

JUAN RUIZ DE ALARCÓN

WHAT WE OWE OUR LIES

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

Marta Albalá Pelegrín
Paul Cella
Adrián Collado
Barbara Fuchs
Jennifer L. Monti
Laura Muñoz
Javier Patiño Loira
Payton Phillips Quintanilla
Veronica Wilson

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Notify us at diversifyingtheclassics.ucla@gmail.com prior to use.

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The *Comedia* in Context

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

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

Comedia at a Glance

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

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

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

What's at Stake on the *Comedia* Stage?

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

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

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

Among the many forms of passion and aspiration present in the *comedia*, female desire and agency are central. In contrast to its English counterpart, the Spanish stage permitted actresses to play female roles, thus giving playwrights the opportunity to develop a variety of characters for them. While actresses became famous, the powerful roles they played onstage often portrayed the force of female desire. In Lope's *The Widow of Valencia*, for example, the beautiful young widow Leonarda brings a masked lover into her home so as not to reveal her identity and risk her reputation or independence.

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

Remaking Plays in Our Time

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

The *Diversifying the Classics* project at UCLA, engaged in translation, adaptation, and outreach to promote the *comedia* tradition, aims to bring the entertaining spirit of Lope and his contemporaries to our work. Rather than strictly adhering to the verse forms of the plays, we seek to render the power of their language in a modern idiom; rather than limiting the drama as a historical or cultural artifact, we hope to bring out what remains vibrant for our contemporary

society. Given that these vital texts merit a place onstage, we have sought to facilitate production by carefully noting entrances, exits, and asides, and by adding locations for scenes whenever possible. Although we have translated every line, we assume directors will cut as appropriate for their own productions. We hope that actors, directors, and readers will translate our work further into new productions, bringing both the social inquiry and theatrical delight of the *comedia* to future generations of audiences.

A Note on the Playwright

It is almost certain that Juan Ruiz de Alarcón y Mendoza was born in Mexico City, the capital of New Spain, in 1581. From 1600 to 1609, he lived in Spain, studying law at the University of Salamanca and spending time in Seville, where he took part in a vibrant literary culture. On returning to Mexico, Alarcón obtained his law license and occupied various public posts in Veracruz.

In 1613, he again left for Spain, and settled in its bustling capital, Madrid, where he would remain until his death in 1639. It was there that he began to write for the stage. In just twelve years, before obtaining a prestigious position in the Council of the Indies, he composed over twenty dramatic works, most of which involve plots arising from the complications of love. The most famous of his plays is the 1634 *La verdad sospechosa* (*Suspect Truth*), which became the model for Corneille's *Le Menteur* (*The Liar*). While Alarcón was less prolific and well-known than contemporaries such as Lope de Vega or Tirso de Molina, his complex and comic works, with their rich exploration of desire and deception, offer delight both on the page and the stage.

Introduction

Paul Cella and Javier Patiño Loira

What We Owe Our Lies (*Los empeños de un engaño*, first published in 1634) depicts the efforts of two women, Leonor and Teodora, to pursue their love against the dictates of their brothers, who are trying to arrange reciprocal marriages for them. Occupying different floors of the same building, the two women are not enthusiastic about the prospect of marrying each other's brother. They contend instead for the love of Don Diego de Luna, a stranger in town who roams up and down their street, attracting the attention of everyone in the neighborhood.

The play is set in Madrid, a courtly and sophisticated hub to which money streams from remote corners of Spain's empire. Finance and money inform the characters' actions and, especially, their language. Yet, as seventeenth-century men and women were increasingly aware, urbane refinement often accompanies more or less covert forms of deceit. As Don Diego's servant, Campana, persuades his master that lying to one of the ladies is the only way to achieve anything with the other, we realize that we are dealing with a society where deception has been normalized. Alarcón presents his audience with a study of the practicalities and the complications involved in strategic forms of deceit. The supposedly tactical nature of the lie nonetheless represents a struggle for Don Diego, torn between abiding by standards of behavior that befit a nobleman (such as keeping his word or avoiding ingratitude) and the constraints (or "empeños") that a single lie has placed on him. Don Diego experiences in miniature the conflict between ethical values and expediency that characterizes a city that is also the royal court.

The Plots

As the play opens, Leonor Girón, a Madrid noblewoman, is looking out from her second-story apartment, where she lives with her brother, the impetuous Don Sancho. She is observing Don Diego de Luna, who has been circling about long enough to catch her attention (and, dangerously, Don Sancho's). Leonor has fallen in love with Don Diego from afar, but suspects he is interested in Teodora, Leonor's friend and downstairs neighbor. Leonor's suspicion is justified. Don Diego has indeed come to Madrid in pursuit of his beloved Teodora, who had reluctantly left Seville (and Don Diego) to settle in Madrid with her brother, Don Juan. To complicate matters, by an agreement between Don Juan and Don Sancho, Teodora is supposed to marry the latter, whom she despises. In exchange, Don Sancho has agreed to marry Leonor off to Don Juan. Meanwhile, Leonor tells her servant, Inés, that she would prefer the unknown Don Diego to a loveless marriage to her neighbor.

Campana, Don Diego's servant, falls for Inés, having caught sight of her while his master hung around near the building. Inés notices him waving at her and, seeing an opportunity to help her mistress, beckons Campana, who jumps at the apparent chance to meet his love. Campana runs in eagerly, and unexpectedly encounters Leonor, who feigns outrage, accusing Don Diego of jeopardizing her honor by lingering in front of her house. In fact, Leonor's hostility is a ploy to find out whether Don Diego loves her or Teodora. Campana covers for his master, claiming that Don Diego loves Leonor and that any apparent interest in Teodora is meant to disguise his true feelings.

Delighted with her new romantic prospects, Leonor faces the awkward task of breaking off her engagement to Don Juan. She must also get rid of a second suitor, the powerful, love-struck Marqués, who once fought alongside Don Diego in Spain's protracted wars in Flanders. Having

repeatedly encountered him outside the house, the Marqués asks Don Diego whether he, too, is courting Leonor. Don Diego swears truthfully that he is not, despite Campana's ruse. Caught between his obligation to the Marqués, his unsought commitment to Leonor, his love for Teodora, and both women's jealous suitors and brothers, Don Diego takes Campana's pragmatic advice, to pretend to love Leonor and tell her that, in order to disguise his true feelings, he must woo Teodora.

Don Juan announces to Teodora that he must take a short trip to Seville and that Don Sancho will remain in his patriarchal stead. During Don Juan's absence, motivations collide. Teodora and Don Diego finally see a chance to be together; Don Sancho grows suspicious of Don Diego; and Leonor, despite an apparently auspicious romantic beginning, mistrusts her conquest and remains jealous of Teodora.

Tied up in a business meeting, Don Sancho has Leonor keep an eye on Teodora, who convinces her friend to countenance a rendezvous with an unnamed lover. Leonor readily acquiesces, hoping this romance will distract Teodora, and clear the way for her own affair. From an adjacent room, Leonor watches in dismay Don Diego and Teodora's affectionate encounter, which is rudely interrupted when Don Sancho, having seen Don Diego come in, follows him in a jealous rage, his vengeful sword drawn. Don Diego challenges Don Sancho, and receives a nearly fatal wound. The deathblow is averted only when Leonor claims that Don Diego is her husband, thus placating her brother's zealous defense of Teodora's honor.

Act II opens with Don Diego convalescing in Don Sancho's bedroom, torn between love for Teodora, fear of Don Sancho, and obligation to Leonor. Leonor, having saved Don Diego's life, will see any outcome except their marriage as a disgrace. Teodora, happy with Leonor's

action, first addresses her with gratitude, but quickly becomes confused and, finally, indignant, as her naïve trust confronts Leonor's cynical determination to secure her love and Don Diego's irresoluteness. Meanwhile, Don Juan, who has raced home upon learning what has happened, is, like Teodora, bent on revenge. For his part, the Marqués, thinking Don Diego is set to marry Leonor, challenges him to a duel. Don Diego vainly plans his next move, unaware that he is under Leonor's lock and key. To respond to the Marqués's challenge, he jumps out the window, but remains injured below, giving rise to the siblings' characteristic reactions: Don Juan and Don Sancho wish to be rid of a threat to their reputations; Leonor, thinking Don Diego is fleeing from her, faces the futility of her coercion; and Teodora, concerned for her lover's well-being, softens her heart, so recently intent on vengeance.

