, but brief, gives clearest signs of a love forever after.</i>	
DOÑA CLARA	<i>Happy moments barely attained already dead before they're born...</i>	1510
DON ÁLVARO	<i>Before their time new roses shorn; their flowers out of season claimed...</i>	
DOÑA CLARA	<i>...Ever vulnerable, maimed by the threat of a gentle breeze...</i>	
DON ÁLVARO	<i>...You must not say that you are pleased...</i>	1515
DOÑA CLARA	<i>... Victorious, at once to cede, lament the strength that you yet need ...</i>	
DON ÁLVARO	<i>...No need to say who is the master...</i>	
DOÑA CLARA	<i>Oh, joys of one who is lost, miscarriage of all my cares, you who tried to take a breath before you were even born. If by chance there has been in error and you've taken me for another, do not linger here.</i>	1520
	<i>Let me be, go and seek the master Of these happy moments mine.</i>	1525
DON ÁLVARO	<i>By some marvel I touched upon joy, only to see it die at once.</i>	

⁴¹ Clara and Álvaro trade lines of song, here italicized. Their truncated nuptials become a ceremony of loss and despair.

	That it should have lived so long, when it was but a marvel! Once happiness drove me mad, now melancholy takes its turn. Oh happiness, it is clear to me now that you belong to another. These sorrows, without doubt, show <i>Our bond is but brief.</i>	1530 1535
DOÑA CLARA	Oh sorrow, how you pretended to be joys...	
DON ÁLVARO	Joys found, then lost twice over.	1540
DOÑA CLARA	You will be twice as fortunate after you leave me today.	
BOTH	Joy, you make clear in your rush to go, when you had just come to my relief...	1545
DON ÁLVARO	<i>...a bond, but brief...</i>	
DOÑA CLARA	<i>...a love, forever after...</i>	
DON ÁLVARO	I was talking to myself, Maleca, because I do not know how to address you amid such troubles. My love, ready to claim its prize, now languishes and falls quiet, since the tongue may not claim what the soul cannot have.	1550 1555
DOÑA CLARA	Anyone can speak, or refuse to do so, but one cannot refuse to hear another's words. I am so lost in my own suffering, that I cannot even hear what you have to say. Is it any wonder, amid so much sorrow,	1560

	that you cannot speak, and I cannot listen?	1565
DON ÁLVARO	The king sends me to Gabia, and you to Galera. Love battles with honor and surrenders to its tyranny. Stay there, sweet wife, and may the merciful heavens let the siege that awaits us, the forces that beset us, come for me in Gabia, and leave you safe in Galera.	1570 1575
DOÑA CLARA	Am I not to see you until we see an end to this war?	
DON ÁLVARO	I will come every night. It is just two leagues from Galera to Gabia. How could my desire not fly to you?	1580
DOÑA CLARA	Love can traverse great distances. I will be waiting for you at the postern gate in the city wall. ⁴²	1585
DON ÁLVARO	And I, certain of this love, will come to the wall every night. Come into my arms.	
<i>Drums of war sound</i>		
DOÑA CLARA	The drums sound again.	
DON ÁLVARO	Such misfortune!	1590
DOÑA CLARA	Such sorrow!	

⁴² A postern gate is a secondary door or gate in a fortification, often in a concealed location, that allows occupants to come and go inconspicuously. Don Álvaro and Doña Clara plan to use this entrance for their secret rendezvous throughout the siege.

	The one to the left, whose towers rival the cliffs, is Berja. And this one is Galera, named after the sailing ship. Amid waves of flowing flowers on the rocky terrain, it captures the wind like a galley, and seems to move with it.	1645 1650
AUSTRIA	We must lay siege to one of them.	
DON LOPE	We have to decide which of them best suits our plans. Enough standing around, Call all hands.	1655
AUSTRIA	Bring me that Morisco captive, and we'll see if he speaks the truth. Where is Garcés, the one charged with keeping him prisoner?	1660
MENDOZA	I haven't seen him since.	
GARCÉS	<i>(Offstage)</i> Oh no!	
AUSTRIA	Go see what that is.	
<i>GARCÉS enters wounded, and falling</i>		
GARCÉS	It is I, here at your feet on the verge of death.	1665
MENDOZA	It's Garcés.	
AUSTRIA	What has happened?	
GARCÉS	Forgive my error in exchange for a warning.	1670
AUSTRIA	Speak.	

GARCÉS

Sir, that Morisco, the prisoner
 you handed over to me,
 told you he'd come here
 to offer you the Alpujarra. 1675
 I told him to show me the path,
 in my desire to find the way in
 and be the first to gain entry,
 driven by a thirst for honor,
 not personal gain. 1680
 Alone I followed him through labyrinths
 where even the sun gets lost at times,
 though it traverses them every day.
 When we reached a spot between two hills,
 he scrambled up a cliff and began to shout. 1685
 Some Moorish troops responded,
 whether to his voice
 or to the resounding echo I know not.
 They descended on me, their prey,
 like the dogs that they are. 1690
 I could not defend myself,
 and so, covered in my own blood,
 I fled and sought shelter from their blades.
 Beneath the walls of Galera,
 I saw a gaping mouth, a yawning gap 1695
 in the rocks upon which the city rests.
 Groaning under the weight of the town above it,
 it is a half-open maw of unending laments.
 I hid there. Either because they did not see me
 or because the rocks had already buried me, 1700
 they left me for dead.
 I began to survey the place,
 and found that Galera
 has been mined by time itself,
 the best engineer in such mountainous terrain. 1705
 If you can position yourself there,
 we can take it with firepower.
 Then it will be possible to conquer it
 without having to wait out a long siege.
 Today, in exchange for one life, 1710
 I offer you however many are in Galera.
 I deliver to you the city, without mercy for the young,
 clemency for the old, or respect for the women.

