FÉLIX LOPE DE VEGA Y CARPIO

A WILD NIGHT IN TOLEDO

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

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TABLE OF CONTENTS

The *Comedia* in Context

A Note on the Playwright

Introduction—Paul Cella and Adrián Collado

Pronunciation Guide

*A Wild Night in Toledo*

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 *mosqueteiros*, 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 noble-men 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 tech-
niques 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

Lope Félix de Vega y Carpio (1562–1635) is the towering figure of the *comedia*. Born in Madrid to parents who had migrated to the capital from Spain’s northern regions, he saw in his youth the emergence of the *corral* theaters where he would go on to make his name. In his *New Art of Making Plays in Our Time*, Lope formalized the conventions of the *comedia*, outlining the elements of the vibrant new art of which he was the master. He composed hundreds of plays, in addition to poetry and prose, earning him the name *Fénix de los ingenios* (“Phoenix of Wits”), as the expression *es de Lope* (“it’s by Lope”) became a shorthand for praising quality.

In his own time, Lope’s fame arose out of his prodigious literary talent as well as his colorful biography, for the playwright’s erotic life often left him on the wrong side of the law. After being rejected by the actress Elena Osorio in the 1580s, Lope penned a series of satirical poems attacking her family, and was exiled from Madrid for the offense. Though Lope would go on to take orders in 1614, affairs that defied early modern Spanish religious and legal codes continued to dominate his life. He was accused of a relationship with a widow, Antonia Trillo de Armenta, carried on a sixteen-year affair with the married Marta de Nevares, to whom he dedicated *The Widow of Valencia*, and left an unknown number of illegitimate children.

Despite the varied scandals of his life and his eventual position as secretary to the Duke of Sessa, Lope was a truly successful commercial playwright, who earned income as well as fame through his literary efforts. Today he is best remembered for the drama he came to define—the quick, witty *comedia* of the Spanish Golden Age. After Calderón’s *Life Is a Dream*, Lope’s *Fuenteovejuna* is perhaps the best-known *comedia* in the English-speaking world, and others such as *Peribañez* and *The Dog in the Manger* exemplify the well-constructed Lopean plot. Miguel de Cervantes, his contemporary, may not have meant it as a compliment when he
called Lope a “monster of nature” (monstruo de la naturaleza), as the two masters were not on friendly terms. Yet Lope’s prodigious output was fundamental to defining the theater of the age that spanned his life. The monster of nature left us many gifts.

Introduction

Paul Cella and Adrián Collado

*A Wild Night in Toledo* is one of Lope de Vega’s love plays. The action takes place almost entirely inside an inn in Toledo, a Spanish city where roads and paths cross, and where a multitude of characters of different ages, classes, genders, and regions of Spain come to mingle and make love from dusk to dawn. If they have come to rest, they are in the wrong place: their passions, jealousies, and desires, their trickery, greed, and run-ins with the law will not allow them to sleep a wink during this one wild night. The play depicts a lively group of characters who run, jump, hide, and fight throughout the night in the name of love.

But this is more than a humorous story about love and lovers. Set in Toledo, a city strongly associated with Spain’s Catholic tradition and imperial power, the play nonetheless places religion and politics in the background, allowing the Spanish people to take center stage. In Spain’s “imperial city,” the country’s royal family and illustrious history are mentioned merely as matters of social convention, while the characters devote all their time and energy to what they really care about: intrigue, love, and sex. Characters’ attachments to conventions of social distinction prove to be but skin-deep, while it is as lovers that they reveal themselves in earnest. Though they may be military men, aristocrats, and gentlemen, they share a common desire to experience love in one way or another. Despite his aristocratic decorum, Fineo becomes infatuated with a lowly maid. Gerarda and Lucrecia claim they fear for their reputations, yet they will do
anything to make their romantic adventures with Florencio and Beltrán possible. Captain Acevedo and Lieutenant Carrillo, the soldiers, are perhaps the bawdiest figures on stage. Lope’s characters are not primarily members of one class or another, but human beings responding to basic instincts.

The play takes its name from a famous Spanish saying, “pasar una noche toledana,” or to spend a restless, sleepless night. There are different explanations for the origin of this saying. One suggests that a “night in Toledo” alludes to a specific night in 8th-century Toledo, when a local Muslim governor invited a group of nobles to his palace under the pretense of a celebration just to have them all beheaded. But there are less violent accounts of this popular expression, which is still in use. One points to the legend according to which unmarried women used to stay awake during the night of San Juan (June 23rd) to hear the name of their future husbands. Another claims that on a night in Toledo the mosquitoes keep visitors up.

A Wild Night in Toledo is at times reminiscent of Miguel de Cervantes’s great novel Don Quijote de la Mancha, published the same year that Lope’s play was written (1605). Lope’s leading duo, Florencio and Beltrán, like Cervantes’s Don Quijote and Sancho Panza, represent finer feelings versus crass materialism—although, as we shall see, Lope does much to puncture any sense of Florencio’s superiority. Also, much of Lope’s play takes place in an inn, which functions here as a sort of microcosm of early 17th-century Spanish society, as does Juan Palomeque’s venta in Cervantes’s novel.

The Plots

A Wild Night in Toledo is primarily the story of Lisena, a beautiful, smart young aristocrat from Granada. She has traveled to Toledo in search of her beloved Florencio, who had fled
with his companion Beltrán after wounding (and possibly killing) a presumed rival in a jealous rage. Once in Toledo, the resourceful Lisena assumes the name Inés and adopts lower-class dress and speech to gain employment as a maid at a local inn. As she observes, Toledo is at the crossroads of Spain, and the inn gathers the city news: “This city is on the way / to so many others, / and news— / high or low— / always comes to the inns / before it reaches the courts of kings” (658–663). There is no better place to feel the pulse of things and, therefore, no better place to begin looking for her man on the run.

As Lisena and Florencio arrive in the city, so do many others: military men, women of leisure, and a thwarted lover. A Wild Night in Toledo is also the story of how these characters meet in Toledo, fall in love, and resort to deceit and dissimulation to pursue their romantic interests. Before Lisena can win Florencio back, Lope paints the stage with countless love triangles, squares, and pentagons, thus displaying his masterful ability to interweave plots and subplots.

As Act I opens, Florencio and Beltrán have just arrived in Toledo. Florencio is romantic and sensitive, quick to fall in love with pretty women. His friend Beltrán is materialistic and pragmatic, chronically self-interested and never moved by sentimentality. If Florencio is the Platonist, the believer in pure forms of love, honor, and so forth, then Beltrán is the Aristotelian, seeking truth empirically. I’ve got to see it to believe it, Beltrán might say.

Meanwhile, the aristocratic madrileñas Gerarda and Lucrecia pass through Toledo as Gerarda flees Madrid to get away from her bothersome suitor, Fineo. They encounter a city preparing a grand celebration in honor of the newly born Prince Philip, son of King Philip III, and decide to stay. Florencio and Gerarda fall for each other at first sight, and after a brief conversation, they decide to spend the festivities, and the night, together. They enter the inn, with Florencio pretending to be Gerarda’s brother to maintain social decorum.
Lisena, calling herself Inés, comes to the city and begins working as a maid at the inn. The position gives her not only privileged access to information in her central location, but the ability to move through the inn and control the rooms. This unrivaled freedom will allow her to frustrate Florencio and Gerarda’s romance and manipulate at will virtually all the play’s lovers, most of whom are enamored of her.

The next arrivals are Captain Acevedo and Lieutenant Carrillo, military officials who have come to Toledo to attend the royal festivities and recruit soldiers. The Captain is instantly attracted to Lisena/Inés and asks the Lieutenant to speak to her on his behalf. Instead, the Lieutenant courts her himself, claiming that the Captain is an arrogant and violent man. To complicate matters further, Lucindo (an old army friend of the Captain) and Riselo (another soldier) enter the inn. They are intoxicated by Toledo’s celebratory atmosphere and will try to sleep with Gerarda and Lucrecia. Finally, at the end of Act I, Florencio and Lisena/Inés meet for the first time in the play, though they pretend not to recognize each other. For Florencio, Lisena’s presence threatens his plans to sleep with Gerarda. Lisena, for her part, feels betrayed when she sees how quickly Florencio has replaced her with another woman.

Act II opens with a conversation between the play’s four soldiers, who agree that each man will court the woman he has fallen for: the Captain and the Lieutenant will court Inés, Lucindo will court Gerarda, and Riselo, Lucrecia. The Captain immediately invites Inés to spend the night with him and she accepts, though she does not intend to show up for the rendez-vous. Instead, her acceptance is the first step of an elaborate plan to separate Florencio from Gerarda and be reunited with her lost love. Gerarda, for her part, sees the attention that Inés is receiving and fears that her Florencio, too, will pursue romance with the beautiful maid. Lisena, eager to exploit her rival’s concerns, lies to her, claiming that Florencio, Gerarda’s supposed brother, is
one of her many suitors. Gerarda is upset but returns to her lover’s arms when Beltrán convinces her that there has been a misunderstanding: Inés thinks he (Beltrán), not Florencio, is Gerarda’s brother. The misperception of identities here is conveyed through hilarious dialogues that make the spectator part of the confusion the characters experience.

The closing scenes of Act II bring the first appearance of Fineo, the madrileño whom Gerarda is fleeing. Fineo happens upon his old friend the Lieutenant, with whom he briefly discusses the upcoming royal festivities and military matters, before their focus turns to sex and love—they ogle Inés, and Fineo relates to his friend his pursuit of Gerarda. Finally, Act II ends with Inés further implementing her plan to renew her relationship with Florencio: she puts Gerarda and Lucrecia up at the inn, ostensibly to hide Gerarda from Fineo but really to keep her away from Florencio; she sets up two more phony late-night rendez-vous with the Lieutenant and Fineo, asking them to wait for her in their rooms; and she sends Lucindo and Riselo to their rooms under the pretense that she has arranged for Gerarda and Lucrecia to pay them a visit after dark. By the end of Act II, Inés’s effective power—her ability to determine others’ movements and locations—becomes clear. In a play full of soldiers and imperial celebrations, we are encouraged to ask where power lies and how it is exercised in Lope’s Spain.

As Act III opens, night has fallen and Florencio is informed that officers of the law have been asking for him around Toledo. We are reminded, thus, that Florencio has either killed or seriously wounded a man. Florencio candidly explains his situation to the innkeeper, requesting a room for him and Beltrán to hide out. The innkeeper not only agrees unhesitatingly to accommodate the men; he also lays out an escape route for them, describing the best way to seek sanctuary should the law come knocking at their door. The innkeeper unwittingly puts the men in the room where Inés has put Gerarda and Lucrecia, seemingly dashing Lisena’s hopes to keep Florencio
away from Gerarda. But Lisena quickly regains control. Again, she manipulates the Captain, having him dress up as an officer to chase Florencio and Beltrán out of their hideout-cum-love nest. Just as the lovers’ romance begins to heat up, the Captain pounds on the door, causing Florencio and Beltrán to make their escape out a window.

The plot remains focused on the space inside the inn, as the two escapees immediately attempt to return, and as Lisena ably reconfigures her plan to thwart the romantic intentions of Gerarda and her own unwelcome suitors. Florencio and Beltrán race across rooftops, through chicken coops, and away from dogs, as they try to make their way back to the inn and their interrupted assignations. They are arrested by local authorities, but manage to escape via an open sewer and get back to the inn. Meanwhile, Lisena continues her brilliant physical and psychological control of her rivals’ and suitors’ sexual appetites. Compared at one point to a master chess player, she moves her lascivious guests from room to room, promising with each transfer the satisfaction of their desires. In the play’s final sequence, her plots are fully revealed as, one after another, guests emerge from the dark rooms to which Lisena has sent them, each claiming to have been paired with the wrong lover: the Captain has ended up with the Lieutenant, Lucindo with Lucrecia, Fineo with Gerarda, Beltrán with Riselo, and Florencio with Lisena.

At this point, the authorities enter the inn, and the final scene consists in a confrontation between the law and the inn’s guests. The authorities propose an ultimatum to the couples: marry or go to jail. Everyone accepts, and Florencio sweetens the deal by bribing the officers. Thus, the “happy endings” here are a result of coercive power, not of free choice, which, as the play has shown, leads to erotic indulgence rather than romantic devotion. Lope concludes his work with a comically subversive paradox: traditional social order has been restored by corrupt police officers, who prefer private gain to public retribution.
Toward a People’s History of Early Modern Spain

*A Wild Night in Toledo* is and is not about Spain’s celebration of the birth of King Philip III’s son, Prince Philip. In a sense, these events pervade the play: the royal *fiestas* are a frequent topic of conversation; they are the reason several characters travel to Toledo, and signs of the city’s preparation and anticipation are everywhere. But this play is not at all about the *fiestas* insofar as it explores the irrelevance of royal affairs to most people’s lives. Lope tells the story of two distinct spheres: one of official power and empire, another of the people and their private concerns. Thus, he establishes a compelling contrast: a defining moment of Spain’s empire appears as a faint background, while ordinary Spanish lives are thrown into stark relief. We hardly see the event itself; rather, we see a simultaneous slice of life. Symbols of imperial power (e.g., the *fiestas*, Toledo’s castle and Catholic places of worship, and the court) appear in the background as the Spanish people take center stage.

The paths that several characters follow through the play similarly draw our attention away from the sphere of imperial power and toward private life. As the focus of these characters’ actions and speeches shifts from the former to the latter, so does ours. The Captain and the Lieutenant arrive in Toledo on a mission to recruit soldiers, presumably to secure the empire’s future—an unambiguous allusion to Spain’s overcommitted military. Yet they devote most of their energy to wooing Lisena/Inés, and practically none to growing the army. The Captain confines himself to the inn so he can continue to pursue Lisena/Inés: “I can’t leave this place. [. . .] Because of a certain woman” (968–970). By restricting his own movements, the Captain effectively rules out the possibility of searching for recruits on the streets and prioritizes his sexual appetite over the empire’s military might. In Fineo’s first appearance, he praises the empire and royal
family, but his words smack of bombast. He has in effect disregarded the royal celebrations, preferring to spend the time following a circuitous route southward from Madrid in pursuit of Gerarda. His coming to Toledo is utterly incidental, as he has arrived in the city not to pay homage to his king, but because he thought it a likely place to find the woman he loves: “I heard about these festivities, / and I’ve come to see if she’s here” (2047–2048). Second, Fineo instantly reveals himself as a flighty man. He claims to have come to Toledo to win Gerarda’s heart, but while speaking dejectedly to his friend the Lieutenant, he immediately begins ogling Lisena/Inés: “What a fierce maid! [. . .] Is she an easy catch?” (1838–1840). Fineo’s capriciousness belies any steadfastness. Finally, the inconstancy and neglect for imperial concerns demonstrated by all three—the Captain, the Lieutenant, and Fineo—are replicated in the play’s overall plot structure: the royal festivities appear in the background in Acts I and II but are totally eclipsed in Act III, which deals exclusively with the resolution of the characters’ love stories.