As Act III opens, we find Don Diego sunk in grief. His failure to show up at the duel with the Marqués has seemingly left him dishonored. To make matters worse, his chances of reconciliation with Teodora look slim. After his jump from the balcony, Campana, thinking Don Diego had jumped to pursue Teodora after having read a letter from her, gave the letter to Teodora so it would not be seized as evidence of their romance. As Campana relates his action to his master, both Don Diego and the audience know that, in fact, the letter contained the Marqués's call to a duel over Leonor's love. Teodora feels betrayed, thinking it was Don Diego's love for Leonor that prompted him to risk his life.

In another twist, the Marqués pays Don Diego a visit, having learned from Campana that Don Diego truly loves Teodora, not Leonor. Intent on making things right, he offers his help to his old military comrade. While the Marqués keeps Don Juan and Don Sancho busy in the street, Don Diego tries to explain the truth to Teodora, undoing the confusion unleashed by Campana's

original lie to Leonor. After a heated exchange, Teodora accepts Don Diego's version of events. Don Juan and Don Sancho try to intervene, but the presence of the Marqués prevents them from fighting Don Diego. Teodora, when asked, states her wish to marry Don Diego. Leonor, upset by the Marqués's role in frustrating her relationship with Don Diego, takes her revenge against him by marrying Don Juan, however half-heartedly.

Women and Men

As is often the case in the *comedia*, the characters in *What We Owe Our Lies* do not fit neatly into the conventional gender roles of early modern Spain. Like many of their female counterparts in other plays, Leonor and Teodora are strong, resourceful, and capable of asserting their wills despite opposition from a male-dominated social order. The play turns conventional expectations on their head by presenting the control of women's actions as an ongoing struggle in which they can successfully resist, as opposed to a *fait accompli* of patriarchal domination. Society's effect is thus the opposite of what we might expect. It does not define the women, but creates the conditions in which they define themselves as complex characters capable of the sort of nuanced observations denied to the men. The women show us the underbelly of the conventional mores the men champion with relative naiveté. Don Juan's self-aggrandizing description of his supposedly perilous race home to right Don Diego's wrongs is more ridiculous than impressive, coming as it does after the women in question have mocked the very ethos he is trying to uphold. Don Juan's concern for Teodora's "good name" must confront the fact that his sister's happiest moment comes precisely when her brother (the representative and defender of her "good name") leaves for Seville and, finally alone, she can reunite with Don Diego: "I've

waited ages/ for this happy moment” (489–490). We get the impression that Don Juan is merely aping the commonplaces of a sort of *pater familias* in training and has cemented his personality as a social type, while Teodora emerges as an individual, with particular motivations that challenge social norms. Leonor, for her part, makes more complex our understanding of the marriage scheme that the men have designed. Don Juan’s matter-of-fact reference to concerted marriage and women’s role therein as a good to be exchanged sounds hopelessly anachronistic with the echo of Leonor’s contempt for her husband-to-be ringing in our ears: “I shall not be sorry to lose/ what I do not wish to have” (41–42).

Compared to Leonor and Teodora, Don Juan and Don Sancho threaten to become caricatures of stereotypical masculinity who ineffectively exercise the power that is theirs according to convention. The plot focuses on a single generation—the young lovers—without a patriarchal figure who might intervene to shore up the male domination represented by Don Juan and Don Sancho.¹ The absence of such authority and the fact that the play’s conflicts must be resolved intra (not inter) generationally mean that the men cannot appeal as readily or effectively to tradition to justify themselves, but must come to a resolution with their peers. When the Marqués assumes the role of arbiter, he does so not as a voice of customary wisdom, but of reason. Don Juan and Don Sancho’s position has no authoritative advocates, while the women’s is vindicated, according to the Marqués, as “just.”

¹ Instead, the women have their brothers as tutors. Neither Leonor nor Teodora are said to be orphans, though it is likely that they are. If being orphaned provides a probable context for the absence of paternal authority, widowhood does something similar in relation to marital authority. Lope de Vega’s *The Widow of Valencia* provides a good example of a female character who asserts her will in a world of men in which she enjoys enhanced power in a sort of interregnum, at least until she marries again.

The men are also unflatteringly portrayed, and so compel audiences to question the authority they assume for themselves. Meanwhile, the women's prescribed submissiveness appears inadequate when we see them outsmart and outmaneuver the men. A case in point is when Teodora pushes forward her plan to punish Don Diego's apparent infidelity by shrewdly persuading Don Juan not to abandon his engagement to Leonor only because Don Diego has been staying in Leonor's house as her husband. Don Juan presents us with the trappings of the stereotypical, strong-willed man (e.g., his hyperbolic account of his selflessness during his purportedly perilous return home from Seville), but he is really a more impressionable figure, easily convinced to play the role Teodora wants him to play. Don Sancho's vice is not Don Juan's bluster, but temerity and cowardice, respectively, the excessive and deficient versions of the typically male virtue of courage, which serve precisely to call attention to Don Sancho's lack of valor. Always too quick to grab his sword, he recklessly almost kills Don Diego without properly challenging him. And he does so in cowardly fashion, by outnumbering him with the help of his cousins. Also, Don Sancho's attempts to control his home seem futile when he cannot even manage the confusion that ensues after he confronts Don Diego and Teodora in the latter's apartment. Don Sancho not only lacks the practical authority to restore order, but symbolically places himself on the same plane as the rest of the characters (including the servants Campana and Inés) by adding yet another inconsequential interjection to the uproar. Like those of the characters preceding him, Don Sancho's words fall on deaf ears.

In sum, Don Juan and Don Sancho recall ideals of masculinity that they fail to live up to, while Teodora and Leonor clearly reject what is expected of them as women by disagreeing with the marriage plans laid out by their brothers and pursuing their own courses of action. Leonor

and Teodora are not only more efficient than the men in managing the resources and means available to accomplish their aims. They also thrive in a suspension of male authority that becomes even broader when Don Juan leaves for Seville. The subsequent transfer of control from Don Sancho to Leonor (who remains in Teodora's apartment as her guard) signals the helplessness of Don Juan and Don Sancho in handling domestic affairs. The men's weakness creates a power vacuum that, in turn, makes the play's recurring themes of physical enclosure and separation call attention to their own impossibility. In other words, the obvious cracks in the male-dominated power structure are transposed onto the physical structures intended to perpetuate it.

The House

The house is as much a character in the play as the people living in it. Leonor's apartment is located on the second floor, right above Teodora's. This elicits a remark by the servant Inés, who flatters Leonor by comparing her with the sun, as it rules in the fourth sky of heaven, way above the moon to which Teodora is likened. The simile is not new. We find Alarcón's characters resorting to it in other plays to express preference for one love interest over another. Yet what makes it powerful here is the conflation of cosmography and architecture, through which the house itself becomes the embodiment of a heaven conceived after the model of Ptolemy, by then nearly obsolete. Inés's comparison becomes strikingly literal, as the coexistence of the two women on different floors of the same house and the confusion provoked by Don Diego gravitating to one or another set the plot in motion.

The flow of people up from the street is a main channel for action. Yet access is not granted to everyone under the same conditions. Servants, as vehicles of information and facilitators of encounters, have an easier path in and out than their masters. A sign from Inés is enough to let Campana into Leonor's apartment and turn the characters' world upside down.

Windows and balconies are the path to a street that everyone sees from inside. Down below, on the figurative earth under the apartment's heaven, Don Diego tries to go unnoticed; at other times, we find Don Juan and Don Sancho on the street, about to go upstairs and find out, much to their dismay, that the presence of another man has intruded in the domestic space they claim to control. In fact, the reconciliation between Don Diego and Teodora is made possible thanks to the cooperation of the Marqués, who freezes the action by detaining the two men in the street and preventing them from reaching Teodora's apartment.