AUSTRIA	Remove this soldier.	
<i>SOLDIERS take GARCÉS away</i>		
	I take it as a good omen to learn this about Galera, Don Lope de Figueroa. Ever since I heard the Alpujarra had a town by that name I have longed to lay siege to it, to see if I am as lucky with galleys on land as with those at sea. ⁴⁴	1715 1720
DON LOPE	Well, what's keeping you? Let's man the posts. This is the best time. We'll get closer at night, undetected. Let the troops march on Galera.	1725
SOLDIER	Tell the others.	1730
OTHER SOLDIER	Right away.	
ALL SOLDIERS	To Galera!	
AUSTRIA	May the heavens grant me the same fortune on land as on water, so that comparing that naval battle to this rustic siege, it may be said I had two matching victories, by land and by sea, so alike that even I could not distinguish between the two.	1735

Exit all

SCENE 4

Walls of Galera

Enter DON ÁLVARO and ALCUZCUZ

⁴⁴ Again, referring to his victory at Lepanto.

- DON ÁLVARO Alcuzcuz, I place my life and honor 1740
in your hands today,
for I will lose both in an instant
if it gets out
I have left my post in Gabia
to come to Galera. 1745
You stay with this mare,
while I go into the garden.
I won't be long. When I return,
we must return to Gabia
before they realize we're gone. 1750
- ALCUZCUZ I always must serve you.
And though I come with such hurry
that I could not even drop off this saddlebag,
I will not move, here you find me at my post.
- DON ÁLVARO I swear by the heavens, 1755
I'll kill you if you leave.
- DOÑA CLARA *enters through a doorway*
- DOÑA CLARA Is it you?
- DON ÁLVARO Who else could
be so faithful?
- DOÑA CLARA Come, come. 1760
They might recognize you
if I keep you at the wall.
- Exit DOÑA CLARA and DON ÁLVARO*
- ALCUZCUZ By Allah, I fall asleep!
Sir Sleep sits heavy on me.
No job so bad 1765
as to be go-between,
because others all work for themselves,
and go-between works for others.
Woah, horse! I'll keep to my story
and beat sleep that way. 1770
Sometimes the shoemaker makes himself shoes,

sometimes the tailor gets a new dress,
 the cook gets to taste the stew,
 the baker eats his best cake too.
 Only go-betweens get no satisfaction. 1775
 He neither gets in the clothes,
 nor tastes from the pot.
 Woah! The mare, oh me!
 She's off running!
 Woah, mare, stay and do 1780
 what I'm asking you!
 For you, I'll do anything
 that you ask.
 I can't reach!
 Ah, Alcuzcuz! Now you've done it! 1785
 When he returns
 my master is sure to kill me,
 Now he cannot get to Gabia on time.
 He will say:
 "Give the mare." "I don't have her." 1790
 "What happened?" "She ran off on me."
 "Where to?" "Those hills over there."
 "I will kill you." And bam!
 He puts dagger through my chest.
 Well if we must die, Alcuzcuz, 1795
 and there be deaths to choose from,
 let's be poisoned.
 The sweetest death,
 since I can't stand this life now.⁴⁵

He takes a wine sack from the saddlebag and drinks

Better to die this way 1800
 than for man to die
 bathed in his own blood.
 How do I feel? I feel good.
 The poison not so strong,
 and if I mean to die, 1805
 need more poison.

He drinks

This poison be not cold.

⁴⁵ Alcuzcuz's grammar gets worse the more he drinks, and continues that way throughout this scene.

	Be nice warm poison. Yes, burn inside. Need more poison.	1810
<i>He drinks</i>		
	So slowly I die. Now it kicks me. It takes effect now. My eyes clouding over and my head foggy. Tongue all fat, and mouth taste like metal.	1815
<i>He drinks</i>		
	Mercy to finish, poison not kill another. Where be me mouth? I can't find it.	1820
<i>Drums of war sound</i>		
MORISCO	<i>(Offstage)</i> Sentries of Galera, to arms!	
ALCUZCUZ	What's that? If lightning there must be thunder.	1825
<i>Enter DON ÁLVARO and DOÑA CLARA, frightened</i>		
DOÑA CLARA	Sir, the sentries are setting the watchfires.	
DON ÁLVARO	The Christian camp must have descended upon Galera in the silence of the night, harbored by the shadows.	1830
DOÑA CLARA	Go, sir. The whole fortress is up in arms.	
DON ÁLVARO	And what glory would it bring to leave my lady here under siege...	1835
DOÑA CLARA	Such sorrow!	