The disengagement from empire is further evident as characters’ lives diverge from the royal festivities. Lisena does not make a single reference to the fiestas and thus appears to exist wholly separate from them. Her coming to Toledo has nothing to do with the royal birth and is solely due to her love for Florencio. Instead, as Inés, Lisena becomes another competing center of attention, a sort of rival to the fiestas as she becomes the one to influence the characters’ movements. Significantly, the characters move about the stage according to Lisena’s directions, not some official timetable. Her physical control over the characters is summed up by the Captain, who describes her as a sort of demiurge, moving the other characters at will: “Inés is laying out her endgame / on the chessboard that is this place. / Taking pieces from her bag and / moving men from space to space” (2770–2773). Also, she symbolically replaces the fiestas as the city’s major attraction when the innkeeper jokes that “in four days, / she could match up enough people
to fill the town square” (3257–3259). The royals may fill Zocodover, Toledo’s main square, during the celebrations, but Lisena, a mere civilian, has beaten them to it.

Florencio and Beltrán also challenge orthodoxy, both religious and lay. It is noteworthy that these two characters resort to a Catholic place of worship purely as sanctuary from their crimes. In the play’s opening lines Florencio and Beltrán admire Toledo’s Main Cathedral but ignore it once they see Gerarda and Lucrecia. Their religious devotion is thus comically called into question. The two ladies, for their part, enter the Church not for any pious reason but as a pretext to satisfy their sexual appetites. In fact, the Church becomes a public space to see and be seen, a veritable place of seduction, as is clear when the ladies’ servant Celio tells them, “You catch people’s eye around here / because you’re from Madrid. / In the church / there were quite a few / who took a good long look at you / and they told me a thing or two” (221–226). In their world, religion and spirituality have been replaced by beauty, pleasure, and desire.

Women, Disguise, and Identity

As is often the case in the comedia, female characters have significant agency, controlling their own desires and even manipulating those of others. Lisena, the play’s protagonist, embodies this model of an attractive, intelligent, and resourceful woman. Accompanied by Aurelio, she travels from Granada to Toledo in order to find Florencio and win back his love. Although Lisena/Inés refers to him as her uncle, he is more likely a servant, since no noble uncle would allow a niece to do what she is doing. In fact, the innkeeper questions Aurelio’s kinship to Lisena: “If you are her uncle, / I will be like a father to her,” commenting on the possibility of Aurelio’s disguise (693–694). In any case, Lisena reaches her destination, masquerades successfully as a peasant, and finds a job at the inn. Paradoxically, as the servant Inés she has more freedom to move and act than she did as a noble lady. She alone holds the keys to all the rooms in the inn:
the innkeeper and the rest of the characters depend on her to open them. Her new identity allows her to control the desires of others, and ultimately helps her regain Florencio’s heart.

But Lisena is not the play’s only strong female figure. Gerarda is also a confident woman, unafraid of fulfilling her desires. She comes to Toledo with her friend Lucrecia to enjoy herself away from Madrid and the supervision of her family and her suitor Fineo. However, Gerarda, as a noblewoman, has to be more cautious than a maid like Inés. For a noblewoman to be seen with a man unless they were related or married would amount to a dishonorable stain on the whole family’s reputation. Gerarda is concerned about her honor and about what people would think if her promiscuous conduct became public, although she feels no guilt for her behavior.

When Florencio propositions her, she responds with suspicion. Florencio tries to persuade her that they are safe because no one knows them in Toledo: “We’re both strangers here / and nobody knows us” (523–524). For appearances’ sake, Florencio pretends to be her brother: “Make me your relative. / Say I am your brother” (531–532). As in the case of Lisena and Aurelio, a fabricated family member allows Gerarda to circumvent social surveillance of her honor, ostensibly complying with social norms while fulfilling her desires.

Again in Act III, women use dissimulation to their advantage. Following Lisena/Inés’s instructions, Gerarda and Lucrecia both pretend to be Inés when they enter a room in search of their respective lovers. Lisena, once again controlling others’ fates, tells Lucrecia that passing as a maid will avoid social disgrace: “pretend you are Inés, / so as not to sully your good name,” insisting that lower-class women are under less scrutiny (3032–3033). Of course, this is Inés’s scheme to make sure that Gerarda and Lucrecia won’t reveal their real names and find out that they’ve been matched with the wrong lovers. But it also demonstrates the sophisticated techniques of concealment that these women use to elude social reproof.
Throughout the play, the female characters’ ability to construct reality with their performance, simulation, and stories is a predominant theme: Lisena disguises herself as a maid and furnishes herself with an uncle; Gerarda adopts a brother; and Lucrecia and Gerarda pretend to be Inés. Convention leads to transgression, as the characters imagine ways to undermine social constraints. In Act III, the sheriff notes how deceptive appearances can be: by “wearing decent clothes,” a thief can pass for an honest man. And as Lisena’s transformation demonstrates, identity can be disguised, and clothing can easily deceive. Lope presents a malleable reality, produced by human ideas and interactions.

This Translation

This translation is a collaborative effort of UCLA’s Comedia in Translation Working Group, based on three editions of the play: a 1612 copy and editions by Juan Eugenio Hartzenbusch (1853) and Ignacio Sánchez Aguilar (2002). We have followed Sánchez’s text in most cases, diverging from his decisions on the few occasions when other criteria seemed more appropriate. We have focused on making the text as fluent as possible for actors, while preserving the original. We have translated the text into prose, as we find it more conducive to successful productions in an Anglo-American context.

Recent Performance History

In June 2013, Spain’s Joven Compañía Nacional de Teatro Clásico staged La noche toledana in Madrid under the direction of Carlos Marchena and with a cast of actors all under the age of 28.
Pronunciation Guide
Each vowel in Spanish has just one sound:
a - AH
e - EH
i - EE
o - OH
u - OO

The underlined syllable in each word is the accented one.
FLORENCIO: FLOH-REHN-SEE-OH
BELTRÁN: BEHL-TRAHN
JULIO: HOO-LEE-OH
CAPTAIN ACEVEDO: AH-SEH-VEH-DOH
LIEUTENANT CARRILLO: CAH-REE-YOH
LUCINDO: LOO-SEEN-DOH
RISELO: REE-SEH-LOH
GERARDA: HEH-RAHR-DAH
LUCRECIA: LOO-CREH-SEE-AH
CELIO: SEH-LEE-OH
LISENA: LEE-SEH-NAH
INÉS: EE-NEHS
AURELIO: AH-OO-REH-LEE-OH
BELARDO: BEH-LAHR-DOH
FINEO: FEE-NEH-OH
TORIBIO: TÖH-REE-BEE-OH
MARCIAL: MAHR-SEEAH
DON FERNANDO: DOHN-FEHR-NAHN-DOH
TOLEDO: TOH-LEH-DOH
GRANADA: GRAH-NAH-DAH
ZOCODOVER: SOH-COH-DOH-VEHR
ÉCIXA: EH-SEE-HAH
ALCOLEA: AHL-COH-LEH-AH
ILLESCAS: EE-YEHS-CAHS
ARANJUEZ: AH-RAHN-HOO-EHS
JARAMA: HAH-RAH-MAH
ALCÁZAR: AHL-CAH-SAHR
OCAÑA: OH-CAHN-YAH
YEPES: YEH-PEHS
EL ESCORIAL: EHL EHS-COH-REEAHL
MADRID: MAH-DRIHD
VACIAMADRID: VAH-SEEAH-MAH-DRIHD
SEGOVIA: SEH-GOH-VEE-AH
CONCEPCION: COHN-SEHP-SEE-OHN
JAÉN: HAH-EHN
ZAIDAS: SAH-EE-DAHS
Characters

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

SCENE 1

*Room or courtyard of an inn*

*Enter FLORENCIO, BELTRÁN, and JULIO*

**FLORENCIO** I shall go see the main church.

**BELTRÁN** Then take off your spurs.

**FLORENCIO** I will if I must.

If not, there’s no point, as we’ll have to go to Illescas¹ to spend the night.

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

**FLORENCIO** It must belong to some ladies.

**BELTRÁN** To beautiful ones, if I do say so myself, and if I may speak at all about this thing called woman.

**FLORENCIO** Your opinion on this matter has nothing to do with how beautiful they are. It always depends entirely on whether you’ve been lucky in love. Were they already on their way?

**BELTRÁN** I saw them get out of the coach.

**FLORENCIO** And where in Toledo did they go?

**BELTRÁN** I think they’re at an inn further down the road.

**FLORENCIO** Let Julio run down, then, Beltrán,

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¹ *Illescas*: a town in central Spain, near Toledo.

² *Phaeton*: son of Helios, the sun god, in Greek myth. When he attempted to drive the chariot of the sun, he almost crashed it into the Earth.
if you think it’s worth it, and find out where they’re headed. Because if they’re on their way to Madrid, they’ll be up for a little chat, if that’s their sort of thing.

BELTRÁN  Go, Julio, with good sense.

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

Exit JULIO

SCENE 2

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

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

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

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

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3 Granada is where Florencio wounded or killed a man for jealousy. Additionally, an ironic reference to the 1492 conquest of the Muslim kingdom of Granada by the Christian forces of Castile and Aragon (1481-1492).
may well be dead, but even if he isn’t, you must drop this whole business, however honorable, and let things cool off. The Chancellery in Granada won’t put up with any nonsense.

FLORENCIO

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

BELTRÁN

By not passing up any chances! How is it possible, in six years of friendship with me, you haven’t yet learned how to forget, or the uses of trickery? Do you not see how I approach the game of love, with more wings on my feet than the fleet Mercury, and more keys in my hand than were in the temple of Janus?

FLORENCIO

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

BELTRÁN

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

FLORENCIO

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

BELTRÁN

Love is like a game of cards:

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

\(5\) In Roman mythology, Mercury was the god of commerce, communication, travelers, trickery, and thieves, depicted with winged feet. Janus was the god of gates, doors, and passageways, depicted with a staff in one hand and a key in the other. Both references suggest sexual promiscuity: after getting what he wants from a woman, Beltrán swiftly escapes, while with his metaphorical keys he can enter and exit as he pleases.
you have to cheat to get ahead.  
Sweethearts finish second,  
sweet-talkers first.  
Why should I play with a deck  
that someone else has already  
shuffled and cut,  
or with cards already marked?  
If I know that a woman is trying to play me,  
what does it say about my game  
if I choose to fold?  
They are card sharks,  
who always take our hearts,  
steal our diamonds,  
and deal out spades.  
I, knowing all their tells,  
have kept the upper hand  
and won, it must be said,  
some juicy pots.

SCENE 3

Enter JULIO

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

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

FLORENCIO I shall follow them

⁶ El Cid: Rodrigo Díaz de Vivar, the great hero of Spanish medieval epic.
⁷ Madrid became Spain’s capital in 1561, but from 1601 to 1606 the government moved to Valladolid. Lope de Vega wrote A Wild Night in Toledo during this period.
to please you,
and see this storied city\(^8\)
along the way.

JULIO  
Well, then, take off your spurs.

BELTRÁN  
You're right. They seem
to be headed for the church,
and you really should get a good look at them.
Although I don’t know about courting women
with no spurs on.
A smart man
should always wear them
when pursuing a lady.

FLORENCIO  
Spurs? What for?

BELTRÁN  
Two pairs would be even better.

FLORENCIO  
And why is that?

BELTRÁN  
Two pairs, Florencio:
one to catch them,
the other to get away.

FLORENCIO  
What woman would love
a man on the run?

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

\(^8\) Toledo, known as the Imperial City, held great symbolic value as the bridge between the Visigothic and Hapsburg monarchies, foregrounding the idea of a continuous Christian Spain while attempting to erase the Muslim presence in Iberia.
FLORENCIO If you say so . . . innkeeper!

SCENE 4

Enter the INNKEEPER

INNKEEPER Sir . . .

FLORENCIO Might there be anything to eat?

INNKEEPER There might be. 160

FLORENCIO What do you have here?

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

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

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

FLORENCIO Where will he go?

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

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

9 Zocodover: Toledo’s main square. A pillory was a wooden structure used to physically punish and publicly humiliate individuals convicted of crimes. The pillory of Écija, a town in southern Spain (Andalucía), was so infamous that the saying “que se vaya al rollo de Écija” was the equivalent of “go to hell.”
BELTRÁN Are we in China, pray tell?
FLORENCIO All right, Julio, go on.
INNKEEPER I’ll go with him to buy food.
FLORENCIO I’ll be forever in your debt.
BELTRÁN We’ll be eating in no time.
FLORENCIO What other woman could there be for me? Oh, Lisena!
BELTRÁN Oh, you fool!

Exit all

SCENE 5

On the street

Enter GERARDA and LUCRECIA, wearing shoulder capes and hats, and CELIO

CELIO The festivities\(^{10}\) have been postponed, much to everyone’s disappointment.
GERARDA The festivities, postponed?
LUCRECIA They’re not on Wednesday?
CELIO No.
GERARDA What could be worse?
What happened?
CELIO Rumor has it that Don Pedro López de Ayala, a fine gentleman and son of the Count of Fuensalida, is not well.

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\(^{10}\) In Spring 1605, there were celebrations throughout the Spanish Empire to commemorate the birth of Prince Philip, son of Philip III, who would become Philip IV.
LUCRECIA  Don’t be disappointed
if the celebration takes longer to get started.
Toledo is a great place,
and the longer everything takes,
the better.  

GERARDA  I’m afraid
that madman Fineo
will find out we’re here.
Let’s just hope his desire won’t get
in the way of our enjoyment,
for I find myself quite fond
of this illustrious city.

LUCRECIA  Look at that beautiful lady!

GERARDA  And look there: a gallant man!

LUCRECIA  What a cape!

GERARDA  What style!