The inner space of the apartment allows desire, danger, and voyeurism to operate all at once. Through its threefold division, it allows for the meeting of Don Diego and Teodora in a main chamber flanked by two rooms. Leonor spies on their encounter from one room, while the entrance hall allows Don Sancho to catch them as he enters from the opposite side. Accessibility, however, is not the rule throughout the play. As the plot becomes more complicated, it becomes more restricted, and spaces become more isolated as the traffic in and out of the house is progressively closed.

The victim of this closure is Don Diego, for whom the house functions as a site of both desire and fear: Teodora's apartment is his goal, yet the lie of which he and Campana are guilty condemns him to end up in the wrong apartment. Under Leonor's lock and key, he realizes only too late that there are true barriers keeping him isolated from the world outside. The doors are

locked and the exit is under surveillance. The physicality of the space becomes the focus of attention, while windows and balconies become once again a truer, if hardly more secure, path to the street. As he rushes to the duel with the Marqués, Don Diego finds himself trapped between a locked door and a balcony, and chooses the latter, even if it costs him some broken bones.

Deceit

What We Owe Our Lies examines the impact of deceit on the lives of those who stumble onto the path of untruth. Since at least the ancient Roman comedies of Plautus and Terence, the willful use of equivocation and the fabrication of appearances have been intimately tied to the workings of comedy. Of all Spanish Golden-Age playwrights, Alarcón is most strongly associated with the workings of deceit, given his most famous play, *Suspect Truth* (*La verdad sospechosa*). It tells the story of Don García, a compulsive liar blessed with the gift of inventiveness, who dazzles other characters by weaving a fabric of lies that eventually brings about his own downfall.² Alarcón is skilled at unfolding, sometimes with a remarkable degree of complexity, the particular ways of deceit in a world marked by pervasive counterfeit.³

Compared with such an example of “reckless mendacity,” as Jules Whicker has described Don García, the lying in *What We Owe Our Lies* appears harmless. Strategic in scope and limited to a single moment of untruth, lying is hardly sinful or diabolic here, and operates rather on a practical, social key. Even more significantly, the lie itself (started by Campana, then praised as

² The play served as a basis for the better-known comedy by Pierre Corneille, *Le menteur*, which was first performed in 1644. It may have influenced the plot of Antonio Hurtado de Mendoza’s *Los empeños del mentir*, which obviously has almost the same title as Alarcón’s *Los empeños de un engaño*.

³ Jules Whicker, “Lies and Dissimulation: *La verdad sospechosa*,” in *The Plays by Ruiz de Alarcón*, edited by Jules Whicker (London: Tamesis, 2003), 52–55.

expeditious by Don Diego) fails entirely from the start, redirecting our attention from the falseness itself to the trouble that it sparks in the relations among characters.

Don Diego lacks entirely the Machiavellian leanings that are typical of other characters in Alarcón's plays. Despite the feeling of slapstick in the episode when Don Diego gets hurt jumping from a balcony, his succession of mishaps stem not from a series of errors of his own, but rather from the clash between the only mistake of which he is guilty—going along with Campana's lie—and his scrupulous observance of his code of behavior. The lie places him in situations from which he cannot escape without harming his reputation for courage and worthiness—the two meanings that coalesce in the term *valor*, which he repeatedly uses to describe his social and personal status. When locked in Leonor's apartment, Don Diego rejects Campana's suggestion that he should escape, arguing that what is acceptable for a servant does not befit him: "For the highest glory is not/ to be born a lord," Don Diego claims, "but to be worthy/ of that name" (2149–2152). Only a more pressing constraint makes him escape from Leonor, as he jumps out the window to face the duel with the Marqués and avoid being taken for a coward. Easily persuaded at the start to lie to Leonor, Don Diego feels tormented by the idea of showing himself ungrateful to her after she saves his life by feigning that they are married. Ingratitude and cowardice are faults a gentleman cannot afford, and Don Diego laments the lie told by Campana as a source of new complications rather than as something evil, or even sinful in itself.

Campana's lie activates two significant concepts of the period, simulation and dissimulation. Campana's reminder that the conventional wisdom at court is to "rob Peter to pay Paul" (418) echoes the widespread notion that revealing naked truths was not only naive but

dangerous. The idea that the court requires a dispassionate, less punctilious attitude resounds in Teodora's mocking advice to her brother Don Juan not to see things with the eyes of "some poor small-town nobleman" (1460). However, as Jon R. Snyder explains, it is one thing to dissimulate by concealing something that *is*, and quite another to simulate by making up that which *is not*.⁴

The constraints placed upon seduction in seventeenth-century Spain taught lovers various forms of dissimulation. Concealing one's object of interest and intentions (both covered by the term *intento*) was considered mandatory for women and expeditious for men. Don Diego tries to pass unnoticed as he roams around in front of Teodora's apartment, a behavior that appears unproblematic, but, according to Campana, is also insufficient. Should Leonor learn about the love between Don Diego and Teodora, Campana claims, she would immediately notify her brother, Don Sancho, who expects to marry Teodora, and he would tell Don Juan, Teodora's brother. Alarcón's play illustrates something of which many contemporaries were fully aware: it is often necessary to simulate one thing in order to dissimulate another. According to Campana, lies bedazzle the interlocutors by drawing their attention elsewhere, so that they fail to see what really matters. A well-designed lie mobilizes self-love, and so persuades easily, as when Leonor puts aside her suspicions that Don Diego might love Teodora instead of herself.

If the play does not condemn Don Diego, the lie nonetheless turns out to complicate his plans. Its consequences ramify endlessly, putting his reputation at risk. These are the *empeños* to which the play's title refers. In economics, "empeño" refers to anything left in pawn, of which one cannot freely dispose until it is redeemed. Sebastián de Covarrubias's 1611 dictionary shows that the term was used metaphorically to indicate constraints upon individual freedom, such as a

⁴ Jon R. Snyder, *Dissimulation and the Culture of Secrecy in Early Modern Europe* (Berkeley: University of California Press, 2009).

favor received from someone else or a promise.⁵ In Alarcón's play, a single lie heaps one complication upon another. Campana's lie encourages Leonor to fabricate, in turn, that Don Diego is her husband. Unless he is willing to forsake both their reputations and show himself ungrateful, Don Diego is now in her debt—he has unwittingly pawned his freedom. But that is not all: when the Marqués comes to believe that Don Diego loves Leonor, he challenges him to a duel, further limiting his range of possible action. Campana's lie places Don Diego in a state that he gloomily characterizes through metaphors of despair, a dark night, or the sword of Damocles hanging over him as he drowns in a tempestuous sea between his very own Scylla and Charybdis—losing Teodora or being ungrateful to Leonor. He would certainly agree with the servant Inés in Alarcón's *El desdichado en fingir*, who laments: “To keep a lie alive/ requires many more lies.”⁶

Nothing hurts Don Diego's prospects so much as the fact that Teodora, too, has been deceived. Even lying requires talent, and Campana and Don Diego fail to let the woman Don Diego actually wants in on the secret in time. The plot unfolds, to some extent, as a protracted delay of Don Diego's notifying Teodora about the simulation of which Leonor alone should have been the victim.

Campana and Don Diego may be amateurs in the art of lying, but they allow Alarcón to make a statement about deceit as the trigger of a plot—a mechanism that, by creating a gap

⁵ Sebastián de Covarrubias y Orozco, *Tesoro de la lengua castellana, o española* (En Madrid: por Luis Sánchez, Impressor del Rey N. S., 1611), 344r.

⁶ The original Spanish reads, “Muchos engaños requiere/ el sustentar un engaño.” Juan Ruiz de Alarcón, *Obras completas*, edited by Alba V. Ebersole, vol. 1 (Valencia: Albatros Hispanófila, 1990), 266.

between what some characters know and others do not, creates dramatic irony and gives the audience the satisfaction of watching it all work out.

Honor and Reason

What We Owe Our Lies asks a political-philosophical question so old that it has been pondered since Plato: is the source of political truth conventional and particular or natural and universal? The play asks this question by contrasting characters' appeals to honor (particular truth) and reason (universal truth). As in Plato's dialogues, in Alarcón's play the defenders of convention are presented in a negative light. Specifically, their attachment to honor restricts their access to knowledge and information. They are, in other words, blinded by convention and so unable to appreciate non-conventional, natural truth, which is presented positively as a means to liberation and the enrichment of lived experience.