DON ÁLVARO	...and turn my back on her?	
DOÑA CLARA	Your honor lies in defending Gabia, which may also be under attack. Consider that.	1840
DON ÁLVARO	Who ever saw such confusion as I now suffer? My honor and my love both call to me at once.	1845
DOÑA CLARA	Heed your honor.	
DON ÁLVARO	I must answer to both.	
DOÑA CLARA	How?	
DON ÁLVARO	I am determined to bring you with me. For I am undone whether I leave you or not. Let my honor and my love suffer one fortune and one fate. Come with me: a mare who outruns the wind will carry us both.	1850 1855
DOÑA CLARA	I go with my husband, there's no risk in that. I am yours.	1860
DON ÁLVARO	Alcuzcuz, are you there?	
ALCUZCUZ	Who calls there?	
DON ÁLVARO	It's me, bring the mare quickly!	
ALCUZCUZ	The mare?	1865
DON ÁLVARO	What are you waiting for?	

Enter DON ÁLVARO, alone, at night. ALCUZCUZ is sleeping on the stage.

DON ÁLVARO	Cold and pallid night, In your dignified silence I place all my hopes— my love hopes for happiness, my soul for its trophy. No matter how many stars you boast, celestial Maleca will give more light, when I steal her into my sweet arms.	1915 1920
	On the wings of care, I've arrived a quarter of a league from Galera. Here, where nature effortlessly planted labyrinths among the leaves, my horse will find nocturnal refuge. With no-one here to see my mare I can just tie her to this tree, more secure today in the branches' care than with a man to watch her yesterday. Ah, but a heart in love is easily amazed!	 1925 1930

He trips over ALCUZCUZ

	Yet this seems a bad omen on this night. No sooner do I approach the wall than upon this wretched corpse I fall. All that I've seen today, all that I've found, is dismay, horror, and fright. Oh, you wretch, you poor creature, who has made the mountain your tomb! But no—you are the fortunate one, whose death improved your lot. Oh, what shadows I fight!	 1935 1940
--	--	--

ALCUZCUZ wakes

ALCUZCUZ	Who's stepping on me?	
DON ÁLVARO	What is this I see? What is this I hear? Who is there? Who is it?	
ALCUZCUZ	Alcuzcuz, who you ordered wait here	1945

- with the mare. Here I be,
without being seen by anyone.
If you'll return to Gabia today,
why arrive so late? 1950
Lovers, they dilly-dally.
- DON ÁLVARO Alcuzcuz, what are you doing here?
- ALCUZCUZ Why ask Alcuzcuz
what he is doing, if I waited for you
since you entered through the door
in the wall to see Maleca? 1955
- DON ÁLVARO Who ever heard of such a thing?
You've been here since last night?
- ALCUZCUZ What do you mean last night?
I slept for one minute 1960
with a bad poison
that I drank so it would kill me,
for fear the mare
had gotten clean away.
But now the mare is returned 1965
and the poison didn't kill me
(Allah give me another day!),
so let us go.
- DON ÁLVARO What nonsense! You were drunk last night.
- ALCUZCUZ If there are poisons that make you drunk, 1970
I was, and do believe it now,
for my mouth tastes of iron,
tongues and lips
be dry as flint,
like tinder the palate, 1975
everything taste of vinegar.
- DON ÁLVARO Leave at once. I would not have you
interfere with my happiness again.
Last night, because of you,
I missed the greatest opportunity, 1980
and would not lose it for you again.

DON ÁLVARO Now I may approach the wall.

Shots heard from offstage

What is happening?

ALCUZCUZ No mouth
speaks more clearly
than the mouth of a cannon, 2015
although we don't speak its language.

Loud noises heard offstage

MANY VOICES (*Offstage*) Help me, oh heavens!

ALCUZCUZ Help me, Muhammad,
and may Allah keep you!

DON ÁLVARO The celestial spheres seem 2020
to careen off their eternal axes.⁴⁶
The jeweled heavens fall apart.

DON LOPE (*Offstage*) The mine has blown!
Everyone into the breach!

Drums of war sound

DON ÁLVARO What Etna, what Mongibello, 2025
what Vesuvius, what volcanoes⁴⁷
have these mountains conceived
in their wombs to birth this?

ALCUZCUZ What monks, whose Edna,
what doofuses or potatoes? 2030
Everything is smoke and fire.

⁴⁶ Celestial spheres: The Ptolemaic system imagined concentric spheres surrounding the earth, around which the planets completed their orbits.

⁴⁷ Reference to the volcanoes Mount Etna in Sicily, whose mountainous top is called Mongibello, and to Mount Vesuvius, on the Gulf of Naples. True to form, Alcuucz misunderstands Álvaro's elevated metaphors and offers his malapropisms.

DON ÁLVARO Who has ever seen such horror?
 The town burns
 in a chaotic labyrinth of arms.
 What abominations ripped from the mountain's womb 2035
 —pitch snake, asp of gunpowder!
 Now torn open, your entrails bared for all to see.
 This is Spain's damnation.
 I am neither noble nor a true lover
 if I do not throw myself into the fire 2040
 to help my lady,
 scaling the wall and breaking through
 its battlements of stone.
 Let Galera and the whole world burn,
 as long as I can get the beautiful Maleca 2045
 safely out in my arms.