CELIO  Just look at their elegance!

GERARDA  May God forgive you, Madrid.
Were you ever this glorious?

CELIO  You catch people’s eye around here
because you’re from Madrid.
In the church
there were quite a few
who took a good long look at you,
and they told me a thing or two.

LUCRECIA  Really?

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

LUCRECIA  I’ve seen a lot of
travelers in the city.

GERARDA  Everyone’s here for the festivities.

CELIO  These are travelers, to be sure.
SCENE 6

Enter FLORENCIO and BELTRÁN

FLORENCIO (To BELTRÁN) The coat of arms features that miracle.  

BELTRÁN Yes, when the Queen of Heaven, as a reward for Alfonso, for his miraculous arguments and Catholic zeal, herself took up arms, and conquered the church.

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

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

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

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

11 In the year 666, the Virgin Mary descended into the cathedral and gave Saint Ildefonsus a chasuble (sacred vestment) as reward for defending her honor against pagans who argued against her virginity.
12 Alfonso VI, King of Castile and Leon, conquered Toledo in 1085.
13 The church is officially known as the Primate Cathedral of Saint Mary of Toledo.
14 Ephesus: an ancient Greek city, famed for the Temple of Artemis and one of the seven wonders of the ancient world.
Tender and courteous, with a voice full of longing and words carefully chosen, go flatter those who’d talk to the devil himself for a mere doubloon.

FLORENCIO You are acting very strange today, Beltrán.

BELTRÁN I care only for my pleasure, amen! If I like a woman, I don’t overdo it. I’ll buy her the new spring fashion, something not too expensive, and grudgingly, at that. I’ll send the gift with a page, and if she is worth it, I’ll add a partridge, or rabbit, or things of that sort. Listen up and pay close attention: what you spend on looking good, I spend on dinner for her.

FLORENCIO Are they all like that?

BELTRÁN Who in the world doesn’t like to receive? Tell me, who?

FLORENCIO Is there no one?

BELTRÁN Listen.

FLORENCIO What?

BELTRÁN The doctor expects a doubloon. The lawyer holds out his hand while you point to a line. The barrister, the judge, and the notary won’t make a move until they get paid. The secretary only pays attention once you take out your money. All negotiations depend on money alone. He who wants to be your friend, if you give him nothing, will skip your noble friendship and drop you at once.
The one watching your card-game isn’t trying to learn it—
he’s waiting for your tip.  
Who has ever done a favor expecting nothing in return?  
Well, women are no different.  
If you come bearing gifts, you’ll always get  
what you want from them,  
without much effort at all.

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

GERARDA  
(To LUCRECIA) Handsome men, by my life!  
Are they Andalusians?

LUCRECIA  
Their style and dress  
certainly seem  
typical of that land.

GERARDA  
The young one would certainly put up a good fight!

LUCRECIA  
And the other one is not a bad-looking devil.

FLORENCIO  
Oh, what a beautiful angel!

BELTRÁN  
That one has hooves.

FLORENCIO  
Such a lovely girl!

BELTRÁN  
Not to be a wise ass,  
but the filly’s not half bad.

GERARDA  
I haven’t seen a better looking man in the entire city.

LUCRECIA  
Not even the one you left behind?

GERARDA  
Not even him.

LUCRECIA  
Desire knows no law.  
And that shadow behind him is not half bad, in my opinion.

FLORENCIO  
Of all the women I’ve seen here,  
none is as beautiful as she.
BELTRÁN    Not even Lisena?

FLORENCIO    Not even Lisena.

BELTRÁN    That’s right, by God!

FLORENCIO    Take it as a good sign.

BELTRÁN    I think it is a very good sign.  
            And as for the sister who’s with her . . .

FLORENCIO    Do you like her?

BELTRÁN    I do not.  
            But I wager she plays  
            go-between for the other one.  
            Just look at those eyes!

FLORENCIO    Beautiful.

BELTRÁN    And incapable  
            of doing anyone any good.

FLORENCIO    What do you mean?  

BELTRÁN    I bet they can spot a purse  
            from a mile away.

FLORENCIO    Women owe you very little,  
            Beltrán.

BELTRÁN    On the contrary, if they paid up . . .

FLORENCIO    I can’t believe  
            they give you so much credit.

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

FLORENCIO    I need an excuse  
            to talk to them.

BELTRÁN    Walk right up to them.
FLORENCIO  Here I go.
I think I’m falling in love.

BELTRÁN  Love is an itch
you need to scratch.

FLORENCIO  (To GERARDA) May a stranger . . .

BELTRÁN  (Aside) Can you believe such an idiot?

GERARDA  (Aside) What a fine man!

FLORENCIO  . . . speak to a stranger . . .

GERARDA  Though she be a noble lady,
if the stranger be one such as you . . .

BELTRÁN  Everything has a price.

FLORENCIO  . . . I beg you, my lady . . .

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

LUCRECIA  Oh, what a tricky devil!

BELTRÁN  I’m a lot like you.

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

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

FLORENCIO  By God, leave me alone, Beltrán.

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

GERARDA  What a handsome gentleman!

BELTRÁN  (To LUCRECIA) So my name is Beltrán,
is that a crime?
LUCRECIA May it be so for many years.  Are you the famous Beltrán, who guided one hundred and twenty blind men across the bridge of Alcolea?15

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

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

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

FLORENCIO Why not?

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

FLORENCIO (To GERARDA) If by chance you have no-one to serve you on this occasion, and if your position would allow, I humbly implore you to accept my sincere offer. I promise I will find us a proper balcony where we can eat and watch the festivities as we sit together.

LUCRECIA (To BELTRÁN) And this one, what does he promise me?

BELTRÁN If there’s a view of Zocodover Square from the inn where I’m staying, there’s your balcony. But you must be mad if you think that you, with no property here—

15 Beltrán was a figure from medieval legend who guided 120 blind men across the Alcolea bridge in Córdoba.
with nothing, indeed, but the clothes on your back—will get anything out of me.

LUCRECIA You are certainly rude.

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

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

FLORENCIO (Aside to BELTRÁN) It’s done!

BELTRÁN Thank you, God!

FLORENCIO Success!

BELTRÁN How much is this costing you?

FLORENCIO Just the rent of a balcony and some food.

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

FLORENCIO You keep harping on that.

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

FLORENCIO So be it.

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

FLORENCIO What woman is there, Beltrán, who could deceive a man without dishonoring herself? Get out of the way, and let me see her.
Her rare beauty is a mark of nobility,
by the clear light of day.
(Aside to GERARDA) My lady,
your beauty, your spirit,
so overcome me
that not only will I give you
a first class seat to the festivities,
but I’ll enter the bull-ring myself,
if my people can get a horse here in time.

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

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

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

BELTRÁN  If my servants get here by tomorrow
with a cart horse,
I give you my word . . .
not to enter the ring all day!

LUCRECIA  A brave man, by my life!

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

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

LUCRECIA You have a fine sense of humor.

BELTRÁN Since the day I was born.

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

GERARDA I don’t know about that.

FLORENCIO Why second thoughts?
We’re both strangers here,
and nobody knows us.
Let me at least enjoy looking at you
while you are here.

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

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

GERARDA I would be honored . . .

17 Ulysses: Roman name for Odysseus. Homer’s Odyssey tells the story of his long journey home to Ithaca
after fighting in the Trojan War, including his long stay with the nymph Calypso.

18 Anchises: the father of Aeneas, the founder of Rome in Virgil’s Aeneid, who is detained on his epic quest
to found Rome by his love for Dido, Queen of Carthage.
And yet, if you want to be my brother, you’ll have to do as a brother does, and defend my reputation.

FLORENCIO  Agreed. I’ll defend your beauty, even from myself! From now on, I am your brother, and should I harm you in any way, my own hand will come between us to defend you.

GERARDA  In that case, I will come to your inn. (Aside) Oh, I like this man—I think I’m falling in love. What do I have to lose? Can’t I look after myself? But can a woman trust herself?

FLORENCIO  Beltrán, take these ladies to our inn.

BELTRÁN  (Aside to FLORENCIO) Have you agreed on a price?

FLORENCIO  Can’t you just keep quiet?

BELTRÁN  If a man goes to see a merchant, a jeweler, or a silversmith, and leaves his friend at the door while he makes a deal, he’ll always want to know how much he paid.

FLORENCIO  What is there to buy or sell here?

BELTRÁN  These two foxes look fine, but we’ll get nothing from them. (Aloud) Well then, I’ll be the butler. There will be cloths, there will be heaters, there will be fantastic food. Let’s spend plenty of money—and they say love comes cheap at inns such as this!
If you get out of here
with more money than you brought,
you’ll return to Granada
as a prodigal son, and I as a roasted pig!

FLORENCIO Beltrán has a peculiar sense of humor,
ladies, but he will serve you well.
I am sure he got his buffoonery,
like his name, from Madrid.
The moment he stops joking,
he is a serious, capable man.

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

FLORENCIO Simple:
I’ll say I’m her brother,
that I’ve come to take her
back to Granada,
and that she had set out
looking for me too.

BELTRÁN Great!
An excellent plan,
like none I’ve ever seen.
You’ll meet at the inn,
like the Jarama and the Tagus,
flowing together at Aranjuez.19
So, are you her brother yet?

FLORENCIO Isn’t it obvious?

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

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

BELTRÁN What’s the problem?
I am a gentleman.
My ancestor was one
of the three wise men.

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19 The rivers Tagus and Jarama meet at the city of Aranjuez, to the south of Madrid.
I can’t be your relative?

LUCRECIA That’s right!

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

LUCRECIA Pray tell?

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

GERARDA What is your name?

FLORENCIO I? Florencio. What’s yours?

GERARDA Gerarda.

BELTRÁN Tell me, what is your name?

LUCRECIA Listen . . .

BELTRÁN I’ll give you an hour of silence.

LUCRECIA I’m named for that model of chastity.²¹

BELTRÁN I’ll bet you’re not as chaste as she was.

GERARDA Celio . . .

CELIO Yes, my lady . . .

GERARDA Take my things to these gentlemen’s inn right away.

FLORENCIO Today, I’ve abducted the beautiful Europa.²²

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²⁰ If they were related, they would have to secure dispensation from the Church in order to marry each other.
²¹ An allusion to the Roman Lucretia, symbol of chastity. To avoid the shame of her rape by Sextus Tarquin- ius, son of the last King of Rome, she committed suicide.
Give me your hand.

GERARDA Here it is.

BELTRÁN And yours?

LUCRECIA Here’s mine.

BELTRÁN It’s cold.

LUCRECIA Why?

BELTRÁN It hasn’t found its bedfellow yet.

Exit all

SCENE 7

Enter LISENA, in peasant dress, and AURELIO

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

LISENA I couldn’t imagine a better opportunity, Aurelio. I won’t go any further. No one will notice me here, disguised as I am and serving at this inn. The innkeeper invited me to serve him, having seen my poor clothes and heard the simple language I pretended to speak. Seizing fortune by the forelock, I agreed to do so, Aurelio, at least for as long as I know nothing of my lost love. This city is on the way to so many others, and news— high or low—always comes to the inns

22 Europa: In Greek mythology, a beautiful Phoenician woman with whom Zeus, the king of the gods, fell in love. Assuming the guise of a tame bull, Zeus gained Europa’s trust, abducted her, and escaped to Crete.
before it reaches the courts of kings, for such are the laws of Fame and of Time. I’ll find out what’s going on in Granada, what’s happening in Madrid, and where my Florencio has gone.

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

LISENA How little you know women.

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

LISENA I only hope to rule one heart.

Enter the INNKEEPER

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

LISENA Goodbye, Uncle Aurelio.

AURELIO Goodbye.

Exit LISENA

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

---

23 Semiramis: the legendary wife of King Ninus of Assyria. After Ninus was fatally wounded, Semiramis masqueraded as her son and tricked the army into following her instructions. She reigned for 42 years in disguise, conquering much of Asia.
AURELIO I trust you to do so.

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

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

INNKEEPER And where are you headed?

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

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

Exit all

SCENE 8

Enter JULIO and the INNKEEPER

JULIO Come in, my good innkeeper.

INNKEEPER What is it?

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

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

Enter TORIBIO

TORIBIO (Aside) Curse the day
they set bullfights in Toledo.
We are the ones who pay!

INNKEEPER Which rooms do we have?

TORIBIO The one with the balcony and the three upstairs.

INNKEEPER In the second hallway?

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

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

TORIBIO Come with me.

JULIO Let’s go.

Exit TORIBIO and JULIO

INNKEEPER These days, even the Alcázar24 would be much too small.
Everyone’s here for the festivities!
Inés! What am I saying?
Inés! She is beautiful.
There’ll be no greater attraction in Toledo.

Exit the INNKEEPER

SCENE 9

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

LIEUTENANT A fine inn.

CAPTAIN And quiet.

LIEUTENANT Tomorrow it shall be even more so.

24 Alcázar: a large military fortification that overlooks Toledo.
CAPTAIN  
(To a servant, offstage)  
In a moment you’ll find us our swords  
and we will go out to see Toledo.

Enter the INNKEEPER

INNKEEPER  
(Aside) We’re never short on soldiers.

CAPTAIN  
So, my good man, do you have room?

INNKEEPER  
Yes, praise be to God.  
I can lodge your entire company  
here in my house.

LIEUTENANT  
You certainly could, at its present size.

INNKEEPER  
What about the company?

CAPTAIN  
I am just going in search of it now.

INNKEEPER  
Where?

CAPTAIN  
In Ocaña and Yepes.\(^{25}\)  
But tell me about the festivities.

INNKEEPER  
They’re going to be extraordinary!

CAPTAIN  
At such moments, by God,  
every man wants to show  
the loyalty he owes his king.

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

LIEUTENANT  
There must be festivities  
all over the world!

CAPTAIN  
Indeed, from the Indies of the east  
to the Antartic south.  
It’s only right—  
they’re all Spanish subjects.  
In foreign kingdoms, too,

\(^{25}\) Ocaña and Yepes: towns near Toledo, Spain.
there must be proper rejoicing.

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

INNKEEPER  I shall.

Exit the INNKEEPER

CAPTAIN  And shall we have a touch of gaming?

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

SCENE 10

Enter LISENA

LISENA  This middle room  
can be for the Captain.

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

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

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

LIEUTENANT  Such a girl, in a place like this!