The tension between convention and reality is announced in the play's first lines, when Leonor draws attention to the particularity of her space and perspective: the man she sees, Don Diego, is a "stranger," encroaching on the territory of others, "our street" (1–2). The audience, thus confronted with the power of convention to erect social barriers, is led to sharpen its understanding of this concept by inquiring about its opposite, universality. Moments later, Leonor responds by describing the (Platonic) idealness of human connection as a perfectly tuned instrument: "if he adores me," she says, "my own love will resound,/ strummed only by the breath/ of his consonant tune" (34–37).

The conflict announced by Leonor is later intensified by the male characters, who are the proponents of social convention. The characterization of Teodora illustrates this point. We are

introduced to her by Don Juan, her brother, whose first word to her is “[s]ister” (429), a label that functions not as a reference to familial intimacy, but as an obligation to comply with the social expectations of the role. For Don Juan, Teodora’s duty is to “[give] in” and “be Don Sancho’s wife” (444–445). The inadequacy of Don Juan’s understanding of things becomes apparent immediately, when Teodora, in conversation with her servant, Constanza, describes herself not as a sister, but as Don Diego’s lover, and so expands our perspective beyond her brother’s relatively narrow vision. Teodora’s complexity is contrasted with the stringent demands of honor, which make her brother unable to conceive of nuance or resistance. Conversely, for Teodora, one’s character is conditioned by one’s feelings, not social expectations. Again, just prior to his trip to Seville, Don Juan reduces experience to convention, when he has Don Sancho assume his place as patriarch: “Don Sancho will remain here/ in my place until I return” (429–430). Whereas Teodora exemplifies the multi-dimensionality of identity (e.g., as a sister, a lover, etc.), Don Juan understands character in terms of social types defined by custom. For him, a sister is a sister, and a man is a man.

The demands of their own code of honor also blind the male characters to the real world beyond it. Don Juan, when faced with the option of marrying Leonor, who has already promised her heart to Don Diego, responds conventionally. Despite acknowledging that “a happier man/ may count transgression as a virtue” (1456–1457), his own moral “scruples” (1455) demand his conclusion: “Am I to be husband of one / who’s called another by that name [. . .]?” (1432–1433). Teodora’s response points to Don Juan’s narrow mind. Her brother’s words do not match up with reality: “If favors from eyes and lips, Don Juan,/ were now considered trespasses,” she asks, “what honest woman would not be/ guilty of such a sin [. . .]? [. . .] what man would go/

blameless to his wedding bed?” (1461–1466). The motivation for Don Juan’s decisions is an ideal of premarital chastity prescribed by society, while Teodora counsels the abandonment of social dogma and unprejudiced observation of the real world. The same conflict is artfully put on display when Don Sancho, having burst into Don Juan and Teodora’s apartment and demanding a response to Teodora and Don Diego’s transgression, is ignored amidst a cacophonous series of asides, in reaction to which he bellows: “And what about my jealousy?” (771). Don Sancho has his own idea about what should take priority, and the other characters have theirs. He thinks the reparation of a moral transgression must be addressed, but his demands for attention are symbolically drowned out by real-world events he cannot control. Alas, the world is not reducible to his moral standards.

While Don Sancho and Don Juan conform to the demands of their own moral order, the women act relatively unconstrained. Don Sancho, for example, more preoccupied with his domestic duties and keeping an eye on Don Diego than with his work, abandons after just a few minutes a habitual meeting with his cousins and business partners: “From the moment I walked in,” says one of his cousins, “he seemed distracted and upset,/ more focused on the street than anything else” (774–776). Don Juan, for his part, cuts short his trip to Seville, before even “taking off [his] spurs” (1262), to race home to ensure his marriage to Leonor and Teodora’s chastity. The men’s obsession with honor rules their lives, and is in no way glorified in this play. Rather, it constrains potential lived experience outside a particular moral framework.

Honor is both a cause and an effect of the restriction of experience and knowledge. If Don Juan’s moral “scruples” will not allow him to see things as they are, and Don Sancho’s self-righteousness blinds him to diversity of opinion, honor also comes from the men’s active

concealment of information. To avoid the sully of his name should the details of Don Diego's visit become known to the public, Don Sancho advocates secrecy: "we must keep secret/ all that has happened here" (850–851). The house's honor is maintained at the expense of knowledge, by "keep[ing] secret" the truth. Honor thus has nothing to do with truth, as when Don Sancho says to Don Juan, regarding the nuisances occasioned by Don Diego: "with [Don Diego] out of the way or dead,/ we'll have no fear for our reputations" (1736–1737). Don Sancho explicitly sets aside any interest in truth, and the men are happy to have their reputations rest on ignorance.

The two female characters deepen the play's examination of the moral frameworks that condition action and access to knowledge. Both women want to flee from the house and its limiting code of honor. However, by the end their paths diverge in important ways. The final revelation of the truth of Don Diego's love for Teodora leads the latter to act according to what her instinct told her all along, that is, to separate herself from the house's moral system and go off with Don Diego. Logically, then, a connection is made between ignorance and the house, on the one hand, and knowledge and the exterior, on the other. Conversely, the same truth leads Leonor to retreat into the house, significantly breaking her ties with the Marqués, who, demanding what is "just," functions in the final scene as a rational arbiter between the house's obscurity and the world outside. The two women thus dramatize two distinct ways of understanding the interaction of morality and knowledge. Teodora desires vengeance only while she ignores the truth—her appeals to honor are born of error. Leonor's love, however, is possible only when shrouded in lies, and when the truth is discovered, she reassumes her assigned social role.

What We Owe Our Lies was written in the early 1620s, at the beginning of Philip IV's reign

and the Count Duke of Olivares's *privanza*, or virtual rule, a time when many in and out of Spain's royal government advocated for the rationalization of the kingdom's political systems, the subjugation of unruly nobles to the Spanish Crown, and the political incorporation and empowerment of Spain's small middle classes: a formula of political centralization which, at the time, was working well for Spain's ever-more powerful and threatening French neighbors. In this context, a play about the shortcomings of aristocratic codes of honor and the transformative possibilities of rational, knowledge-based action would surely have resonated with audiences. The vanguard of European political thought advanced the notion that tomorrow would be different from yesterday, which is exactly what Teodora embodies and Don Juan and Don Sancho fail adequately to recognize.

Recent Performance History

Obscured by the enormous popularity of his *Suspect Truth*, Alarcón's *What We Owe Our Lies* has been almost completely absent from the stage. However, Germán Castillo Macías directed the play in 1979 for the company of the Universidad Nacional Autónoma de México (UNAM), and went on to win a prize at the 1980 edition of the *Siglo de Oro Drama Festival* in El Paso, Texas. The production, which was received with mixed reviews, framed the urban plot of the play with excerpts from works of Spanish missionaries and the Mayan books of *Chilam Balam*. The juxtaposition attempted to underscore the violence at the origin of the colonial society of which the author was a product, and was perceived by critics as yet another attempt to address the often debated question of Alarcón's Mexicanness, and the alleged neglect of colonial settings and topics within his dramaturgy.

Pronunciation Key

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

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

The underlined syllable in each word is the accented one.