Exit DON ÁLVARO

ALCUZCUZ Neither lover nor noble I be,
 if Zara is in that mess.
 But what does it matter
 if I neither noble nor lover be? 2050
 Lovers and nobles aplenty
 we have: as long as I escape
 myself, so Zara and Galera
 can all burn up in flames.

Exit ALCUZCUZ

SCENE 2

Ruins of Galera

Enter DON JUAN DE MENDOZA, DON LOPE DE FIGUEROA, GARCÉS *and* CHRISTIAN SOLDIERS

DON LOPE Leave no one alive. 2055
 Burn it all to the ground.

GARCÉS I will set it on fire.

Exit GARCÉS

neither the beautiful nor the frail. 2080
 I only need to find that vile Morisco,
 to complete my revenge.

DON LOPE All of Galera burns.
 Get your troops out of there
 before relief arrives, 2085
 alerted by the flames.

MENDOZA Retreat.
 Spread the word.

SOLDIERS Fall back!

Exit all. Enter DON ÁLVARO

DON ÁLVARO Through mountains of flames 2090
 and torrents of blood,
 stumbling over dead bodies,
 my love has delivered me
 to Maleca's house,
 now miserably destroyed. 2095
 Steel and fire have twice
 reduced it to ashes.
 Oh my wife! I will die
 if I arrive too late.
 Where could Maleca be? 2100
 There's no one to be seen.

DOÑA CLARA *cries out offstage*

DON ÁLVARO This voice carried
 mournfully on the wind,
 the faint pleas,
 the repeated laments, 2105
 are like a lightning bolt through me.
 Who has ever seen greater misery?
 In the hazy light of this well-stoked fire
 I make out the form of a woman
 dousing the flames with her blood. 2110
 It's Maleca! Oh heavens!
 Either give her life or take my own!

and make my death a happy one.
 Oh let me embrace you! 2150
 Let me die in your arms.

DOÑA CLARA *dies*

DON ÁLVARO Oh, what a fool is he
 who claims love makes
 two lives into one! 2155
 If only that were true,
 you would not die now,
 or I would not live.
 Either I would die too,
 or you would live on,
 sharing one fate. 2160
 Oh heavens, who witness my sorrows,
 oh mountains, who look upon my misfortunes,
 oh winds, who hear my sufferings,
 oh flames, who see my burdens,
 how could you allow 2165
 the best light to be put out,
 the finest flower to die,
 the sweetest breath to be lost?
 Oh, men who know of love,
 tell me, in this sorry pass, 2170
 what should a lover do?
 Seeking his lady
 to consummate their long-sought love,
 he finds her bathed in blood,
 a lily gilded with deathly varnish, 2175
 gold refined by the hottest fire.
 What should a wretch do
 when he finds a tomb
 instead of a bridal bed?
 When, seeking a goddess, 2180
 he finds only a corpse?
 But no, don't answer me,
 I do not need your counsel.
 Pain will be my guide
 over any advice. 2185
 Oh, impregnable Alpujarra,
 theater of the crudest victory,
 of the most cowardly deed,

of the basest glory!
 If only your peaks and valleys
 had never seen this most unlucky beauty! 2190
 But what is the use of complaints,
 when they are all lost in the wind?

Enter DON FERNANDO, DOÑA ISABEL and MORISCOS

D. FERNANDO Though Galera called for aid
 with tongues of fire,
 we are too late. 2195

DOÑA ISABEL So late
 that its squares and streets
 are burnt to ashes
 by pyramids of flame 2200
 that rival the stars.

DON ÁLVARO Do not wonder, do not be surprised
 that you came too late,
 for I was late too.

DON ÁLVARO *gently lays DOÑA CLARA's body down*

D. FERNANDO What a sad omen! 2205

DOÑA ISABEL What a miserable sight!

D. FERNANDO What is this?

DON ÁLVARO This is the greatest sorrow,
 the worst grief,
 the cruelest misfortune, 2210
 the gravest misadventure!

To see the woman you love die
 such a sad and lamentable death,
 is the very measure of suffering,
 the height of misfortune 2215
 and the worst of all evils.

Maleca (I can't bear it!),
 my wife (what torture!),
 is (it pains me so!)
 pale (what a cruel death!) 2220

and bloody (what grief!)
 as you see before you.
 A treacherous hand
 pierced her breast amidst the chaos.
 Is it not strange 2225
 that fire should put out her fire,
 and that steel should cleave such a diamond?
 You are all witnesses, all of you,
 to the most outrageous sacrilege,
 the most ferocious deed, 2230
 the saddest horror,
 the harshest trial of love and misfortune.
 And so, from this instant
 you shall witness, all of you,
 the greatest and most noble vengeance 2235
 ever chronicled in eternal bronze
 and lasting marble.
 I swear to this dead beauty,
 this flower cut short, this plucked rose,
 as marvelous in death 2240
 as she was at birth,
 to her I swear,
 I solemnly and lovingly swear,
 to avenge her death.
 Galera, so aptly named, is capsizing now, 2245
 sinking in the sea of blood that floods it
 and flames that assault it,
 foundering from the top of this hill
 to the bottom of the vale.
 I can barely hear the Spanish drums now. 2250
 I will follow them in their retreat
 to find her murderer among them.
 I will avenge, if not her death,
 at least my wrath,
 so that the fire that sees it, 2255
 the world that knows it,
 the wind that hears it,
 the fortune that wills it,
 the heavens that allow it,
 men, beasts, fish, birds, 2260
 sun, moon, stars and flowers,
 water, earth, fire, air
 will learn, know, announce,

see, warn, and finally understand
 that in an Arab breast, 2265
 in an Arab heart,
 there is love beyond death.
 Not even death herself
 can boast that she came between
 two such devoted lovers! 2270

Exit DON ÁLVARO

DON FERNANDO Stop! Wait!