CAPTAIN  Such a beautiful peasant!

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

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

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

LIEUTENANT Like a lady, a very angel.

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

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

LIEUTENANT Is this someone’s idea of a joke?

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

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

CAPTAIN        Lieutenant . .

LIEUTENANT     What is it?

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

LIEUTENANT     Even a blind man could see you are struck.

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

LIEUTENANT     And Marcela?

CAPTAIN        There is no Marcela.
                Tell her I shall dress her
                in a coat so elegant
                it will cost more
                than all the gold in Milan.
                Tell her I shall make her
                a fine necklace,
                of such rare jewels
                that it will be worth more
                than the flagship of the fleet.
                And to top it all off,
                a mantle of the lightest silk,
                airy as my sighs.
                Then, as a sign of my captivity,
                a chain of the thickest links,
                greater than those of Marseilles.  
                For silks and pillows,
                I promise a thousand
                fine pieces of cloth!
                Tell her I’ll have her shoes
                dipped in silver mines.

26 The massive chains that once closed off the port of Marseilles were taken by the Aragonese as booty in 1423 and donated to the cathedral of Valencia, where they were displayed.
By my faith as a Spaniard,  
tell her, if this is not love,  
she shall ride with me  
on the steeds of the sun.27  
And should I ever see her unhappy,  
I’ll fight a thousand men  
to make things right—  
that and much more I will do!

LIEUTENANT  I shall do as you say.

CAPTAIN  God guide you.  880

LIEUTENANT  Inés, listen here.

LISENA  What is your command?

LIEUTENANT  You see him over there . . .

LISENA  What about him?

LIEUTENANT  That man you see over there  
is the greatest braggart  
from here to Flanders.28  
He has noticed you, and so have I.

LISENA  You are too kind.

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

LISENA  Those are the ones I pine for.

LIEUTENANT  As for myself, I’m a very tender man,  
indulgent, sensitive,  
so easy-going that I need no reins.  
I don’t provoke jealousy,  
nor do I feel any.  
I never get angry, or make a scene.  
I do gamble, yet I am quite well off.  

27 An ironic reference to Helios, the sun god, who drove the chariot of the sun with disastrous results.
28 Flanders: a northwestern European region corresponding roughly to Holland and Belgium. Flanders was part of the Spanish Empire from the mid-16th century until the 18th century. From 1568-1648, it was almost constantly at war as the Dutch fought for their independence.
LISENA You are a soldier, and a brave one at that. So, must I choose?

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

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

Exit LISENA

SCENE 11

CAPTAIN Has she left?

LIEUTENANT Isn’t it obvious?

CAPTAIN Well then, what did she say?

LIEUTENANT That I looked good to her.

CAPTAIN Sure she did.

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

CAPTAIN Do you want her for yourself?

LIEUTENANT What for?

CAPTAIN What did she mean?

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

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

Exit the LIEUTENANT
SCENE 12

Enter LUCINDO and RISELO

LUCINDO They went into this inn.

RISELO Did you like them that much?

LUCINDO I promised, by God, I’d kill a bull with a knife, to serve one of them.

RISELO Is anyone escorting them?

LUCINDO Not really, but those two strangers just came up and walked off with them.

RISELO Well, look at this handsome soldier.

LUCINDO And not a bad sword either, by God! Captain, sir!—what are you doing here in Toledo?

CAPTAIN Where else would one be? I’m at your service.

LUCINDO Where is the Marqués?

CAPTAIN He’s off to Oran.29

LUCINDO Yes, now I remember.

CAPTAIN Our friend Don Lorenzo went with him.

LUCINDO You look wonderful! I must say, you’re glowing! The court clearly agrees with you. How’s this for a celebration!

---

29 Oran: a city on the Mediterranean coast of present-day Algeria, and part of the Spanish Empire in the period.
CAPTAIN    This is a great event. What brings you to this inn?
LUCINDO    I’ve been following two women from out of town all the way from church.
CAPTAIN    I’ve only heard talk of them.
LUCINDO    I liked one of them so much that I must talk to her, if you’ll have my back.
CAPTAIN    I always have your back, if Love is on your side. You should dine here with me, the better to woo her. I can make room for a friend.
LUCINDO    I am but your humble servant. But, really, it should be the other way around. You should come to my house.
CAPTAIN    I can’t leave this place.
LUCINDO    Why not?
CAPTAIN    Because of a certain woman.
LUCINDO    That settles it. I’ll stay here with you.

SCENE 13

Enter FLORENCIO and BELTRÁN, who stand on one side

FLORENCIO    Was there anything to eat, Beltrán?
BELTRÁN    They’ll set out whatever they have. There’s not much in Toledo.
FLORENCIO    Please don’t hold back. I am so . . .
BELTRÁN    Say no more.
FLORENCIO    Set the table.
BELTRÁN  Today you’ll see
   a splendid meal.
   To start I’ll give you a drink
   from a most ingenious water pump.

FLORENCIO  Will you never stop?

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

FLORENCIO  Yes, and they look like soldiers.

CAPTAIN  Your company alone
   honors me.

LUCINDO  Good company means more to me
   than any table.

CAPTAIN  Let’s go,
   so we can see those girls.

RISELO  One of them is extremely beautiful.

Exit the CAPTAIN, LUCINDO and RISELO

FLORENCIO  Those men are off to eat.
   What about us?

BELTRÁN  With all this love,
   we’ll have to feast with our eyes.
   I will make that scoundrel
   bring whatever’s left.

Exit BELTRÁN

SCENE 14

FLORENCIO  I could see, and now I am blind.
   I was loved, and now I am a lover.
   Blind Love works strange effects
   when it wants to.
   Where a little fire just went out,
   another one blazes forth.
   Innkeeper, innkeeper!
   Bring water to wash my hands.
INNKEEPER (Offstage) Where have they gone? Go, Inés, you’re the only one here.

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

SCENE 15

Enter LISENA, with a tray, jug, and towel

LISENA Why are you yelling? I’m right here.

FLORENCIO Do you know what fire there is in me, and what vain thoughts run through my head? Pour it here, if you can calm my heart through my hands. What are you waiting for? What’s wrong? Why are you looking at me like that?

LISENA (Aside) Heavens! Isn’t that Florencio?

FLORENCIO (Aside) Heavens! Isn’t that Lisena?

LISENA (Aside) So much sorrow, mixed with joy!

FLORENCIO (Aside) Such silence at such a moment!

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

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

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

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

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

FLORENCIO  Pour the water, please.

LISENA  My pleasure.

FLORENCIO  A year?

LISENA  Yes, about a year now.

FLORENCIO  And what’s your name?

LISENA  Inés.

FLORENCIO  You are beautiful.

LISENA  There was a man who used to think so,  
until he changed his mind.

FLORENCIO  If he changed his mind,  
I’m sure he had a good reason.

LISENA  Men always claim it’s a woman’s fault  
when they forget her.

FLORENCIO  Men are firm unless provoked,  
even if a thousand women beg at their feet.

LISENA  The man I’m talking about  
used jealousy as an excuse.

FLORENCIO  Unfounded jealousy is inexcusable,  
but it’s justified if true.

LISENA  I think his was unfounded.

FLORENCIO  That’s very convenient.

LISENA  I know my own love is true,  
and that he has done me wrong.
By my faith,  
he has not been a faithful lover!

FLORENCIO  Pour the water, please.

LISENA  Why should I,  
if the flame has gone out?  
He’s already in love with another woman.

FLORENCIO  They say when you’re lovelorn  
that it takes one woman to get over another.  
Although in this case, the remedy  
might be worse than the cure.

LISENA  A woman for a woman? That’s rich!

FLORENCIO  Yes—they are like poison,  
one counteracts the other.

LISENA  Keep scrubbing,  
for even if you washed in my tears,  
you’d never wash away the stain of your sins.

FLORENCIO  Give me the cloth.

LISENA  It’s over there.

FLORENCIO  Who brought you to this inn?

LISENA  My heart told me  
its master was here.

FLORENCIO  And what if he now belongs to someone else?

LISENA  Then my heart and I  
will change our tune.

FLORENCIO  It’s time for you to go do your chores.

LISENA  May God be with you.

FLORENCIO  And may He go with you.

ACT II

SCENE 1
Courtyard of the inn

Enter the CAPTAIN, the LIEUTENANT, LUCINDO, and RISELO

CAPTAIN Forgive me, but this was the best feast the inn could muster. 1095

LUCINDO Atlas’s could not be finer.30

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

LIEUTENANT To love is to dare.

RISELO Where affection rules, the will is powerless. 1100

LUCINDO What did you think of the lady from Madrid?

CAPTAIN She has sated you beforehand and allowed me to keep up my reputation. Her beauty provided such a feast for the eyes, you did not even notice the dinner I put on the table. 1105

LUCINDO How could I? As long as the soul is nourished, the body may starve.

CAPTAIN Do you want me to talk to her, and take care of this? 1115

LIEUTENANT You won’t have a chance before the festivities. She is too well guarded.

30 Atlas: a Titan whom Zeus defeated and condemned to bear the weight of the heavens. In Ovid’s *Metamorphosis*, Atlas lives in a luxurious palace, comically compared here to a modest inn. Also, in Ariosto’s *Orlando Furioso*, the wizard Atlas conjures a magical palace in which every character searches in vain for the object of his or her desire.
RISELO  Since he is her brother
he will not be so greedy,
not like some jealous lover,
or a husband at court.
Why, this very afternoon
he might go see the city!

LUCINDO  God willing!

CAPTAIN  You can never fall
if you keep your feet
well planted on the ground.
I never set my mind
to the whims of time and fortune,
or to capricious winds.
Are you in love with
this lady from Madrid?

LUCINDO  Head over heels.

CAPTAIN  See now
how low I’ve fallen.
I don’t try to walk on water
or float in the wind.
I don’t look at the sun,
or long for the rare pearl.
I don’t reach for the stars,
or die for silks and cloth-of-gold,
fancy styles or curled locks.
My soul does not ride on these things,
like a sail in the wind.
The only thing you and I have in common
is that today, in this house,
I have fallen most truly in love.

LUCINDO  I can’t help you
if you won’t tell me
who she is.
If you can share the secret,
I would be honored.

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

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

CAPTAIN  By my life!
I have no doubt—and I do not doubt—
there is no point
in courting Inés today.
No man can lay eyes upon her
without wanting her for himself.

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

RISELO  Quite right.

CAPTAIN  No, no, there’s room for more
than just one suitor at an inn.
Let’s all court her, and let her decide.

LUCINDO  There’s good fishing
in troubled waters.

\(^{31}\) In the Spanish Riselo alludes to a mischievous spirit (duende) in the inn, which causes people to fall in love.
CAPTAIN  Do you fancy her as well?
LUCINDO  No, but whoever wins Inés’s heart, should speak to Gerarda on my behalf.
CAPTAIN  Here comes Inés. Wait for me here.
LUCINDO  Goodbye.
CAPTAIN  We’ll talk later.

Exit the LIEUTENANT, LUCINDO, and RISELO

SCENE 2

Enter LISENA

(LISENA (Without seeing the CAPTAIN)
My misfortunes will drive me mad,
as if I wasn’t mad enough already.
How I long to cast into oblivion
what my soul so loudly speaks.
My sorrows claim I have not suffered enough.
My injured honor swears revenge.
My jealousy calls on me
to try the unthinkable for love’s sake,
if given but half a chance.
My love urges me to leave this place,
yet he wanders about Toledo, full of schemes.
It’s all in vain, for in the end,
I’ll lose myself between love and fear.

CAPTAIN  Good day, lady Inés!
LISENA  Who is that?
CAPTAIN  I’m a guest at the inn.
LISENA  Well come in then, if that’s what you’re doing.
CAPTAIN  (Singing) Inés, I’m a tiny little bit
in love with you...  

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

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

LISENA
Is that all?

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

LISENA
Out with it!

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

---

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

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

34 Cupid, called Amor in Spanish, was the god of desire and erotic love, often portrayed in art as a slender youth with wings.
Am I still that man, strong and brave, who incites, attacks, and gives his all?
Am I the one who fiercely charges the enemy, the ship, when duty calls?
Love, tell me, where is my spirit?
What have you done with my heart?
Come, let me have it back.
I am your soldier now.

LISENA What is it that you want, sir?

CAPTAIN I love you a tiny little bit, Inés.

LISENA What is holding your tongue back?

CAPTAIN Just seeing you there, Inés.

LISENA What do you see in me?

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

LISENA Is there anything else?

CAPTAIN Yes.

LISENA I’m listening.

CAPTAIN I’ll tell you in a bit.

LISENA When or how?

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

LISENA (Leaving) For God’s sake!

CAPTAIN Why in such a hurry?

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

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

CAPTAIN  Your fair hands are better suited for other instruments.

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

CAPTAIN  Listen, Inés.

LISENA  Leave me, sir, for here comes Gerarda.

CAPTAIN  But will you come to me?

LISENA  I will.

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

Exit the CAPTAIN

SCENE 3

Enter GERARDA

GERARDA  Whom are you shouting at, Inés?

LISENA  Oh, my lady Gerarda! At that fool, who wants what belongs to someone else. He was trying to convince me to visit his room tonight.

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

---

35 Veni, vidi, vici: “I came, I saw, I conquered,” attributed to Roman statesman and general Julius Caesar, in reference to his military victory at the Battle of Zela (47 BCE).
if you please him so.
Indeed, they all seem to love you, Inés.

LISENA  If you had surrendered to some happy man, a suitor or a husband who had stolen your heart, would it then be right for another to woo you, seek the same favors from you, on the very same night?

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

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

GERARDA  I am delighted you’d share your secrets with me.

LISENA  We’re women both. What do you expect? These are our foibles.

GERARDA  Tell me the truth, Inés. Was it love, or interest?

LISENA  Just a pinch of affection.

GERARDA  So you’re fond of him?

LISENA  Am I made of stone?

GERARDA  I thought love was strictly for lords and ladies. I never imagined there’d be love at an inn.

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

GERARDA

You should make some excuses
for the ones who desire you, Inés,
given your qualities.
Now that you’ve told me
that you’re in love and your lover
will be at your side tonight,
just tell me which of two
is the one whom you long for.
And may you get what you want!

LISENA

Such concern for me!
I’ll tell you later.

GERARDA

Come back, stop, and listen.
I just want to be sure you’ve rolled your lucky dice.
Who is he, by my life?
Tell me, tell me, and don’t lie!