DON DIEGO (DE LUNA): DOHN DEE-EH-GOH (DEH LOO-NAH)

DON JUAN: DOHN HOO-AHN

TEODORA: TEH-OH-DOH-RAH

LEONOR (GIRÓN): LEH-OH-NOHR (HEE-ROHN)

DON SANCHO: DOHN SAHN-CHOH

CAMPANA: CAHM-PAH-NAH

CONSTANZA: COHNS-TAHN-ZAH

INÉS: EE-NEHS

MARQUÉS (DON FADRIQUE): MAHR-KEHS (DOHN FAH-DREE-KEH)

BETIS: BEH-TEES

MANZANARES: MAHN-SAH-NAH-REHS

MADRID: MAH-DRIHD

SAN JERÓNIMO: SAHN HEH-ROH-NEE-MOH

What We Owe Our Lies

Characters

DON DIEGO, *a gentleman*

DON JUAN, *a gentleman and Teodora's brother*

TEODORA, *a lady and Don Juan's sister*

LEONOR, *a lady and Don Sancho's sister*

DON SANCHO, *a gentleman and Leonor's brother*

TWO COURTIERS, *cousins to DON SANCHO*

THE MARQUÉS, DON FADRIQUE

CAMPANA, *servant to Don Diego*

CONSTANZA, *servant to Teodora*

INÉS, *servant to Leonor*

A SERVANT

A GENTLEMAN

ACT I

SCENE 1

A room in LEONOR's house

Enter LEONOR and INÉS

LEONOR	Inés, who is that stranger down there, who makes our street his own with such seeming nonchalance?	
INÉS	Although the first floor of this house, my lady, is the first sphere of Teodora's moon, the second is the fourth sphere of your sun, whose brilliance brings pearly tears to the face of dawn. ⁷ He cannot worship the moon once he has seen the sun.	5 10
LEONOR	If only one could know his true intent!	
INÉS	Leonor, is this curiosity, or love?	15
LEONOR	It is curiosity for now, but knowing his intentions could well make it love.	
INÉS	Explain to me how your affection can depend on what you know of what he wants.	20
LEONOR	If you play but one string on an instrument, the others remain mute at its dissonance.	25

⁷ Inés's elaborate reference to the Ptolemaic astronomical system of celestial spheres cannot disguise the inescapable fact that Teodora and Leonor, rivals for the love of Don Diego, live one above the other in the same multi-story house. This domestic proximity gives the play much of its farce-like quality.

But should there be one at the right interval,
 fully consonant with it,
 then it will resound without being played,
 simply from consonance with the first.
 That is Heaven's lesson in how sympathy works. 30
 So is my own passion tuned:
 if I find out this gallant does not love me,
 it will be mute, or it will not be.
 But if he adores me,
 my own love will resound, 35
 strummed only by the breath
 of his consonant tune.⁸

INÉS But if this man plays you so,
 what shall we do with Don Juan?

LEONOR Oh, Don Juan! 40
 I shall not be sorry to lose
 what I do not wish to have.
 My marriage to him
 was concerted for convenience.
 There is no pleasure in entertaining him, 45
 only profit.
 And if this stranger
 loves me and deserves me—
 noble as he seems—
 love must trump what's been concerted. 50

INÉS I will put your mind at rest.

LEONOR How?

INÉS The stranger's servant,
 who is always by his side,
 has been making signs to me. 55
 I just saw him in the street—
 since you're here alone with me,
 with your permission,
 I'd like to call him up.

⁸ This may be a reference to the Aeolian harp, an ancient instrument played by the wind, and tuned to different pitches.

LEONOR Good plan. Call him, then. 60
 And be on the lookout
 from that balcony,
 in case my brother is about.

INÉS You know how careful I am.

INÉS *exits*

LEONOR Oh Love, you heartless boy, 65
 grant me this one chance,
 and do not deny me joy!
 Must your golden arrow always
 give pain in order to bring pleasure?

Enter INÉS

INÉS I just called him. 70
 He's on his way up.

LEONOR To the balcony, quick!
 This must be love, a serious case of it—
 Look at the state I'm in!

SCENE 2

LEONOR, *on her balcony, and CAMPANA, on the street below*

CAMPANA (*Aside*) A stranger's luck 75
 has dealt me this favor.
 That girl has surrendered
 to the signs I made her.
 But what's this?
 To sink just when I'm reaching safe harbor! 80

LEONOR Come back, young man!

CAMPANA I was just . . .

LEONOR Don't be alarmed. I had you called.

CAMPANA (*Aside*) How soon I lost

	the pleasure I was savoring! (<i>Aloud</i>) Should I not be perturbed, now that I've come? I'm dazzled to find myself face to face with the sun.	85
LEONOR	What is your name?	90
CAMPANA	My name is the loudest, brassiest, that a man might take, though it belongs to woman. Every morning it shakes the sleeping priests awake.	95
LEONOR	Just say what it is.	
CAMPANA	Campana. ⁹	
LEONOR	And who is that gentleman you serve?	
CAMPANA	Clearly, if I serve him, he must be my master.	100
LEONOR	It's his name I want to know.	
CAMPANA	Don Diego de Luna.	
LEONOR	A fine lineage! ¹⁰	
CAMPANA	And how! Yet though it might be radiant, good fortune does not shine on him.	105
LEONOR	Since I do not know him, I imagine he is not from here.	

⁹ In English, Campana's name could be translated as Bell(e).

¹⁰ The Spanish term used here—*alcuña*—has its roots in the Arabic word *kunya*. The question of Don Diego's origin has to do with the general anxiety about lineage in early modern Spain, where to descend from Muslims or Jews was often to be suspect and barred from social privileges. Hence people often hid their origins, especially when they traveled to a new location. A foreigner with no identifiable place of origin was not a very safe marriage prospect.

I'll tell my brother, call him out,
so that he may remedy this affront
with his violent fury.

LEONOR *walks away as if to exit from the balcony*

CAMPANA Listen to me, by God! 150

LEONOR What is it now?

CAMPANA Since you fire away
in your blind fury,
I must fire back.
You've become so truly, truly angry,
that I must confess plainly
on the rack of your displeasure. 155

LEONOR *(Aside)* I've made him tell the truth
without revealing a thing.

CAMPANA *(Aside)* This case calls for a lie
in order to distract her,
a lie that will protect
Don Diego's intent.
The important thing is to hide
that he loves Teodora. 165

(Aloud) Don Diego caught sight of you,
my lady, and that's all there is to it.
For to say he saw you
is to assure that he loved you,
and if he has given any sign
of loving Doña Teodora,
that is merely a pretense, my lady,
and not his true concern.

Your state is so high, you see,
that he doubts himself, 170
and if to love you is daring,
not to proclaim it is just due respect. 175

LEONOR *(Aside)* My wishes come true!

CAMPANA Frankly, I'm surprised,
that you, the lovely original, 180

who must have caught a glimpse
 of your likeness in the glass at some point,
 would insult Don Diego
 by doubting his ability to tell
 a diamond from an amethyst. 185
 Despite his suffering,
 he has not told you of his passion.
 He may have had the chance,
 but he has never had the daring.
 Yet if he has timidly kept quiet, 190
 he'll no longer fear your cruelty now,
 for if you are taken by the parts you've seen,
 those you haven't await your favor.
 His excellence and valor, I mean,
 his intelligence and prudence, 195
 which can certainly give his looks
 a run for their money, and so . . .

LEONOR Stop! You say that I am taken
 by the parts of him I've seen,
 and I want to know 200
 what makes you think so.

CAMPANA The fact that you had me called in,
 to ask me who he is,
 and want to know for whom he burns.
 All of this suggests some interest, 205
 and since you know nothing of him,
 except the parts you can see,
 they must be what moves you.

LEONOR All you can infer from what I have said
 is that I do not look kindly on his presence, 210
 not that I am taken by his looks.

CAMPANA If you did not like them, my lady,
 you would not be troubled
 by his persistence,
 nor worried about his suffering. 215
 His merits are what cause
 these effects in you—
 unworthy subjects
 merit no such attention.

LEONOR Will you force me to confess 220
 that I am in love with him?

CAMPANA I just want you to understand
 that I infer as much,
 not to have you confess,
 for to have ladies announcing their love
 at the slightest provocation 225

 is the work of bad poets,
 who, however lucky they may get,
 have no manners when they write—
 not of those who can tell
 gold from brass. 230

 And so, in order to avoid your shame,
 I must be off before you reveal all.
 My lord has not fared too badly so far:

 now you know that you are the one he loves.
 But if your love should declare itself so soon, 235
 even if it were to his advantage,
 indiscretion would extinguish
 what beauty first lit.

CAMPANA *exits*

SCENE 3

LEONOR *leaves the balcony, followed by INÉS*

LEONOR How good of him to stop me!
 For I am in such a state that, 240
 had he paused even for a second,
 I would have had to declare my love.