DOÑA ISABEL You could sooner stop a bolt of lightning.

DON FERNANDO Take away that tragic beauty.
 Moriscos of the Alpujarra,
 do not cower at the sight 2275
 of this barbarous new Troy,
 this rustic homage,
 falling in horror to the earth,
 and flying in ashes through the air.
 This requires vengeance. 2280
 Your king, Abenhumeya,
 does not take up his sword in vain.

DON FERNANDO *exits and the MORISCOS take DOÑA CLARA's body offstage*

DOÑA ISABEL (*Aside*) Oh, that heaven would make these rocks,
 these proud Atlases, falter and fall
 with the fire that consumes them 2285
 and the wind that battles them,
 bringing an end to so much unhappiness.

Exit DOÑA ISABEL

Enter DON JUAN DE AUSTRIA, DON LOPE, MENDOZA, *and* SOLDIERS

AUSTRIA Galera, now defeated,
 will become an immortal ruin—
 its very ash stokes the Phoenix's blaze. 2290
 Among the rubble and chaos,
 it is but a relic of the fiery realm,
 where flame is the Minotaur,

	ravenous and blind, and smoke its labyrinth. ⁴⁸	2295
	There is no reason to wait. Let the troops march to Berja at daybreak, before the dawn weeps its pearly tears into the foamy deep.	2300
	My daring heart, never before defeated, shall know no rest until Abenhumeya is at my feet, dead or defeated.	2305
DON LOPE	If you wish, my lord, for us to deal with Berja as we did with Galera, you have the arms for it. Yet the king's orders were never to destroy his own vassals, but to teach them a lesson, and temper punishment with pardon.	2310
MENDOZA	I agree with Don Lope. Let them think you both merciful and cruel. Let them witness your pardon as they have witnessed your punishment. Let their pardon prove you merciful, my lord. Temper your harshness: valor is most evident in forgiveness, for there is no valor in killing.	2315 2320
AUSTRIA	It's true that my brother sent me to pacify this rebellion. But my wrath does not know how to plead without arms. Yet since he trusts me both to punish and to pardon, the world shall witness how I pardon warriors and punish those who beg for mercy.	2325 2330

⁴⁸ In Greek mythology, the monstrous Minotaur, half human and half bull, was confined to a labyrinth that he roamed in fury.

Mendoza...

MENDOZA

Yes, sir.

AUSTRIA

You will go to Berja, where Válor is,
and tell him I am headed there.

Make it known that I both pardon and punish,
good and evil in equal measure.

2335

Tell Válor that if he surrenders
and accepts our terms,

I will pardon all the rebels,
as long as they return to live among us
and attend to their trades and lands.

2340

As for past offenses,
my uncompromising justice
seeks no more satisfaction today.

But tell him they must surrender.

2345

If not, I will blow the ashes of Galera
to send Berja up in flames.

MENDOZA

I will follow your command.

Exit DON JUAN DE MENDOZA

DON LOPE

No spoils were ever
as rich as these.

2350

There is no soldier
who has not made his fortune.

AUSTRIA

Was there really so much
treasure hidden in Galera?

DON LOPE

You can tell
by your soldiers' glee.

2355

AUSTRIA

I wish to present the prizes of war
to my sister and queen.

I will collect from the soldiers
everything worth sending to her.

2360

DON LOPE

I made some purchases
with the same purpose in mind.
Let me offer you this necklace,

which I bought from a man who won it.
It is the best jewel of them all, my lord. 2365

AUSTRIA It is very fine,
and I may justly receive it,
as I may justly grant
whatever favor you ask in return.
I shall teach you how to receive 2370
as you teach me how to give.

DON LOPE I ask only one thing in exchange,
that you make use of it and of me.

Enter DON ÁLVARO and ALCUZCUZ dressed as Spanish Christian soldiers

DON ÁLVARO Alcuzcuz, I want only you
as my companion and friend 2375
on my endeavor today.

ALCUZCUZ It's good you trust me,
but I do not understand
what your aim to accomplish here...
but, shush. This is His Tallness. 2380

DON ÁLVARO That is Don Juan de Austria?

ALCUZCUZ Yes, I swear.

DON ÁLVARO His fame and reputation
merit great respect.