LISENA

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

GERARDA

But what would a man lose?

LISENA

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

GERARDA

Don’t underestimate yourself, Inés.
If Love himself
landed in this inn,
he would surely surrender
to your beautiful face.
And just as the guests
turn their money over
to the innkeeper for safekeeping,
so Love would entrust you
with his swift arrows—
for your eyes would make
the perfect quiver for them.

LISENA What lovely flattery comes
from your curiosity to know
who it is that will be
by my side tonight.
Yet neither my reputation nor his
is what keeps me from telling you,
by God. No, it was learning
of your bond, Gerarda,
to the one I adore.

GERARDA Mine? At this inn?

LISENA Yours.

GERARDA Who is he?

LISENA Your brother.

GERARDA My brother . . .?
Like a good courtier,
he’s just saying pretty things.

LISENA If I am the one
who stores Love’s arrows,
couldn’t one of them
have pierced his heart?
What is it? What’s wrong?

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

LISENA So he is.

GERARDA . . . a man in love with you?

LISENA Yes, if he ever loved me.
GERARD A . . . and who has arranged
to see you tonight?

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

GERARD A Your words have reassured me.

LISENA (Aside) Have they?

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

LISENA (Aside) That hit her hard.

SCENE 4

Enter FLORENCIO and BELTRÁN

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

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

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

FLORENCIO Enough, Beltrán, quiet!

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

LISENA My lady, I’m going to make the beds.
GERARDA  Beds?
Mouths of hell, you mean.

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

FLORENCIO  (To GERARDA) May the heavens keep you.

GERARDA  So long as they keep me from you.

FLORENCIO and GERARDA continue to speak quietly to the side

BELTRÁN  Listen, Inés!

LISENA  What do you want?

BELTRÁN  Listen. I want you . . .
You know what I mean.

LISENA  I’m afraid that cannot be.

BELTRÁN  And why not?

LISENA  Is this place enchanted?

BELTRÁN  And I’ll give you . . .

LISENA  What?

BELTRÁN  A jewel . . . box.

LISENA  You must be a woodworker, then.

BELTRÁN  At your service.

Exit LISENA

FLORENCIO  What have I done to deserve this?

GERARDA  You’ll have to let me know. I’m a woman.

BELTRÁN  What’s wrong? Why the long face?
Why the furrowed brow?
Did someone spoil your fun?

FLORENCIO You loved me scarcely an hour ago.

BELTRÁN Jealousy put an end to that! I’ll bet you are feeling suspicious because of that fetching maid, Gerarda. Is that it? I’d be glad to know if you’re jealous on my account, because I swear to you, she’s all mine. If I can be honest with you, Florencio and I have an agreement of sorts whenever we are on the road. He’ll approach as many ladies as might come his way, while I tackle all the maids who make our beds. So Inés falls to me. She is in my jurisdiction, within five leagues of the inn.

GERARDA Beltrán, if you think that women from Madrid are fools, undone by time and ill fortune, you’ve missed the mark. Imagine Madrid as a sort of Noah’s ark, like in the Great Flood.  

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

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

BELTRÁN No, I’m sure it must have more than that. The rabbits from the park

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

37 In The Poem of the Cid (vv. 100-181) the titular hero tricks two Jewish lenders into taking a strongbox, or ark, full of sand and making them believe it is filled with gold.
get all the way to San Juan.\textsuperscript{38}

**GERARDA**

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

\textsuperscript{38} Perhaps a reference to Calle San Juan de Mata in Madrid, which is close to open woodland.
What filthy desire! What vile love!
What a despicable trophy!

BELTRÁN

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

FLORENCIO

Quiet, Beltrán. If you go on
defending these women,
she will think I like them!

BELTRÁN

Should I keep quiet
when you say nothing,
while someone insults
the apples of my eye?
For God’s sake, I’ll have you know
there are fine maids out there
with no embroidered skirts,
no light cloaks, no elegance,
no heels even!
Their bonnets plain,
their aprons whiter than snow,
peddling their cream—
a simple love is proof of good taste!
What petticoat on a lady
can compare to the bloom and snow
of a maid half-dressed?
What good is it
for husbands or suitors
to shower women with potions
when all they do is poison them?

GERARDA

Beltrán,
Inés and the other maids around here
may be beautiful swans to you,
but you should know they have ugly feet
under all those feathers.
Just a glimpse of them
would undo the whole effect.
When a painter paints
the devil, he starts out
with a human face,
but when he comes to the feet,
the hooves give the truth away.
And what are maids, I ask you?
Painted devils!

BELTRÁN They’re the ones I care for,
not stuffy ladies full of titles. 1585

GERARDA Beltrán, dyers stink of dye,
painters of oil,
and fishermen of fish.
Tanners stink of leather,
maids of the wash. 1590

BELTRÁN Isn’t that fresh and clean scent
much better than the whiff
of prudery and affectation?
Insult them all you will,
but let me have Inés. 1595

GERARDA Oh, so she’s yours, is she, Beltrán?

BELTRÁN Tonight we celebrate our wedding.

GERARDA How can that be, when she told me
that my brother was courting her?

BELTRÁN Hilarious, isn’t it, Florencio?
She thinks I’m her brother! 1600

FLORENCIO She must think Beltrán
is your brother if she said that!

GERARDA Thoughts of that sort
are unworthy of a gentleman like you.
Enough! I admit my own confusion
led me too quickly to anger.
If I’ve offended you,
I humbly await my punishment.
Though I would much rather
have those arms around my neck. 1610

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

*They embrace*
SCENE 5

*Enter LISENA*

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

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

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

*(To LISENA)* So, Inés, am I good at woodworking? Am I not a fine woodworker, Inés?

**LISENA** Let me through. Move!

**BELTRÁN** You’ll have to give me a hug.

**LISENA** I can see right through you, Beltrán. Let me through, since you recognize me.

**BELTRÁN** See right through me? What am I, a lattice gate?

**LISENA** Beltrán!

**BELTRÁN** Inés!

**LISENA** I’ll scream.

**BELTRÁN** And what if you do?

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

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

**GERARDA** Go ahead, I’m not going anywhere. But then you’ll do the same for me.

**LISENA** *(Aside)* I can’t believe this is happening to me.

**FLORENCIO** *(To GERARDA)* Are you mine?
GERARDA  I’m yours.

LISENA  “I’m yours!”

BELTRÁN  You’re mine?

LISENA  I am not talking to you.  1640

BELTRÁN  What do you mean?  
You said, “I’m yours.”

LISENA  Me?  
I was just repeating what I heard.  
Let me through, Beltrán.  1645

GERARDA  Florencio, you are the apple of my eye.

LISENA  “You are the apple of my eye!”

BELTRÁN  Those eyes  
will make everything right.  
I am the apple of your eye, you say?  1650

LISENA  Would I say such things to you?  
Can’t you tell my suffering  
makes me repeat their words?

BELTRÁN  So quickly you deny what you’ve said, Inés?

LISENA  I am not Inés!  1655

BELTRÁN  You’re mad.  
What do you mean you are not Inés?

FLORENCIO  (To GERARDA) I love only you.

LISENA  This is beyond love.  
This is pure jealousy.  
“I love only you!”  1660

BELTRÁN  That is no more than I deserve.

LISENA  (Aside) “I love only you?”  
Oh no, you traitor, not so long  
as I am here looking at you.  
“I love only you!”  1665
BELTRÁN My Inés, so you love no one but me, after all?

LISENA Beltrán, I feel faint. I am Lisena! Can’t you see? 1670

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

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

BELTRÁN Already you can’t live without me?

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

BELTRÁN What fountains? What? Can’t you see there are no fountains in Toledo? 1685

GERARDA Let’s go, darling.

Exit FLORENCIO and GERARDA

LISENA What is left of me?

BELTRÁN Calm down, Inés.

SCENE 6

LISENA You despicable go-between. Cape and mantle to them both. 1690

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

BELTRÁN  
What’s wrong with getting in between?
There’s nothing better, especially when you get to conceal pleasure from jealousy.
Just like trees—aren’t trees good?

LISENA  
They are, indeed.

BELTRÁN  
Well, what gives better cover than a forest, at least until fall comes to wither it?
And the sky, is it good?

LISENA  
Of course.

BELTRÁN  
Well then . . .
when the sun is gone, what covers everything beneath it?
That’s me, right here.
The night, like a cape and mantle, brings on a blessed quiet.
Gloves cover hands, clothing, the body, shoes, the feet, a canopy, the King, bags, money, curtains, portraits, and mines, the diamonds deep within.
Decks cover sailors, and powders, the flaws on ladies’ skin.
Then why rail against one who, I must confess, covers up secrets, no less?

LISENA  
How is it, Beltrán, that four days of absence have done this to Florencio and undone at once all his obligations to me?
How, Beltrán? Was it not just yesterday in Granada that he cried more tenderly over me than the tenderest of women?
How is it possible, Beltrán, that a gentleman should lie,
who cried and felt so much?
That he should disgrace a woman
who loves him so well?

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

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

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

Exit BELTRÁN

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

Exit all

SCENE 7
Enter FINEO and the LIEUTENANT

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

LIEUTENANT  I hardly recognized you
when I saw you walk by, Fineo.  1815

FINEO  It was good of you
to call out to me.

LIEUTENANT  You look fantastic!
Not a day older.

FINEO  God knows I’m not
as well as you think.  1820

LIEUTENANT  Is there anything better
than two friends running into each other?

FINEO  Where are you headed?

LIEUTENANT  I am spending time
that I will never get back.
I am recruiting men.  1825

FINEO  With whom?

LIEUTENANT  With Captain Acevedo.

FINEO  Congratulations, then.
He is a great friend,
and a worthy man.  1830

LIEUTENANT  And you, where are you headed?

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

LIEUTENANT  Nothing surprises me anymore.  1835

FINEO  Will they not give us a room?

Enter LISENA
LISENA
Here is the key.

FINEO
What a fierce maid!

LIEUTENANT
Easy.

FINEO
Is she an easy catch?

LIEUTENANT
She is like the wind.  
The Captain has already fallen for her.  
He doesn’t want to leave this place.  
He has put his trust in me,  
but I’ve fallen for her, too.  
Anyway, we’re going to watch the bullfight;  
it should be quite an event.

FINEO
What a lovely girl!

LIEUTENANT
Beautiful!  
She shines like new gold.

FINEO
If the Captain  
and the Lieutenant love her,  
I would like to join their company.

LIEUTENANT
Oh lord, I don’t know if you’ll be welcome.  
She’s got the temper of a young bull.

FINEO
Oh, darling!  
Why so sad?

LISENA
What’s it to you?

FINEO
Lieutenant Carrillo  
loves you so tenderly,  
that I, as his friend,  
long to deserve your courtesy,  
and request your favor.

LISENA
This room will do.  
Will it be just you?

FINEO
Yes, just me.

LISENA
I will get it ready.
FINEO  What a slim waist!

LIEUTENANT  Glorious. But first, my little nymph, before you go, tell me why you’re so sad.

LISENA  Because of men.

FINEO  If it’s because the one you love doesn’t treat you as he should, choose another—there are plenty more.

LISENA  I don’t like any of them.

Exit LISENA

FINEO  You’ve forgotten what it is to love.

LIEUTENANT  What do you think of her?

FINEO  A very pearl.

LIEUTENANT  We’re alone now. Tell me. What’s dragged you away from Madrid? The festivities?

FINEO  I’m not here for that.

LIEUTENANT  Then what?

FINEO  I am following a lady.

LIEUTENANT  Has she betrayed you?

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

LIEUTENANT  And was she there?

FINEO  No.

LIEUTENANT  I’ve heard stories about those gardens.

\(^{40}\) *Aranjuez*: a city in central Spain, is famous for its royal palace, orchards, and gardens.
I’ll tell you what I saw.

Philip the Catholic has wrought more wonders in Spain than his father or grandfather, both undefeated.

Why, if people were wonders, then the first among them would be his princely children.

The monastery of El Escorial is the eighth wonder of the world, from the North Pole to the South and from East to West.

Toledo and Segovia have their powerful castles. Madrid, its fine palace, rich in paintings and stables.

But leaving those aside, lend me your ears for a moment, and I will show you Aranjuez as on a little map.

I went through Vaciamadrid. Thank God I didn’t spend the night, for it’s none too clean, you know.

There I saw the splendid palace with a beautiful view of its rivers. Never mind the old house, a vestige of things past.

Ladies know best the wicked refuge it once provided.

I left for Arganda, and saw the Ambassador’s villa.

I continued on to San Martin.

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41 Philip III of Spain (ruled 1598-1621).
42 Philip III’s grandfather was Charles V. His father was Philip II of Spain.
43 El Escorial: palace and monastery to the north of Madrid, a symbol of Spanish imperial and Catholic power.
44 Vaciamadrid: a town a short distance to the southeast of Madrid that served as a secret romantic meeting place for Spanish royalty and way station for royal travel to and from the capital.
45 One hypothesis for the origin of Vaciamadrid’s name is that it comes from the Arabic Manzil Maŷrit, which means “the hostel of Madrid.” The reference to an inn serving as a clandestine meeting place for lovers seems to fit both the history of the palace later built there and the nature of the inn where the action of this play takes place.
46 Arganda and San Martin de la Vega: municipalities a short distance to the southeast and south of Madrid, respectively. The German ambassador Hans Klevenhuller built himself a small palace or villa (1594-1597) surrounded by lush gardens and filled with art by famous Renaissance painters. The ambas-
where I spent the night.  

LIEUTENANT  I’ll stick to the wine.

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

LIEUTENANT  Foolish Sea?

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

sador often hosted the most important figures of the court, including Philip III.  
47 Toledo was associated with the discriminatory late medieval statutes of “purity of blood” that prevented anyone with Jewish or Muslim ancestry from holding ecclesiastic and civic offices.  
48 Lope de Vega calls it “mar Tonta” (literally, “Foolish Sea): it is a very small body of water in Aranjuez, Spain, over which a street named Toledo runs.
LIEUTENANT  A thousand arrogant suitors
swan around on the Foolish Sea!