Enter INÉS from the other balcony

INÉS So, what happened?

LEONOR I have triumphed.
 The stranger is mine. 245

INÉS So his servant understood

and yet deny its object?
How can one
who adores and suspects
not pursue and oblige? 310

SCENE 5

Enter CAMPANA

CAMPANA You may congratulate me, master.

DON DIEGO On what, Campana?

CAMPANA For clearing the way
for your love. 315
Doña Leonor Girón
noticed you coming by.
She called me over,
and asked if you were there by chance.
I, seizing mine, told her that she was
the shining star that guides you
on the sea of love. 320

DON DIEGO What! A poor decision on your part.

CAMPANA Oh, that's rich!

DON DIEGO You've ruined everything for me. 325
There is no way now
for my love to prevail.

CAMPANA When I thought I'd done better
than if I'd planted a Spanish flag
on the very walls of Turkey,¹² 330
this is my reward?

DON DIEGO Yes, for I have lost Teodora.

CAMPANA Let's review and see
how it all adds up.

¹² The Ottoman empire, or Turkey, was the main imperial rival of Habsburg Spain.

	She has already assumed as much, and I told her, my lord, that you just pretend to love Teodora, to hide your love for her.	375
DON DIEGO	So she suspects the truth?	
CAMPANA	She stated it so clearly, that had I not distracted her with my lie, I would have given you up for lost by now. Leonor would have told her brother, Don Sancho, who loves Teodora and hopes to marry her, and whose honor is at stake here.	380 385
DON DIEGO	Well said, and well done.	
CAMPANA	Glory be to God! Well, better safe than sorry. If you have a chance to talk to Leonor, you should warn her that you will still pursue this pretend love for Teodora. Since the two of you may give her reason to suspect you here and there, you should reassure her.	390 395
DON DIEGO	Yes, and that's not all. I'm not sure I've convinced the Marqués, Don Fadrique, that I'm not courting Leonor, whom he loves blindly.	400
CAMPANA	That is most important for your purposes: his love will serve you well. When it's time to tell Leonor the truth, you'll blame it, with good reason, on the jealousy of the Marqués. Powerful men always get what they want.	405
DON DIEGO	That's not the problem—	

I'm just worried about the Marqués. 410

CAMPANA You mustn't be, my lord,
for the truth is on your side,
and if you find yourself in a fix,
you can always
let him in on the secret that you keep. 415
You know what they say in court:
until cases sort themselves out,
just rob Peter to pay Paul!

DON DIEGO It's what I must do for now.
If I disabuse Leonor of my love for her, 420
my love for Teodora will be revealed—
that is what I fear.

Enter INÉS, in her cloak, with her face veiled and signaling with her head for CAMPANA and DON DIEGO to follow her

INÉS They've seen me now.

CAMPANA There's a veiled woman over there,
calling to us with signs. 425

DON DIEGO Let's follow her!
Love tells me she must be Teodora's messenger.

CAMPANA And what if she comes from Leonor?

Exeunt

SCENE 6

A hall in TEODORA's house on one side, a sitting room in the middle, and a bedroom on the other, with doors between the three rooms. DON SANCHO and CONSTANZA with TEODORA in the sitting room. DON JUAN enters, in traveling clothes

DON JUAN Sister, Don Sancho will remain here
in my place until I return— 430
I cannot put off my departure.

DON SANCHO I will do my best

	to ensure that Teodora does not miss you too much.	
DON JUAN	I leave her honor in your hands.	435
DON SANCHO	Trust her care and assistance to my unswerving devotion. And where her honor is concerned, her worth will do more than I ever could to make up for your absence.	440
DON JUAN	<i>(Aside to TEODORA)</i> Give me your arms, sister, and remember that my life depends on returning to find that you've given in, and will be Don Sancho's wife. For only in exchange will he agree to my enjoying the beautiful Leonor.	445
TEODORA	May the heavens bring you back safely.	
	<i>She cries</i>	
DON JUAN	God keep you, Don Sancho.	
DON JUAN	<i>exits</i>	
DON SANCHO	And may God give us peace, Don Juan, when you return from the Betis to Manzanares. ¹³ Teodora, don't cry, unless you intend to upstage the dawn with its pearly dew. And do not insult my constant devotion with suffering in vain— surely a lover may stand in for the loss of a brother.	450 455
TEODORA	I esteem the honors you do me as is only fitting. <i>(Aside)</i> But the tears you see are not for my brother.	460

¹³ i.e. from Seville to Madrid.

TEODORA	<p>How tiresome a despised lover can be! Constanza, I've waited ages for this happy moment, for what seems like centuries. Don Diego has had no chance to speak to me since I last saw him when I left Seville.</p>	<p>490</p> <p>495</p>
CONSTANZA	<p>I'd just like to know, if you were so happy to see your brother leave, how could such tears unsay your heart? I've never seen such contrary effects.</p>	<p>500</p>
TEODORA	<p>Consider this comparison, Constanza, and you will understand. A branch that has not yet lost the verdure of its fertile trunk, if lit at one end, weeps from the other. I was full of displeasure, and so, when pleasure filled my heart, it forced tears from my eyes. We must tell Don Diego that Don Juan is gone.</p>	<p>505</p> <p>510</p>
CONSTANZA	<p>He moves quickly himself. There is no need to tell him what his love makes clear: today the bright dawn found him weeping on your street. But here comes Leonor.</p>	<p>515</p>
<i>Enter LEONOR</i>		
LEONOR	<p>Teodora, are you not well?</p>	<p>520</p>
TEODORA	<p>Don Juan is both my brother and my best gallant—</p>	

I weep for those two things.

LEONOR Don Sancho has requested 525
I stay by your side,
to ease your pain.

TEODORA Your concern only makes me sadder.
(*Aside*) Here's the bad with the good.

LEONOR And to this end, 530
he has asked me to spend the nights
in your room, too.

TEODORA I'm much obliged. (*Aside*) Now I understand his concern.
This is his plan to guard me.
Her attentiveness just masks his jealousy. 535

LEONOR (*Aside*) She did not like that idea.
That, and the fact that she despises
Don Sancho so
tells me another love is on her mind.
I must get her to confide in me, 540
so I can do the same,
and so find a chance
for this new love that I pursue.
Since I'll be in her room,
if I hide my passionate love 545
from her,
Don Diego will never be able
to speak to me.
And ever since last night,
when he spoke to me 550
on the balcony,
and we both declared our love,
I feel such pleasure,
and yet he leaves me so weak,
that every moment without him 555
is an eternal death.
(*Aloud*) Teodora,
you might take this chance
to apologize for slighting
my sincere concern. 560
Your sighs, dear friend,

	<p>your woes and your sadness, and your constant disdain for my brother's attentions, make it clear that your heart beats now for someone else. 565</p> <p>And though you haven't wished to confide in me, in your company now I can't help but discover it. Let courtesy, then, 570</p> <p>get the better of necessity. If our friendship is not enough for you to trust in me, I give you my word I will always be on your side. 575</p>
TEODORA	I, Leonor, love another?
LEONOR	<p>I'm a woman, and so are you. Don't deny it, unless you want an enemy at your side. 580</p> <p>If you say nothing you're not being honest with me, and if you won't tell a friend, you'll make yourself an enemy.</p>
TEODORA	<p><i>(Aside)</i> What am I to do? 585</p> <p>Could Leonor be more dangerous if I bind her to me with the truth than if I offend her with my silence? Hasn't she realized I hate her brother? 590</p> <p>Doesn't she know why? The cat's out of the bag. I've longed for this chance to see Don Diego— shouldn't I seize it 595</p> <p>when my heart burns with love? If silence means I lose it for good, and speaking only means I might— what then do I have to fear? Silence means I lose for sure, 600</p> <p>and by speaking there's a chance.</p>

And since, no matter what I do,
 she's bound to find out in the end,
 better she should be in my debt
 for telling her myself. 605
(Aloud) My dear Leonor,
 I can no longer keep
 my feelings from you,
 if only to relieve my sorrows,
 if not to please you. 610
 I'm in love with a fine gentleman . . .
 But that doesn't do it justice!
 Oh, my friend—I die for the most beautiful man
 ever to steal love's arrows.
 Yet Don Juan's concern, not to mention 615
 Don Sancho's intentions,
 have kept me from seeing him,
 and ending this torment.
 That's why I'm so flustered,
 and why your brother, you see, 620
 attempts in vain to conquer me.
 That's why I've been reluctant
 to share my feelings with you,
 yet now your honorable reassurances
 have made me open my heart. 625

LEONOR Teodora, I've given my word,
 and promised you my help.
 You can't do more for your own love
 than my loyalty will do.