AUSTRIA How even these pearls are! 2385

DON ÁLVARO Even if I wished to,
I could not look away.
I recognize that necklace (oh my soul!)
that he holds in his hand (alas!)
for I gave it to Maleca. 2390

AUSTRIA Let us go, Don Lope.
That soldier there
watches me so intently!

	with my comrades over money. If we can find one other man to agree that your plan is fair, I'll hold my tongue.	
SOLDIER 1	Anyone would agree. You, soldier!	2495
ALCUZCUZ	<i>(Aside)</i> To me he calls, and I answer not. Be quiet!	
SOLDIER 1	You don't reply?	
ALCUZCUZ	Ha, ha, ha.	2500
SOLDIER 2	He's a mute.	
ALCUZCUZ	<i>(Aside)</i> If only they knew!	
DON ÁLVARO	<i>(Aside)</i> He'll ruin my plans if I don't stop him. I have to distract them. <i>(Aloud)</i> Gentlemen, please forgive my servant if he does not heed your commands: he is mute.	2505
ALCUZCUZ	<i>(Aside)</i> Not a mute, but in moments like this it's like charades for he has nothing to say.	2510
SOLDIER 1	I would prefer to ask my question of you, than of him.	2515
DON ÁLVARO	And I'd be glad to answer.	
SOLDIER 1	Besides the money, I've won a prize for the two of us—this Cupid...	
DON ÁLVARO	<i>(Aside)</i> What is this I see?	
SOLDIER 1	...set with diamonds.	2520

- DON ÁLVARO *(Aside)* Ah, Maleca!
Your wedding jewels
are now the spoils of your funeral!
Yet how can I avenge your death, how,
when the evidence points two opposite ways:
to a foot soldier and a prince? 2525
- SOLDIER 1 When I divided the proceeds,
I gave my companion here
the Cupid as his share,
He says he wants no trinkets. 2530
Tell me, is it not fair for me to choose
what I get, having won it myself?
- DON ÁLVARO I can make peace between you,
since I can pay however much
you played for it, but on one condition: 2535
I must know who first came by it,
to be sure I'm making an honest purchase.
- SOLDIER 2 Everything we are gambling
today is good to keep,
for we took all of it 2540
from those dogs
in the sack of Galera.
- DON ÁLVARO *(Aside)* Heavens, that I
should have to hear this and let it pass!
- ALCUZCUZ *(Aside)* That I, who cannot kill, 2545
cannot even speak!
- SOLDIER 1 I'll bring you to the one who got it.
He told me it was among the jewels
he stole from a Moorish beauty
whom he killed there. 2550
- DON ÁLVARO *(Aside)* Alas!
- SOLDIER 1 Come, you'll hear it

from his own lips.

DON ÁLVARO *(Aside)* I won't, for as soon as I discover
who he is, I will stab him to death. 2555
(Aloud) Let's go.

SOLDIERS *(Offstage)* Halt.

OTHER SOLDIERS *(Offstage)* He's getting away.

A quarrel is heard offstage

A SOLDIER *(Offstage)* I'll kill him,
even if the whole world defends him. 2560

ANOTHER SOLDIER *(Offstage)* He's on the enemy's side.

ANOTHER ONE *(Offstage)* Well friend, die, die.

GARCÉS *(Offstage)* What does it matter if they're all against me
When I can stand on my own?

Enter GARCÉS and SOLDIERS fighting, DON ÁLVARO moves to stop them, ALCUZCUZ stays back

DON ÁLVARO So many fighting against one man 2565
is disgraceful and vile.
Stop, soldiers, or by God
I shall stop you!

ALCUZCUZ *(Aside)* What good is this? I came here to not speak
and now to watch others fight! 2570

A SOLDIER I am dead.

Enter DON LOPE

DON LOPE What is this?

OTHER SOLDIER He's dead!
Run before they take us!

All SOLDIERS who were fighting flee

GARCÉS (To DON ÁLVARO) I owe you my life,
soldier, and I will pay my debt. 2575

Exit GARCÉS

DON LOPE Stop there.

DON ÁLVARO Yes.

DON LOPE Disarm them both. Take his sword.

DON ÁLVARO (*Aside*) Oh heavens! 2580
(*Aloud*) Understand, my good sir,
I drew it only to make peace.
It was not my fight.

DON LOPE I only know that I have found you
in the garrison with your sword unsheathed 2585
and a man dead beside you.

DON ÁLVARO I have no defense.
(*Aside*) Who could imagine?
I come to kill one man,
only to put myself in danger 2590
by trying to save another.

DON LOPE And you, where is your sword?
Well. You speak only in signs?
Yet I have heard you talk before,
if I remember correctly. 2595
Keep these two men
jailed in the garrison
while I pursue the rest of them.

ALCUZCUZ (*Aside*) Two things I disliked:
quiet and quarrel. Now three things? 2600
Let me get my numbers straight.
One, two, three, yes, three: prison, quiet, and quarrel.

is no match for my worth,
 soon all of Spain will be at my feet.
 If you do not wish to see
 Don Juan de Austria dead, 2640
 tell him to turn back,
 and if any treacherous Morisco
 rejoices in such pardon,
 take him with you, to fight on the king's side
 so that I may have 2645
 one more man to vanquish."
 With this, he sent me away.
 The Alpujarra is all up in arms,
 divided into warring factions,
 some shouting "Spain," 2650
 others "Africa,"
 so that their greatest trouble,
 their greatest conflict today,
 divided as they are,
 is within their own walls. 2655

AUSTRIA A tyrant never rules for long:
 those who are the first
 to support him in his rise
 are also the first to abandon him,
 sometimes bathed in his blood. 2660
 Since the Alpujarra is in such a state,
 let the troops march on Berja
 before they kill one another like vipers,
 and so defeat themselves.
 Let us not leave this feat to them, 2665
 if there is any way to make it ours.