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

49 Titian: Tiziano Vecellio (1485-1576), noted Italian painter in the service of Charles V and Philip II, who commissioned many of what are now considered to be his best paintings. The altarpiece hung in the royal chapel and depicted a religious scene, although the specific imagery of the piece remains unclear.
50 King of Jerusalem: a purely symbolic title over Jerusalem, one of Christianity’s holiest cities, recalling Spain’s self-presentation as a crusading nation and defender of Catholicism.
proof that the Fourth or Fifth will free the Holy City
and Christ’s Holy Sepulcher. I saw, at last, after all these things,
the marriage of the two rivers, for there they become one—
no priest required.
I won’t even mention the fountains, the water games, the jets,
nymphs, satyrs, and children in marbles and castles.
And those avenues of flowers
where her Serene Highness the Princess, the springtime of this Elysium,
goes to exercise!
Wherever she would step, even at the height of summer,
white roses were born,
as was said of Venus.
There is white jasmine, fragrant jonquil,
and pale broom,
Adonis and Narcissus. There are blue and red linnets,
salvia and red iris, pristine wallflowers,
carnations, and laburnum,
and the water, which cuts through stones.
There are birds from the Indies with two red tassels
upon their feathered heads, named Zaidas, though they are not
descended from Moors.
But why go on about birds,

51 Hypothetical future kings, descendants of the monarch at the time, Philip III.
52 The Church of the Holy Sepulcher: located in Jerusalem, believed to be the site of Jesus Christ’s crucifixion, burial, and resurrection. Fineo refers to the enduring crusading fantasy of reconquering Jerusalem from its Muslim Ottoman rulers.
53 Venus: the goddess of love, fertility, and prosperity in Roman mythology. In the story of her birth, Venus rises from the sea and comes to land. The foam that touches the shore as she does causes white roses to grow. In Greek mythology, Adonis and Narcissus were both transformed into flowers, the anemone and the daffodil, respectively.
54 Linnet: a bird in the finch family.
55 Zaida: a common Arabic female name. Fineo’s disclaimer about the Arabic origins of the bird’s name betrays an unease about the Moorish cultural heritage of Spain.
or their various colors, why proceed with the portrait of this second Paradise? Suffice it to say it all belonged to the sovereign father of the grandson of Charles the Fifth.  

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

FINEO Go soon, and you’ll find the bronzes I saw, and the marble I’ve described. Yet my lady was not there. I left the garden, Lieutenant, and continued on to Illescas, but could not find her there. I heard about these festivities, and I’ve come to see if she’s here, driven mad as I am by this love I cannot speak.  

LIEUTENANT Well now, forget your pain. This is a great opportunity for some amusement. Come, take off your spurs, your boots. The city is filled with thousands of women who’ve come to see the grand festivities, the jousting and the feats of strength. Distraction makes any sorrow easier to bear. They also say there will be a literary contest, and since you touch on the poetic, you can write for the prize.  

FINEO What are the topics?  

LIEUTENANT Too many to count.  

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56 Charles V, Holy Roman Emperor and Charles I of Spain, was the father of Philip II, with whom the building is associated in these lines, and grandfather of Philip III, the king of Spain when Lope wrote this play.  
57 Mayor Alonso de Cárcamo, who was good friends with Lope, asked the playwright to organize a literary contest in Toledo (1605). On May 6 of that year the rules for the contest were posted, along with the acceptable topics. The poets who participated created verses in praise of the king and the newly born crown prince, much like those recited by the Lieutenant.
FINEO

What verses do we start from?

LIEUTENANT

Concise ones:
“By will of God, a great feat in Austria’s sea never outdone, Margarita, mother-of-pearl, has now a pearl of a son.”

FINEO

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

LIEUTENANT

Go on,
I’ll talk to Inés in the meantime.

Exit FINEO

SCENE 8

Enter LISENA

LIEUTENANT

Oh, my Inés! Don’t you want to be mine?

LISENA

To see you is to weep.
Let me sweep.

LIEUTENANT

Inés, you are like the dawn sweeping away the stars.
With those beautiful hands, the light of heaven is never far.
Do battle with me.
Put up your arms, Inés, and you shall see . . .

LISENA

Quiet!
Later, when the night is quite dark, you may come speak to me.
You know where my room is.
During the day I never agree, nor let anyone in.
I don’t want the innkeeper to know of this sin.
Ah, now you are as kind as you are lovely! I’ll take you at your word, and pray that the heavens draw their veil upon this day, and that the sun might never rend it.

Exit the LIEUTENANT

May God never keep that idiot of a Captain and you. Some progress I’m making! Burn, jealous doubt, pierce my breast, break me, let tears flow from my eyes, and press all my anger out. Burn, heart, burn! Burn, sad heart, so you might distill the venom of passion from the tears that run down my face. Burn without end, and, though I die in this fire, ease me with death, for I cannot ease you.

SCENE 9

Enter GERARDA and LUCRECIA

Oh, Inés, how awful!

What is it now? What has happened to you?

There is a foreigner here, to my great dismay. If he sees me, I am dead, Inés.

But why, if Florencio is your brother?

I cannot conceal my misfortune any longer. For he is not, you see.

And what about the one who has just arrived?
You have so many relations.

GERARDA  I am so wretched, Inés!
I have other obligations to him.
You must hide me tonight.
He’ll be sure to leave
in the morning.

2130

GERARDA  I am so wretched, Inés!
I have other obligations to him.
You must hide me tonight.
He’ll be sure to leave
in the morning.

2130

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

2135

LUCRECIA  You won’t tell anyone, Inés?

LISENA  I won’t,
by my life!

LUCRECIA  Ours are in your hands.

2140

LUCRECIA  Ours are in your hands.

LISENA  In here, quietly.

Exit GERARDA and LUCRECIA

SCENE 10

Enter LUCINDO and RISELO

LISENA  Heavens above,
my wishes come true!

RISELO  I spoke to Inés on your behalf,
and she said she’d speak to Gerarda.
Here is Inés.

2150

LUCINDO  My dear Inés!

LISENA  My goodness, I was just looking for you!

LUCINDO  Have you spoken to Gerarda?
LISENA  I spoke to the two of them, Lucindo, for the two of you.  
RISELO  You did well. 
LUCINDO  And what did they say? 
LISENA  She expects you’ll sleep at the inn tonight, so you can see her from midnight till six! 
LUCINDO  Sleep here? How? 
LISENA  I will give you rooms. Gerarda has it all planned out. 
RISELO  Well, we won’t sleep without first visiting their room the first chance we get. 
LISENA  All right, then, the two of you should go beg the Captain for a dinner invitation. 
RISELO  Let’s go. 
LUCINDO  What a night we have ahead of us! 
LISENA  You can tell me all about it tomorrow. 

Exit LUCINDO and RISELO

SCENE 11

Enter FINEO

FINEO  (Without seeing LISENA)  
It’s all very strange, almost like a dream, so odd that even the dreamer cannot understand it. I came here to find Gerarda,
full of jealous passion,  
and at this inn I found  
a maid so beautiful  
that my desire for her  
is like a runaway horse,  
undoing my passion for those other eyes.  
Tonight, at least,  
I’d like to try . . . But here she comes.

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

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

LISENA  
That’s very kind of you.

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

LISENA  
I thought so.

FINEO  
I want to tell you about a wish I have.

LISENA  
I have to prepare dinner.

FINEO  
And could I not tell you  
sometime later tonight?

LISENA  
Oh, Lord! You could tell me your whole list.

FINEO  
Where will you be, Inés?

LISENA  
My room is just past the kitchen,  
to the left.

FINEO  
Is that right?  
That’s a sign of your importance.

LISENA  
Rest assured,  
though it is I who has to trust you.  
Keep your eyes about you,  
and let no one notice, sir,  
that you and I are talking.
Go on. For at midnight, this fickle thought will incline to your room.

FINEO (Aside) Is it possible that an inn should hold such a beautiful woman? Our shared pleasure only increases her worth. Beautiful things in such low places are underestimated. Not until their mystery is revealed can they be appreciated.

LISENA (Aside) I have made a thousand promises, and all of them for tonight. Who will be the husband on this wedding night? The Captain awaits me, the Lieutenant holds his place. And now Gerarda’s suitor begs me to love him as well. I have given my word to both Lucindo and Riselo. Night, lend me your hand. Oh, night, draw your black veil, for though I only have from now until tomorrow, I swear they will never forget this Wild Night in Toledo.

ACT III
SCENE 1

Enter FLORENCIO, JULIO, and BELTRÁN

FLORENCIO What’s this you say, Julio?

JULIO I say you’d better get out of town, because there was an officer in the city square asking about a certain Florencio from Granada.

BELTRÁN That man must have gotten worse,
or maybe he’s out of the woods,  
or maybe he’s dead.  
So they’re after us with a warrant?

FLORENcio Things will be worse for us  
if we leave the city now.

BELTRÁN What do you mean?  
It’s nine o’clock,  
and very dark.

FLORENcio Because the Law is on our trail.  
They’ll be on the lookout,  
especially this late.

BELTRÁN Call the innkeeper.

Exit JULIO

FLORENcio The end of the day, as the night falls,  
is the safest time of all.  
With everyone heading home,  
there’s more confusion,  
more noise, more people.

JULIO returns with the INNKEEPER

JULIO Here’s the innkeeper.

FLORENcio Wait outside.

Exit JULIO

Innkeeper, with worldly men,  
with good, honest men,  
one may speak frankly, isn’t that right?

INNkeeper How may I help you?

FLORENcio Listen. While in Granada,  
I wounded a man so that he almost lost his life.  
They say there is a warrant out for my arrest.  
At this hour, it is too late to leave the city.  
Is there a room in this house  
where I can hide for the night?
The Carmen: a steep public roadway that led to the isolated square of Concepción, at the bottom of which was the monastery of Carmen Calzado. Churches and monasteries were sanctuaries for criminals, since legal officials could not enter them to make arrests.
LISENA    The key to that room isn’t here.

INNKEEPER  What do you mean it’s not here?

LISENA    It’s lost.  2305

INNKEEPER  Come on. Give it here.

LISENA    Let go. I’ll open the door.

INNKEEPER  Fine. But hurry!

LISENA    Why do you want this room?
Aren’t there others?  2310

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

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

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

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

Exit the INNKEEPER

BELTRÁN    (Aside) Must I really jump?  2320

FLORENCIO  (Aside to BELTRÁN) Get in there already.

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

Exit FLORENCIO and BELTRÁN

SCENE 3

LISENA    Who has ever suffered like this?
On this night when I feared that  2325
my jealousy would prove justified,
when I thought everything
was under control,
with my enemy locked up
and rendered harmless,
that vile innkeeper
puts them in the same room!
But no, he doesn’t know what’s going on,
or that they’re in there together.
I put them into that room,
so that I could be safe,
as long as I kept hold of the keys.
He must have given them that room
because they fear the Law,
and they can get to the monastery from there.
Unaware of my misfortune,
he’s put the four of them together!
Together! They are in there together,
with plenty of time and space
to enjoy each other at will.
Just kill me with love, jealousy!
I was the key.
I gave Florencio and Gerarda
the chance to be together!
My God! How can I live with the thought of it,
happening now, at this very moment?
Florence with another woman,
before my very eyes!
Together in the same room,
holding, embracing one another.
How can I know it, see it,
allow it, hold my tongue?
How can I not call on the heavens?
How can I not scream and rant?
How can I not go mad,
and break down those vile doors,
though they were made of diamond,
to barge in and kill them?
Just kill me with love, jealousy!
I was the key.
I gave Florencio and Gerarda
the chance to be together!
Florencio, you traitor,
I am Lisena. If you claim you left me
because I made you jealous,
then why resort to deception?
I have always loved you, you cruel man.
Don’t give me reasons to forget you.
You were my first love.
I never loved before or after.
Oh Heavens, I am trembling.
Did they come here to meet?
Have they already recognized each other in there?
Does she want him to hold her in his arms?
Or are they hiding in silence,
because Gerarda doesn’t know who has come in,
and Florencio doesn’t know
that it’s Gerarda?
What terrible confusion!
But they will talk.
One of them will certainly make noise,
and the other will ask who’s there.
Or, when he hears someone breathing,
Florencio will ask, suspiciously,
“Who’s there?”
How can Gerarda, after hearing his voice,
possibly stay away from him?
Lovers’ arms work faster than their voices.
How then, my sorrows,
am I to endure you,
when you allow them
to enjoy each other?
I will not allow it.
I will tear you to pieces, you cursed doors.
May fire consume you,
though I die in the attempt,
a Samson to this dreadful temple.
Just fall on me, kill me already.
I was the key.
I gave Florencio and Gerarda
the chance to be together!

SCENE 4

Enter the CAPTAIN

CAPTAIN Ah, my lady Inés!

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

(Aside) The one thing I needed!

CAPTAIN  

The night had barely tiptoed in, once Apollo\textsuperscript{60} made his exit, and already I was waiting for you. You’ve taken your time, and now it’s ten o’clock.

LISENA  

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

CAPTAIN  

By God, were these the walls of Antwerp or of Maastricht at the siege . . .!\textsuperscript{61}

LISENA  

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

CAPTAIN  

Shall I disguise myself, or go like this?

LISENA  

You’ll need a disguise.

CAPTAIN  

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

LISENA  

I’m sure you would, but wouldn’t that hurt your feet?

CAPTAIN  

By God, you are right!

LISENA  

(Aside) What a blowhard!

CAPTAIN  

(Aside) Inés, so sweet and pure!

\textsuperscript{60} Apollo: Greek god of the sun.

\textsuperscript{61} Antwerp and Maastricht: two cities in Flanders that had recently been under siege by the Spanish.
Exit all

SCENE 5

Room at the inn with windows facing a roof

Enter FLORENCIO and GERARDA, in the dark

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

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

Enter BELTRÁN, feeling his way

BELTRÁN Hey, Florencio! Where are you?

FLORENCIO Quiet down! You’re so loud!

GERARDA Beltrán!

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

GERARDA Over here, come over here.

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

GERARDA What do you mean?

BELTRÁN She was coming towards me, feeling her way along the wall. Gerarda, I was hiding in the bed curtains, she put her hand in my scrub-brush, I mean, my beard . . . and asked me if I was a dog.
Do I look like one?
One of her fingers found its way into my mouth.
I bit down,
and now she’s crying.

GERARDA Where is she?
BELTRÁN She won’t come.
GERARDA Is she out of her mind?

SCENE 6

Enter LUCRECIA

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

BELTRÁN Quiet, and watch what you say to me!

LUCRECIA Where are they?
BELTRÁN They are right here!