TEODORA God bless you, Leonor, 630
 for I trust you greatly,
 and since I shared
 my heart with you,
 I only beg discretion . . .
 And should Don Sancho, 635
 perceiving some sign,
 suspect this love that burns inside me,
 please, dear friend,
 put him off,
 for surely you can see 640
 how dangerous it would be:
 anything could happen

	with Don Juan offended, Don Sancho jealous, and my love unaware!	645
LEONOR	Have no fear, and go seek your love. I'll lose my life before I break my word and reveal your secret.	650
TEODORA	You've given me new life, dear friend. Tell me, then, has your brother left the house?	
LEONOR	He's locked himself in his study with my cousins, to go over some accounts.	655
TEODORA	Will that give me a chance to see the one I love, and tame this fire that burns in me?	
LEONOR	Of course, he'll be with them all day.	660
TEODORA	Then call him from that window, Constanza, and if he's in the street, signal to him, but be discreet.	
CONSTANZA	The smallest hint won't be lost on him. His love makes him very keen.	665
CONSTANZA	<i>exits</i>	
LEONOR	<i>(Aside)</i> Now things are going my way: with Teodora in my debt, it's safe, I dare say, to share my own feelings with her.	670
CONSTANZA	<i>returns</i>	

CAMPANA Didn't I tell you? . . . 725

TEODORA Get yourselves into this room here,
quickly.

DON DIEGO Me?

TEODORA Just do what I say, please,
my honor's at stake! 730

DON DIEGO I will do as you wish, my lady.
For the sake of your honor
my courage will do
what the threat of death
could never force it to. 735

DON DIEGO *and* LEONOR *exit to* LEONOR's room

TEODORA Oh, how the heavens torment me
for every pleasure they grant me.

SCENE 9

DON SANCHO, TEODORA, *and* CONSTANZA, *in the main room*, LEONOR, DON DIEGO,
and CAMPANA *in the adjacent room*¹⁵

DON SANCHO My suspicions were not in vain.
No sooner has Don Juan left,
than you open the door to our dishonor,
Teodora? 740

LEONOR (*In the adjacent room*)
Don Diego, you hypocrite!

DON DIEGO My lady!

CAMPANA (*Aside*) Just what we needed!

DON DIEGO You were here the whole time? 745

¹⁵ All these conversations are taking place at the same time, but in adjacent rooms.

LEONOR	Yes, you traitor!	
DON DIEGO	<i>(Aside)</i> What could be worse than this?	
CAMPANA	Don't call him names just because he knows how to put on an act.	
LEONOR	You call this putting on an act?	750
DON DIEGO	Of course.	
CAMPANA	Truth and deception must be cut from the same cloth, or the seams will show.	
DON DIEGO	If I didn't court her, how could I deceive her?	755
LEONOR	Either you stop your endearments, or this plan won't work.	
DON DIEGO	As you wish, Leonor.	
TEODORA	Look, Don Sancho . . .	760
DON DIEGO	My life is in your hands.	
DON SANCHO	Your brother left me to guard the honor of this house.	765
CONSTANZA	<i>(Aside)</i> Could there be any stranger confusion?	
TEODORA	<i>(Aside)</i> All is lost!	
CAMPANA	<i>(Aside)</i> I've managed to convince her. Not hard to do when she's so full of herself!	770
DON SANCHO	And what about my jealousy?	

CAMPANA	A gentleman never backs down from a swordfight.	795
DON DIEGO	I've been wounded. Don Sancho, there's no glory in killing me with such an advantage.	
TEODORA	This is too awful!	
DON SANCHO	I would have killed you single-handedly out in the fields. Indeed, my sword set out alone to punish you.	800
TEODORA	Don Sancho, stop!	
LEONOR	<i>(Aside)</i> What am I waiting for? If he dies, I die.	805
TEODORA	Know that with your revenge my reputation will be ruined.	
LEONOR	<i>(Aloud)</i> I'll risk my life for this chance at happiness. Don Sancho, dear brother, don't kill him! Cousins, help me! This man is my husband!	810
COUSIN 1	Stop, Don Sancho, stop!	
<i>Blocking DON SANCHO's sword</i>		
DON SANCHO	What are you doing? Out of my way!	815
<i>DON DIEGO collapses into a chair</i>		
DON DIEGO	Your concern comes too late, Leonor, for I am dying.	
COUSIN 1	Wouldn't it be better to give Leonor a husband	820

	As Leonor's husband, that's the proper place for him to recover, and we must keep secret all that has happened here.	850
CAMPANA	I fear it's too late. He's dead weight by now!	
TEODORA	<i>(Aside)</i> He dies of misfortune, and I'll die for love.	855
LEONOR	Easy Campana, be gentle with him, or our efforts to save him will finish him off.	
TEODORA	Leonor, everything you do shows how true your friendship is.	860
LEONOR	<i>(Aside)</i> Oh dear God! True love is what this is.	
DON SANCHO	Teodora, you must forgive my excessive wrath and zeal.	865
TEODORA	He who offends the one he adores cannot expect any mercy.	

ACT II

SCENE 1

A sitting room, in LEONOR's house. Enter INÉS, fleeing from CAMPANA

CAMPANA	Inés!	
INÉS	You were talking to Constanza, you traitor!	870
CAMPANA	I was asking her for . . .	
INÉS	What?	

CAMPANA	For a quick fix.	
INÉS	And why didn't you ask me?	
CAMPANA	Since I care about you, I didn't want you to know, in case you would not want a patchwork lover.	875
INÉS	That's no excuse. I take it for granted that a scoundrel this crooked would be in need of repair.	880
INÉS	<i>exits</i>	
CAMPANA	<i>(Aside)</i> Now she'll pine for me. There's no better remedy for the most skittish heart than to make it jealous.	885
SCENE 2		
<i>Enter DON DIEGO, with a cane but no sword</i>		
CAMPANA	My lord, you're looking better, thank God!	
DON DIEGO	Would that the heavens had made that merciful bed a deathly tomb! Oh Campana, I find myself drowning in a stormy sea of troubles!	890 895
CAMPANA	You must swim to the harbor of your desire with effort and courage while life endures, sir! That is what matters most.	900

That will wring luck
 from the most hopeless endeavor
 and beat fortune at its own game.
 Life affords all things—
 in death it's all taken away, 905
 and if you're so tired of living,
 you'll find a way to die.
 But live, though you may have no hope
 of ever defeating fortune,
 your cruel enemy. 910
 Only cowards seek remedy in death.
 Take heart:
 tell me one by one
 the things that worry you,
 and you'll see how easily 915
 I find an answer for everything.