Exit all

SCENE 3

Prison in the Spanish barracks

Enter ALCUZCUZ and DON ÁLVARO with their hands tied behind their backs

ALCUZCUZ Now that we're both here,
 alone and can talk,
 I would like to know

	from you, Sir Tuzaní— why leave Alpujarra and come to this land? To kill or to die?	2670
DON ÁLVARO	To die, and not to kill.	
ALCUZCUZ	He who has settled a quarrel gets the worst of it.	2675
DON ÁLVARO	Since I was not guilty, I did not offer any resistance. Had this brave heart wished to defend itself, a thousand men would have run from me.	2680
ALCUZCUZ	I would have run with them, and not be here now.	
DON ÁLVARO	Did I not see the brute who boasted that he took a woman's jewels as he put her to death?	2685
ALCUZCUZ	That's not worst. Now we're forced to confess. What to do when confessor comes, thinking us Christians?	2690
DON ÁLVARO	Since everything is already lost, I'll make them pay a high price.	
ALCUZCUZ	So, what now?	
DON ÁLVARO	I'll kill that guard with the dagger I keep hidden under my coat.	2695
ALCUZCUZ	With what hands?	
DON ÁLVARO	Couldn't you chew your way through this knot with your teeth?	2700

My past services well deserve it.

SOLDIER

As soon as my watch is over
I will tell him to come see you.

DON ÁLVARO

(Aside to ALCUZCUZ) Can you see,
discreetly, who just entered
the prison with the guard?

2735

ALCUZCUZ

Yes, I'll see.
(He notices GARCÉS) Oh no!

DON ÁLVARO

What's wrong?

ALCUZCUZ

What? Huh?
Him here now...

2740

DON ÁLVARO

Continue.

ALCUZCUZ

...what horror!

DON ÁLVARO

Speak!

ALCUZCUZ

...I'm dead with fright!

2745

DON ÁLVARO

Go on.

ALCUZCUZ

...the man whose prisoner I was,
him I stole poison from.
No doubt he knows I'm here.
Just to be safe,
I hide my face—like this—
so he not see me.

2750

He lies down as if asleep

GARCÉS

I don't know you
and have never served you,
yet your sword gave me life.
Believe me that it pains me
to see you like this.
If I could find any consolation
in being jailed,

2755

	it would be in freeing you.	2780
DON ÁLVARO	May God keep you.	
ALCUZCUZ	<i>(Aside)</i> He is prisoner now, and is the one who started the fight. Yes, it's him. I not see him before in the rush to fight.	2785
GARCÉS	So, my good sir, do not be troubled about being held here. I am in your debt and will give my life before you pay for a fault that is not yours but, indeed, mine.	2790
DON ÁLVARO	I would expect nothing less from your valor, though my being here has not been what I have minded most, by God. Because of you I lost the chance to do what I came here to do.	2795 2800
SOLDIER	You shouldn't both fear death, for I have always heard —and you must know this, too— that if two men cause the death of another, and there is just one wound, and it was not premeditated or treasonous either, then only one will die— the one with the uglier face.	2805 2810
ALCUZCUZ	<i>(Aside)</i> May he who says so drop dead.	
SOLDIER	So out of you three, that mute over there will be the one to die.	
ALCUZCUZ	<i>(Aside)</i> Of course!	

	Because no uglier mug than mine in the entire world.	2815
GARCÉS	I believe that you will grant me one more courtesy since you have already shown such noble generosity.	2820
ALCUZCUZ	<i>(Aside)</i> Law be for the ugliest to die?	
GARCÉS	Tell me to whom I owe my life.	
DON ÁLVARO	I am no more than a soldier who has come to join the fight...	
ALCUZCUZ	<i>(Aside)</i> Law be for the ugliest to die?	2825
DON ÁLVARO	... for the sake of finding a certain man. This is the reason that brought me here.	
ALCUZCUZ	<i>(Aside)</i> Law be for the ugliest to die?	
GARCÉS	Perhaps I could help you find him. What is his name?	2830
DON ÁLVARO	I don't know.	
GARCÉS	In what regiment did he serve in this war?	
DON ÁLVARO	I don't know.	2835
GARCÉS	What does he look like?	
DON ÁLVARO	I don't know.	
GARCÉS	Well, good luck finding him if you don't know his name, his looks, or his regiment.	2840
DON ÁLVARO	Yet, even without knowing his looks, his name, or his regiment,	

- honor and glory of Spain,
had forced the castle to surrender,
set siege to it with fire,
and killed Malec.
Searching for profit 2920
on top of praise
—though reward and honor
seldom go hand in hand—
I combed through the halls,
boldly entering all the chambers, 2925
until I reached a small room
with the most beautiful African
I ever laid eyes upon.
Ah, how I wish I could paint her!
But this is no time for portraits. 2930
Confused and distraught at the sight of me,
she sought shelter behind the bed curtains,
as if they were the walls of a rampart...
But you've lost the color from your face,
and are those tears in your eyes? 2935
- DON ÁLVARO You bring to my mind sorrows
very much like these.
- GARCÉS Please, don't lose faith
that you'll find another chance:
it often comes when least expected. 2940
- DON ÁLVARO You're right.
Continue.
- GARCÉS I went in after her,
and she was so decked out in jewels,
adorned in such finery, 2945
that she seemed more like a lover
awaiting her wedding night
than a woman preparing for her funeral.
Seeing such beauty,
I resolved to grant her life 2950
if she would give her soul as ransom.⁴⁹

⁴⁹ Garcés's demand for the woman's soul here evokes sexual consummation, the ransom of captives, and, in a play so concerned with Christianity and Islam, religious conversion.