LUCRECIA What a dark room!

GERARDA My love, how did you get in here?

FLORENCIO I followed a cruel destiny
to this unexpected delight.
The cards turn out right
when you least expect it.
There’s a silver lining to every cloud,
and every storm must pass.
I was running away
from an officer from Granada,
so I asked the innkeeper . . .

BELTRÁN Is this the time and the place,
Florencio?
Words are not the point
when lovers are alone.
When the rivers Tagus and Jarama meet

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62 Aranjuez. See note 19.
they don’t need to say a word.

FLORENCIO

Let’s not ask how we got in here, nor why you were here already. Instead, since this is our time together, let’s not waste it. What good fortune to have come to Toledo! Oh night! You are like the day, as long as this sun shall stay! A beautiful night in Toledo! What are the Attic Nights, when compared to you? A most beautiful Diana lights up this night!

BELTRÁN

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

LUCRECIA

Since you can’t tell me things you don’t feel, Beltrán, you scold the lovers who say pretty words.

BELTRÁN

Lucrecia, if what lovers say mattered at all, I would say all sorts of things to you, but they’re all lies. If I called you a sun, you’d know I was lying, because sol is masculine, and you are a woman. To call you a moon would be to insult you, claiming you’re inconstant and cold. To call you a phoenix would be to assign you a very large nose. To say you’re a diamond would mean we’d need steel pliers just to get your nails clipped. To say that you’re coral

---

63 **Attic Nights**: a commonplace book written by the Latin author Aulus Gellius (125-180 CE), a compilation of texts on various subjects.

64 **Diana**: Roman goddess of the moon, here cited ironically as a symbol of chastity.

65 In Spanish, the sun (or, el sol) is a masculine noun.

66 **Phoenix**: In Greek mythology, the phoenix was a bird who cyclically died and was reborn from its ashes. Beltrán compares Lucrecia’s nose to the bird’s beak.

67 **Pliers**: a steel instrument used for paring the hooves of horses.
would make of you a bunch of rosary beads. Snow is unpleasant, and mortally cruel. Silver is all gone now,\textsuperscript{68} and gold would get you clipped like a coin.\textsuperscript{69} Let’s just say I adore you, my lady, and leave it at that.

SCENE 7

*The CAPTAIN speaks from offstage*

CAPTAIN Open up!

FLORENCIO They’re at the door!

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

FLORENCIO Go to the door, Beltrán.

CAPTAIN Open up in the name of the Law!

BELTRÁN The Law? Good God!

LUCRECIA We are ruined!

GERARDA Could this be the innkeeper’s malice?\textsuperscript{2540}

FLORENCIO Let’s jump.

BELTRÁN You want me to do what? “Oh night, dear to me as day, what a stroke of luck it was that brought me to Toledo!”\textsuperscript{2545}

FLORENCIO Jokes at a time like this, Beltrán? Curse the day I was born! Let’s jump!

BELTRÁN I couldn’t do that, could I?

\textsuperscript{68} A possible allusion to the dire economic situation of the Spanish Crown between the end of the 16\textsuperscript{th} and beginning of the 17\textsuperscript{th} century. During that time, silver coins were increasingly replaced with copper-based ones. Imports of silver from the Americas fell to half their previous rate, and were used to pay off the Genoese and other creditors.

\textsuperscript{69} Small amounts of precious metal were clipped off coins, diminishing their value.
FLORENCIO Those roofs are close enough.

BELTRÁN Am I a cat, Florencio, to be jumping around on roofs?

FLORENCIO Jump and be quiet, Beltrán!

BELTRÁN And now I have to jump quietly? By God, I’ll take half the roof down with me if I jump!

FLORENCIO Enough, don’t be such a drag! Jump now! They’ll have the door open soon!

BELTRÁN If I weren’t such a drag, I could have been a trapeze artist, and made a fortune flying about.

FLORENCIO Jump!

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

FLORENCIO Yes!

BELTRÁN OK, then I’ll go first. It’s a long way down, by God! This was not a hoop for the dog to jump through . . .

FLORENCIO There’s a whole crowd outside!

BELTRÁN You know what? Jail isn’t so high up. Walking into prison sounds a lot safer than falling from here.

FLORENCIO Hurry up and jump!

BELTRÁN I will! God, get ahold of yourself! “Beautiful night in Toledo, you put the Attic Nights
to shame!”

FLORENCIO Should we turn ourselves in, then?

BELTRÁN Can’t you see
I’m much too heavy to dance? I’ll jump.

FLORENCIO Well I’m jumping.

BELTRÁN I object . . . Let’s jump together, and take our lives in each other’s hands. Going once, going twice . . .

FLORENCIO What a fate! Here I go!

He jumps

BELTRÁN Gods speed.

GERARDA Open the door. There’s nothing to see in here.

BELTRÁN I’ll jump.

LUCRECIA Be well!

BELTRÁN This is what they call cartwheeling into hell!

BELTRÁN jumps

SCENE 8

Enter LISENA

LISENA It’s all right. They’ve gone now.

GERARDA Who was it?

LISENA Sheriffs, searching for a thief.

---

70 Beltrán may be alluding to hanging.
GERARDA That was very upsetting!
LISENA Did Florencio jump?
LUCRECIA He did.
GERARDA There they go on the roofs.
LISENA Was it hard for Beltrán?
LUCRECIA I’m sure the landing was.
But anyway, who brought them here?
LISENA I did, to make you happy,
and then I managed
to get rid of the Sheriff.
GERARDA How lucky!
LUCRECIA Send for them now,
so they can come back.
LISENA Once things calm down,
they’ll come back to the inn.
But in the meantime
you can wait in my room, Gerarda,
where you’ll converse with him at your ease.
Lucrecia can wait alone
in the room across the way.
GERARDA Where did my Florencio go?
LISENA Do you miss him?
GERARDA Oh Inés, do what you can
so I can be with him!
LISENA Follow me.
GERARDA You are my North Star.
Bring me the sun to fill my soul with light!
LISENA You’ll be with him until morning,
with no one to disturb you.
(Aside) I swear they will remember
this *Wild Night in Toledo*!

Exit all

SCENE 9

*Enter BELTRÁN and FLORENCIO*

FLORENCIO Are you hurt?  
BELTRÁN There’s not a single bone in one piece.

FLORENCIO Where are we?

BELTRÁN How am I supposed to know?  
Is there a map of all the rooftops?  
A chart to show the path  
from chimney to chimney,  
or from ridge to ridge?  
A Ptolemy,\(^1\) or some other cosmographer,  
of the roofs, instead of the heavens?

FLORENCIO This house looks like an inn.

BELTRÁN That it is, no doubt.  
From Concepción to Carmen  
every building this side of the street is an inn.

FLORENCIO This must be a pigeon loft,  
or a chicken coop.

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

FLORENCIO Worse than bees—  
those are drones or wasps.  
They’ve left my face, legs, and hands  
full of holes, like a sieve.

BELTRÁN By God, that wasp left a welt on my nose  
that’s made an elephant of me!

---

\(^1\) *Ptolemy*: Greco-Egyptian astronomer, mathematician, and geographer (c. 100 CE.-170 CE), whose geocentric cosmology prevailed in Europe until the heliocentric theories of Copernicus and Galileo.
FLORENCIO Wouldn’t we be better off with the chickens?

BELTRÁN To hell with the chickens!
I was barely in the coop
when the rooster started closing in on me.
It must have thought I was a thief—
it nearly pecked my eye out!

FLORENCIO Am I very dirty?

BELTRÁN Like a dung heap.

FLORENCIO What was that first place we walked through?

BELTRÁN A pigsty. I got eaten half to death
by all the fleas I picked up.

FLORENCIO It’s a miracle we escaped that dog!

BELTRÁN Not me, I wasn’t so lucky.

FLORENCIO It bit you?

BELTRÁN I lost a pound and a half
from my left calf.

FLORENCIO A chip off the old block!

BELTRÁN That dog showed no respect for family.
I’m a gentleman,72 I’ll have you know,
though I may look like a dog.

FLORENCIO My God, what a night!

BELTRÁN This fantastic luck of mine
should teach me not
to fall in love again.

FLORENCIO How is it Love’s fault?

BELTRÁN Love may be wonderful in Toledo by day,
but not at night.
It’s all ups-and-downs, brick walls,

72 Florencio implies that Beltrán is descended from Muslims, who were often insulted as “dogs” in early modern Spain. Beltrán claims he is of noble Christian descent, though not very convincingly.
devil men, wasps, dogs, fleas, 
rooftops, chicken coops, and sheriffs!

**VOICES** *(Offstage)* Thieves! Thieves!

**BELTRÁN** Oh, this is good!

**FLORENCIO** What now? They’re up in arms!

**A VOICE** *(Offstage)* Give me that pistol! Let the dog loose!

**BELTRÁN** That dog remark was a crack at me. 
They’re on to us now.

**FLORENCIO** Down through here. 
Let’s go into the stables. 
When the next guest leaves, we’ll follow him out.

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

**SCENE 10**

*Enter FINEO, covered in a cloak*

**FINEO** Night, which the poets once called 
dark black dungeon of the Day, 
in your cold shadows may I stay, 
until the Sun is newly installed. 
At your altar I’d place linens most white, 
newly come from Flemish lands,73 
for lovely Inés, if it’s in your hands, 
to let me enjoy her at last tonight. 
Atlas’s74 palace is this enchanted inn, 
where each one must follow his whim. 
Night, do now as you once did 
for loving Psyche and Cupid:75 
cover us with your blankets dark, 
and put out this, my jealous spark.

---

73 Flanders was famous for its high-quality linens. The comical references to linens and blankets here may reference the setting in the courtyard of the inn, where clothes could have been hung out to dry.

74 See note 30. The reference here is primarily to Atlas’s magical palace in *Orlando Furioso*.

75 *Cupid:* Roman god of desire, fell in love with *Psyche*, a beautiful princess. Cupid came to her only by night, as he did not want her to see him.
Enter the LIEUTENANT

LIEUTENANT  Night, you whose rest all must seek, who soothes the burbling brook and creek, who lulls mothers as eagle-eyed as Argus\textsuperscript{76} himself ever spied, whose dark mantle, draped in the west, limns figures going to their rest—may damp air never make you ill, may summer breezes never chill, so that I may, ere Night is done, possess Inés, my only one, crown jewel of your diamond skies. Shine your stars on my enterprise! As I bask in her reflected light, let not your jealousy lead to spite.

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

Exit FINEO

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

Enter the CAPTAIN

CAPTAIN  Oh black, unkempt, and sullied night, your bedraggled mantle and filthy locks, envious of the sun, spread now their shade! Slow to do good, quick to betray, thieving, insolent, adulterous, devious, cowardly, and murderous! Terror of the herd, the wolf’s delight! I conjure you by your treacheries, by your fearful tricks and jealousies:

\textsuperscript{76} Argus: a hundred-eyed giant in Greek mythology.
let me enjoy what I want tonight!
Then may owls sing your dark praise,
then may the pious heavens embrace
your blackest course, oh Night,
over the sun, so pure and bright.

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

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

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

CAPTAIN  (Aside) The Lieutenant is here.

FINEO returns

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

Exit FINEO

CAPTAIN  (Aside) Inés is laying out her endgame
on the chessboard that is this place.
Taking pieces from her bag,
moving men from space to space.
Is the lieutenant her pawn, too?
If I’m not mistaken,
Inés has invited the whole regiment
to seek her out tonight.
There’s no doubt they’ll all turn out.
Here come two more now!
If the captain can’t resist,
the soldiers don’t stand a chance.
SCENE 11

Enter LUCINDO and RISELO

LUCINDO Oh night serene, beautiful, and clear.
RISELO Dark night, you cruel fiend.
LUCINDO Wrap me lovingly in your wings.
RISELO Lend me the shadow of your tear.
LUCINDO Cover my thoughts in your dark cloak.
RISELO Let me be Tarquin to this Lucrece.\(^\text{77}\)
LUCINDO With Gerarda let me find my ease!
RISELO Oh night, it’s you that I invoke.
LUCINDO Only you, Night, can satisfy a lover.
RISELO Night, you are the sum of all love.
LUCINDO You undo shame under your cover.
RISELO Your silence fits us like a glove.
LUCINDO To you we’ll offer, in a wink.
RISELO Coal.
LUCINDO Ebony.
RISELO Myrrh.
LUCINDO Tar.
RISELO And ink!

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

\(^\text{77}\) For Tarquin and Lucretia, see note 21.
Enter FINEO

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

2805 2810 2815 2820

SCENE 12

Enter LISENA

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

CAPTAIN  
Inés, over here!

LIEUTENANT  
Inés! Can you hear me?

LISENA  
(Aside) How confidently they come to nest!  
There’s not a bird so easily caught  
as a man lured by a woman.  
I dare not speak to any of them.

2825 2830

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

79 Ironic allusion to the Gospel of Matthew 20:16: “Many are called, but few are chosen.”
FINEO  Beautiful Inés!

LUCINDO  My darling Inés!
Inés, I say!

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

*Enter the INNKEEPER*

INNKEEPER  Where?

LISENA  In the kitchen, sir!

CAPTAIN  *(Aside)* To the devil with this love!

*Exit the CAPTAIN*

LIEUTENANT  *(Aside)* I must go now, but I’ll be back.

*Exit the LIEUTENANT*

LUCINDO  *(Aside to RISELO)* Let’s go, and we’ll come right back.

*Exit LUCINDO and RISELO*

FINEO  *(Aside)* This woman has gone mad.

*Exit FINEO*

INNKEEPER  There’s nothing here.

LISENA  Quiet, sir! Fire, fire!

*Exit all*

SCENE 13
On the street

Enter BELTRÁN and FLORENCIO

BELTRÁN    Run!

FLORENCIO  What good would it do us now?

BELTRÁN    What luck we’ve had!

FLORENCIO  What a night it has been!

BELTRÁN    What do you mean “been”? What time is it?  2855

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

BELTRÁN    It’s after one, I think.

FLORENCIO  One? More like three.

BELTRÁN    No, then the Seven Sisters80 would be out already,
           rising from the edge of the sky,
           and climbing north
           toward the heavens.
           Two men,
           three hours in a stable,
           and a thousand fleas gnawing at them!  2865

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

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

FLORENCIO  What a night!

BELTRÁN    What a bed!

FLORENCIO  So this is falling in love in Toledo,
           with girls at inns!  2875

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80 The Seven Sisters: the Pleiades, among the nearest star clusters to Earth and the most obvious to the naked eye.
BELTRÁN  My god, what a night!

FLORENCIO  Settle down.

BELTRÁN  I can’t!

FLORENCIO  Why not?

BELTRÁN  These are oversized fleas, each one eats for two.

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

BELTRÁN  If the innkeeper hadn’t come out, we might still be out there . . . But nothing could be worse than this.

FLORENCIO  How’s that?

BELTRÁN  As I was going out the door, I caught my leg on a latch on the wall. One whole side of my pants is still hanging there, and the shape of that latch is branded right here.

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

BELTRÁN  Someone is coming.

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

*Enter two SHERIFFS, the NOTARY, and some people*

BELTRÁN  What are we going to do?

FLORENCIO  Well, all I know is
            we can’t run now.

**SCENE 14**

SHERIFF 1  Who goes there?

FLORENCIO  Can’t you see?

SHERIFF 1  Who are you?

FLORENCIO  Two law-abiding citizens.

SHERIFF 1  At this hour? Impossible.

BELTRÁN  So what about you?

SHERIFF 1  Don’t move!

FLORENCIO  *(Aside to BELTRÁN)* Have they come to arrest us?

BELTRÁN  No doubt.

FLORENCIO  Change your name.

BELTRÁN  I will,
        and don’t you tell them yours.

NOTARY  Are you trying to flee?

BELTRÁN  No, not at all,
        I’m just tired of being on my feet.

SHERIFF 1  Bring a chair over here.

NOTARY  Who are you?

FLORENCIO  Two travelers.
NOTARY Of what sort?
FLORENCIO Gentlemen.
NOTARY Gentlemen? How is that? Where are you going at this hour?
BELTRÁN To our inn.
SHERIFF 1 And where do you come from?
SHERIFF 2 (Aside to the NOTARY) He sounds uneasy. They must be thieves. Separate them.
NOTARY You’re right. Keep this one here. Get that one over there.

*They separate BELTRÁN and FLORENCIO*

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

*They interrogate FLORENCIO individually*

FLORENCIO Step back, gentlemen. There’s nothing to see here.
SHERIFF 1 State your name.
FLORENCIO I’m Don Fernando.
SHERIFF 1 And your partner, who is he?
FLORENCIO A certain gentleman.
SHERIFF 1 His name?
FLORENCIO Marcial.

SHERIFF 1 Where are you two from?

FLORENCIO From Jaen.\(^{81}\)

NOTARY All right, that’s enough from you. Now, go get the other one. 2965

BELTRÁN What do you want from me?

NOTARY What’s your name?

BELTRÁN It’s Rob. It used to be Robby. But now it’s just Rob. 2970

NOTARY And what are you to this gentleman?

BELTRÁN I used to be his servant. Now I keep his wine cellar and raid his pantry.

NOTARY What is his name? 2975

BELTRÁN Don Blas.

NOTARY Where is he from?

BELTRÁN From Talavera.\(^{82}\)

SHERIFF 1 Arrest them.

BELTRÁN What’s wrong? 2980

SHERIFF 1 Just your story. You scoundrels, you low thieves!

NOTARY They must be from that gang who pulled off the robbery in Seville.\(^{83}\)

SHERIFF 1 Yes, but none too smooth. 2985

\(^{81}\) Jaen: a city in south-central Spain.

\(^{82}\) Talavera: a town a short distance to the west of Toledo.

\(^{83}\) Seville’s prosperity attracted a great deal of criminal activity.
One rascal says Rob,
the other Marcial.
May they both rot in the King’s prison!

FLORENCIO

Gentlemen . . .

SHERIFF 1

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

SHERIFF 2

We’ve made quite a catch here!

BELTRÁN

(Aside) They’re going to lash us. I’m sure of it.

FLORENCIO

Oh, what a nightmare!
I want it to be morning,
just to see how this night ends.

BELTRÁN

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

*Exit all*

SCENE 15

*Patio of the inn*

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

GERARDA

Why have you dressed us like this?

LISENA

Quiet, just go into this room.
Florencio is in there.

GERARDA

Really?

LUCRECIA

He’s already back from the Carmen?

LISENA

Florencio is quick, Beltrán strong,
a veritable Samson!\(^\text{84}\)
They climbed back over the roof,
and went into their rooms.

GERARDA

My Florencio is here?

\(^{84}\text{Samson}:\) Famously strong Biblical figure. See note 59.
LISENA  Lower your voice!
There are a million exhausted suitors around.
Pretend you’re Inés.

GERARDA  I’ll do my best.
Here I go.

LISENA  Go on, don’t be scared,
and don’t rustle as you walk.
The finest man ever born in Granada
is waiting for you in there.

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

Exit GERARDA

LISENA  And he will keep his word.

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

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

LUCRECIA  Is he hurt?

LISENA  From what?

LUCRECIA  From the jump.

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

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

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

LUCRECIA  Will they never say our true names?
LISENA    And neither will you.

LUCRECIA   I know what’s good for me.  
            I’m off.

Exit LUCRECIA

LISENA    O sun in the heavens, 
          if your rays cut short my plan, 
          death will unravel 
          this web I spin. 
          May the rosy dawn 
          find me crowned with her flowers instead! 
          Let me triumph over my enemy! 
          I’ve given each lady to her rightful lover,  
          and have faith that my firm devotion 
          will wake mine from his unjust delusion.  
          Oh, the strength of a woman!  
          Oh, what determination. 
          Oh, what spirit, which in just one night,  
          as though it were a lifetime,  
          finds a way to reverse her misfortunes. 
          Without forgetting what I owe my family name, 
          with new plots, and novel tricks,  
          I have put all these people 
          right in their places. 
          But none shall know the truth of their desires  
          until Phoebus\footnote{Phoebus: In classical mythology, another name for Apollo, the sun god.} shines his rays upon them. 
          They all await me, locked in their rooms, 
          blind and fully deceived. 
          I hear knocking at the door. What is this?  
          Another setback? More bad luck?

SCENE 16

At the door of the inn

BELTRÁN    (Offstage) Open the door.

LISENA    Who is it?

FLORENCIO  (Offstage) Open the door, Inés! Hurry!
LISENA That’s Florencio’s voice. What good fortune! I’m coming.

LISENA opens the door and FLORENCIO and BELTRÁN enter

Sir, what a state you are in!

FLORENCIO I have never had a darker or worse night in my life!

LISENA What happened?

FLORENCIO A thousand run-ins with prison and death. To tell you everything that has happened would take until morning. I’m exhausted, disoriented, beaten—Beltrán practically carried me here. Tell her, Beltrán.

BELTRÁN After that roof and its challenges, we landed back on this street, covered in dust and other things we’ll leave unsaid. We ran into the Law . . . I can’t go on. Florencio can tell you more.

FLORENCIO We answered their questions, flustered with fear, for fear compels even the most honorable man, and between two sheriffs of Toledo, and some of those people who hoist you like garters, they were marching us off to jail as thieves.

LISENA What terrible luck!

FLORENCIO But just as we come to a crossroads, I grab a deputy’s blade, and Beltrán does the same. Tell her, for I’m not sure I believe what happened.

BELTRÁN Why beat around the bush? With each blow they pushed us toward the Alcázar, but we had an advantage, since one captor was in front and the other behind. We threw ourselves into an open sewer, and the justices passed right over us, so blind that liberty,
that great treasure of man,  
was finally ours.  
We climbed out and made our way to this inn,  
to clear up the enema—er, enigma.  
And what of our ladies?

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

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

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

BELTRÁN    So, are you getting her or not?

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

BELTRÁN    Is this enough for one night in Toledo?

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

Exit all

SCENE 17

Enter the SHERIFFS, the NOTARY, and SERVANTS

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

SHERIFF 2    I heard a noise.

NOTARY    And I heard the knocks.  
Call them out.

SHERIFF 2    Hello in there!

NOTARY    No answer. How nice!
They call out, the INNKEEPER answers

INNKEEPER (Offstage) Inés!

SHERIFF 1 The innkeeper must be sleeping.

SHERIFF 2 He has no idea what’s going on.

SHERIFF 1 You’re right, for he’s an honest man, and if a thief shows up here wearing decent clothes, they just think he’s honest too. A guest’s clothing is all the innkeeper has to go by.

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

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

NOTARY Put some clothes on for once and for all!

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

The INNKEEPER leans out of a window

Who is it?

SHERIFF 1 It’s the Law!

INNKEEPER Well, what do you want in the middle of the night?

SHERIFF 2 What guests do you have in there?

INNKEEPER Last night, there were three from Madrid, two from Granada, a soldier, and a captain, I think.

NOTARY Call them right away. Where are they?

INNKEEPER (Aside) I wonder if those two went to find sanctuary as I suggested? (Aloud) Everyone, get dressed. Is there a problem here?
SHERIFF 2  The two greatest thieves . . .

INNKEEPER  (Aside) What are the odds?

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

NOTARY  Will they ever get dressed?

INNKEEPER  They should all be ready by now.

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

SHERIFF 1  Open the doors, go in!

*The SHERIFFS, the NOTARY, and some people run into the inn*

SCENE 18

*Courtyard of the inn*

*Enter the CAPTAIN*

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

SHERIFF 2  Get her out here.

*Enter the LIEUTENANT*

LIEUTENANT  It’s just me here . . .

CAPTAIN  Lieutenant, is that you?

LIEUTENANT  Yes.

CAPTAIN  Well, that’s a good one!

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

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

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

INNKEEPER No, she just got here yesterday.

SHERIFF 2 Who are these gentlemen?

INNKEEPER Lieutenant and Captain.

NOTARY And the others, where is everyone else?

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

LIEUTENANT And you, were you looking for me?

Enter LUCINDO

LUCINDO What do you want?

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

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

INNKEEPER What lady?

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

Enter LUCRECIA

LUCRECIA I am Lucrecia, Beltrán.

LUCINDO I’m Lucindo.

INNKEEPER Congratulations!
What a ruse.

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

LUCINDO And I was told the same about Gerarda.
NOTARY  Indeed, this is getting good.

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

INNKEEPER  I don’t know.
For God’s sake,
I went to bed unaware of any of this.
Inés must be
some kind of devil.

SHERIFF 2  Open up right now!

SCENE 19

Enter FINEO

FINEO  Why such an uproar? What is all this?
I’m a man, and she is a woman.

NOTARY  Another woman?

INNKEEPER  Oh, my Lord!

NOTARY  Play the saint another time.

INNKEEPER  What woman are you taking about?

FINEO  Inés, who came to see me
and is here right now.
Is it a crime for a passing man
to rub up with a maid?
I talked to her in the kitchen yesterday.

Enter GERARDA

SHERIFF 1  So this is your maid?

GERARDA  I am Florencio’s wife.
I am with my husband.

FINEO  Gerarda!
GERARDA  Who’s that?
FINEO    It’s me.
         What are you doing here?
GERARDA  Is that Fineo?
FINEO    Who else?
GERARDA  I’m so ashamed, I can’t even look at you.
FINEO    I am shocked by your disloyalty.
GERARDA  And I am shocked by yours.
FINEO    Well, mine is Inés’s doing!
GERARDA  Mine, too.
SHERIFF 2 Inés planned the whole thing.
NOTARY  Bring her here.

A knock at another door

SHERIFF 1 Who is that?

Enter BELTRÁN and RISELO

BELTRÁN  By God, you’ve got some nerve!
         Why are you hugging me like that?
RISELO   Why are you asking me that,
         when you hugged me first?
BELTRÁN  I thought you were Lucrecia.
RISELO   I was waiting for Lucrecia, too.
         Who told you she was here?
BELTRÁN  Who told you she was here?
RISELO   Inés.
BELTRÁN  Me, too.
INNKEEPER  Inés again? This is good.  
CAPTAIN  Inés has made fools of us all!  
BELTRÁN  Captain, you too?  
SHERIFF  Get that Inés out here, for I’m dying to see the woman behind all this.  
INNKEEPER  She just got here yesterday. In four days, she could match up enough people to fill the town square!  
Enter FLORENCIO  
FLORENCIO  Why all this commotion, when we all know that Gerarda is my wife?  
GERARDA  What do you mean?  
FLORENCIO  That is what my love procures.  
GERARDA  Can’t you see that I’m Gerarda?  
FLORENCIO  Did I mistake another woman for you?  
GERARDA  I’ve fallen for the same trick. I am Fineo’s now.  
FLORENCIO  Inés deceived me.  
GERARDA  Me, too.  
INNKEEPER  Let her come forward, then. If she doesn’t show herself, I am going to start thinking she is my wife, such is her cunning.  
Enter LISENA  
LISENA  I am not Inés, as you think, but Lisena, who came to Toledo
chasing my fancy.  
I am a woman  
whose worth is plain to see,  
just ask the two of them.  
I came here following Florencio,  
dressed as a peasant,  
and jealous of the change in him.  
I found him at this inn,  
and became a servant here, as you can see,  
Here I saw how he, so unfaithful,  
was captivated by this woman.  
So I used my wits,  
as women do.

SHERIFF 1  
How peculiar!  
Innkeeper, is there anyone else here?

INNKEEPER  
No. Just those you see here.

SHERIFF 1  
Is any of these men our suspect?

SHERIFF 2  
This man sounds like him,  
but they all say they are  
gentlemen from Granada,  
and, since you are gentlemen, too,  
hear me out.  
Are these ladies your equals?

SHERIFF 1  
They say nothing.

SHERIFF 2  
I’m asking if they’re your equals.

FINEO  
Gerarda is mine.

LUCINDO  
And Lucrecia is mine.

FLORENCIO  
And Lisena mine.

SHERIFF 2  
Well, then, that’s that.  
You can pledge your troth to each other,  
faithfully and under oath,  
or come with me to prison.

FINEO  
I give my hand to Gerarda.

LUCINDO  
I give mine to Lucrecia.
FLORENCIO  I give mine to Lisena,  
and I will keep my word.

CAPTAIN  I give mine to the Lieutenant.

BELTRÁN  I give mine to Riselo.  3315

LIEUTENANT  None of that!  
Show some decorum!

FLORENCIO  Gentlemen, please dine here tonight. 
You’ll get fifty ducats to your credit.

SHERIFF 1  May you all rejoice a thousand years!  3320

BELTRÁN  Oh, so now our days are numbered!

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