- I had scarcely dared grasp
 one of her white hands when she said,
 “Christian, let these jewels satisfy
 your insatiable greed 2955
 for my death would feed your rapacity
 at the expense of your honor.
 A woman’s blood does more to stain a blade
 than to make it shine.
 Leave my marriage bed untouched, 2960
 leave intact the faith in my heart,
 which holds impenetrable mysteries.”
 I sought her arms...
- DON ÁLVARO Wait,
 listen, hold, halt, 2965
 don’t touch her.
 What am I saying?
 I’m getting carried away.
 Carry on, it’s nothing to me.
 (*Aside*) I wish that were true, 2970
 but his wanting her pains me
 more than his killing her.
- GARCÉS She cried out for both
 her life and her honor.
 People were coming, 2975
 and, with one conquest already lost,
 I did not want to lose them both,
 or let other soldiers
 claim their share of the spoils.
 How easily passion 2980
 flies from one extreme to another!
 I traded love for vengeance.
 Carried away by I know not what fury,
 what sudden rage
 (it pains me even now to recount it), 2985
 I stole her diamond brooch
 and a strand of pearls,
 then stabbed her through the breast,
 a snowy heaven stained crimson.
- DON ÁLVARO Was it like this? 2990

DON ÁLVARO	Today you will see that I am Tuzaní, whom fame will recall as the avenger of his lady.	3050
SOLDIERS <i>flee</i>		
MENDOZA	I will kill you first.	
ALCUZCUZ	I ask: the one with the ugly face, be it law he dies?	
<i>Enter DON JUAN DE AUSTRIA, DON LOPE and SOLDIERS</i>		
DON LOPE	What is this? What is this uproar?	3055
AUSTRIA	Mendoza, what is this?	
MENDOZA	It is a strange case, my lord. This Morisco came alone from the Alpujarra to kill a man, who, he says, killed his lady in the sack of Galera. He has stabbed him to death.	3060
DON LOPE	Did your lady die there?	
DON ÁLVARO	Yes. And now I have avenged her.	3065
DON LOPE	Well done. My lord, grant him his freedom. This crime is more worthy of praise than punishment. You would kill the man who killed your lady, by God, or you would not be Don Juan de Austria.	3070
MENDOZA	Sir, this is Tuzaní. We would do well to capture him.	
AUSTRIA	Surrender yourself.	3075
DON ÁLVARO	I'm afraid I cannot comply.	

But out of respect for you,
my only defense will be
to turn my back on you.

He runs offstage

AUSTRIA After him, everyone! After him! 3080

Everyone exits following DON ÁLVARO

SCENE 4

Exterior view of the walls of Berja

Up high, on a wall, enter DOÑA ISABEL and MORISCO SOLDIERS

DOÑA ISABEL Call the Christian troops
 with this white flag.

Enter DON ÁLVARO and ALCUZCUZ

DON ÁLVARO I have broken through
 pikes and halberds
 to reach the foot of the mountain. 3085

A SOLDIER (*Offstage*) Shoot him
 before he makes it to the woods.

SOLDIERS enter following him

DON ÁLVARO Is that all of you? Come, surround me.

A SOLDIER Cut off the valley.

DOÑA ISABEL Wait! 3090
 Tuzaní, my lord!

DON ÁLVARO Lidora, all those people,
 up in arms, are after me.

DOÑA ISABEL Never fear.

AUSTRIA (*Offstage*) Trunk by trunk 3095

and branch by branch,
cut down the woods until you find him.

Enter DON JUAN DE AUSTRIA

DOÑA ISABEL	<p>Noble Don Juan de Austria, son of that majestic eagle who rivals the very sun,⁵⁰ if you will listen to me, a woman will deliver this whole rebellious mountain at your feet.</p>	3100
	<p>I am Doña Isabel Tuzaní. I am here against my will, tyrannically oppressed, with a Morisco voice and a Catholic soul.</p>	3105
	<p>I am the wife of Abenhumeya, whose unlucky death saw his own crown, stained with his blood, turned into a weapon against him.</p>	3110
	<p>The Moriscos, seeing that you granted a general pardon, tried to surrender. Such is the people's inconstancy, that tomorrow they will undo what they propose today.</p>	3115
	<p>When courageous Abenhumeya rebuked their cowardice the guards broke into his palace. When they reached his chamber doors, their captain said:</p>	3120
	<p>“Surrender to the King of Spain!” while the people cried out: “Long live the sacred House of Austria!” He replied: “I, a prisoner?”</p>	3125
	<p>And as he went to draw his sword, a soldier struck him on the head, which, adorned with the crown, tasted both greatest glory and greatest misfortune. He fell to the ground,</p>	3130

⁵⁰ Charles V, whose crest was a double-headed eagle.