DON DIEGO

I am Don Sancho's guest,
 and it's clear I must
 offer my hand to his sister,
 now that I am in full health. 920
 If my injury has allowed me
 to avoid that fate so far,
 now I must either become her husband,
 or uncover my secret.
 To marry her is impossible, 925
 because then I'll lose Teodora,
 whom my heart adores,
 and I'll break my word to the Marqués.
 To reveal all and not marry her
 would be to repay Leonor 930
 with great offense and disappointment.
 She, who in order to save me,
 and full of pity,
 risked life and honor,
 and called me her husband! 935
 I owe my life to her kindness first,
 and then to her good care.
 And everyone now believes
 that I am her husband,
 for I have lived in her house. 940
 And all this I owe to a lie.
 Let's see if you can find

LEONOR	Don Diego! My lord! What is this?	
DON DIEGO	This storm comes, Leonor, from the cloud of error, that has led me to a dark night.	975
LEONOR	What night? What error?	
DON DIEGO	If the truth, my lady . . .	
LEONOR	Now I understand you. You're upset and worried knowing that you must tell Teodora the truth . . .	980
CAMPANA	<i>(Aside)</i> God help us!	
LEONOR	Don't fret, I'll do it for you.	
CAMPANA	<i>(Aside)</i> That solves that.	985
DON DIEGO	Listen, my lady, you . . .	
LEONOR	Don't worry about her resenting us— leave it to me.	
CAMPANA	<i>(To DON DIEGO)</i> Where's your honor, my lord? Speak up!	990
DON DIEGO	It's my honor that keeps me silent, Campana.	
INÉS	Here comes Teodora.	
CAMPANA	<i>(Aside)</i> This is it— the game is up, and Troy will burn.	995
DON DIEGO	<i>(Aside)</i> Hanging by a single hair, a thousand knives	

threaten my poor neck.¹⁶ 1000

Enter TEODORA

TEODORA Dear Leonor,
I want to thank you
on behalf of my dear beloved and me.
We owe to your loyalty
both his life and my honor. 1005
Don Diego, you look so handsome,
my love, that I'd almost swear,
you are finer with your wound,
and more dashing in your illness.
Yet all my care and desire 1010
to make you well, what use is it
when your own beauty
is the best remedy
to hold age at bay?
But what's this, Don Diego? 1015
You have nothing to say?
So restrained, sad and quiet,
so icy to my fire?

DON DIEGO Oh Teodora, I'm drowning!
Oh, amid the shoals 1020
my tortured breast touches
now the sky, now the sand,
and the waves of my sorrows
swallow up my words!

TEODORA My love, 1025
if the obstacles in our way
are the cause of these storms,
know that I am yours,
and take heart.
Come to safe harbor, 1030
for even if I must risk my life,
the truth will shine its calming rays,

¹⁶ An allusion to the sword of Damocles, an anecdote in Cicero's *Tusculan Disputations*: a tyrant asks his courtier, Damocles, whether he'd like to experience life as a ruler. Damocles agrees but is dismayed to find a sword suspended above him by a single horse-hair—a symbol of all the forces aligned against those who rule—and chooses to return to a simpler life.

	and do away with darkness. The danger of our predicament and the harshness of our sorrows force us now to release our secret from its chains. Don Sancho is noble and wise: let him know the truth.	1035
	And Leonor, whose friendship and love we can count on, will give her hand to calm my brother's fury when he finds out.	1040
LEONOR	Teodora, Teodora, you should know that luck has now brought us to a very different pass. You can't blame me for preventing Don Diego's death, for saving appearances, for hiding your love, for finding myself locked up with him.	1045 1050
TEODORA	It's true that you had to do those things, and they were not your fault.	
LEONOR	Consider then what I owe to one who has enjoyed the name of husband, in my house and by my side. Consider whether my honor could ever be restored in the general opinion if my brother were disabused.	1055 1060
TEODORA	What do you mean?	
LEONOR	Surely you must see I cannot recover my good name without his giving me his hand.	1065
TEODORA	I'll go mad.	
CAMPANA	<i>(Aside)</i> All hell has broken loose now.	

TEODORA	Is that what you think, such a fine friend as you, Leonor?	
LEONOR	The strongest bonds of friendship cannot oblige me to go against my honor.	1070
TEODORA	Can I really be hearing this and not go mad with jealousy? Is this how friendships are broken? Is this how the heavens are flaunted? How, fiery skies of Etna, ¹⁷ do you not reply in kind? Who will you smite with your lightning if not such treacherous friends?	1075 1080
LEONOR	I have neither flaunted the heavens nor betrayed our friendship. Those who do as they must, Teodora, are not at fault.	
TEODORA	That's true. You've done what you must. A just revenge, for on false ground I placed my trust, even though I knew that women are by nature treacherous. Don't try to paint as honor what is clearly love. For your marriage to Don Diego would be a travesty of honor. I will die a thousand deaths before I let you get away with this.	1085 1090 1095
CAMPANA	The righteous can cast bolts, not change fortunes.	
TEODORA	And you, why are your lips sealed? You hear these abuses, yet say nothing?	1100

¹⁷ Volcano in Sicily.

	You must love Leonor now. You've forgotten me!	
DON DIEGO	This suffering must end. If you doubt my faith, the violence of this torment will make me announce it to the world. My soul is yours, Teodora, and my hand will be as well. Leonor claims in vain what is already yours.	1105 1110
LEONOR	Oh heavens, what are you saying?	
CAMPANA	<i>(Aside)</i> And now, it's Leonor at center stage.	1115
LEONOR	You should have said as much, you traitor, when your lips were full of love for me, which led to all this.	
TEODORA	What?	1120
CAMPANA	<i>(Aside)</i> A cold winds blows.	
INÉS	<i>(Aside)</i> Blue skies ahead!	
TEODORA	Tell me the truth, Leonor.	
LEONOR	He said he was just leading you on . . .	1125
TEODORA	The liar!	
LEONOR	And that his advances toward me were sincere. Even if you won't credit my nobility in this, at least consider my grace in saving his life.	1130

TEODORA	You're right.	
DON DIEGO	I was pretending to love.	1135
LEONOR	You might have pretended to love me, but my favor to you, and the obligation under which it places me are all too real.	
TEODORA	Whether it was real or pretend, you placed Leonor under an obligation to you. You betrayed me with these insults. The denial you spoke was a crime against the faith of love.	1140 1145
DON DIEGO	If you hear my reasons, you'll understand.	
TEODORA	What else is there to hear, when you've already confessed your betrayal? Even if loving her was a fiction, not the truth, how can you justify hiding it from me? Your silence is proof enough that you did me harm.	1150 1155
DON DIEGO	I couldn't . . .	
TEODORA	Silence!	
DON DIEGO	Let me explain!	
TEODORA	I see now that your insincere desire loved the security she gave you. You saw in Leonor a good name, wealth, and beauty, and so, despite my merits, you set out	1160 1165

to win her over, too,
in case you lost me.
And since with that
you have won her favor, 1170
then satisfy Leonor's
honor and reputation.
You owe your life to her:
pay her back with your hand.
And, since the credit I placed 1175
in your love is in vain,
I intend to give mine
to her brother.

DON DIEGO Wait . . .!

SCENE 4

Enter CONSTANZA

CONSTANZA Your brother is here, my lady. 1180
Come down at once.

CONSTANZA *exits*

TEODORA Let me go, you liar!

TEODORA *exits*

DON DIEGO (*Aside*) Heavens!
This is all I needed:
when Teodora decrees my end, 1185
and I most need to clear my name,
Don Juan shows up,
and I can't follow or stop her.

LEONOR Don Diego, listen to me!

DON DIEGO Leave me alone, Leonor! 1190

DON DIEGO *exits*

LEONOR Ah, traitor! My worst fears are confirmed!

I had hoped you were just
pretending to be harsh
to reassure Teodora.
Oh heavens! 1195
That faithless heart has wounded me.
How can I live with this pain,
and not kill him out of jealousy?

CAMPANA (Aside) Hell hath no fury
like a woman scorned. 1200

CAMPANA *exits*

LEONOR Inés, Don Diego is blindly in love with Teodora,
as you've seen.
Tell those servants
to block him at the door,
in case he tries to leave, 1205
but not to let on.

INÉS That's what one would expect
from a traitor.

LEONOR This is killing me!

LEONOR *exits*

SCENE 5

A room in TEODORA's house

DON JUAN, *wearing traveling clothes*, and TEODORA

DON JUAN I'm dead, Teodora. 1210

TEODORA Dead tired, you mean?

DON JUAN No, even though my fury flew ahead
with lightning speed on wings of rage
so that every gust of wind
helped fan the flames. 1215
No, what killed me was not

the exhaustion of the journey,
 for that pales in comparison
 to the sharp edge of jealousy
 and the bite of nagging doubt 1220
 that make me want to procure
 an honorable revenge
 for my jealousy, Teodora,
 and for your good name.
 Listen, then, to my sad story, 1225
 if a cold dead body might yet speak.
 No sooner had I come to Seville,
 when Don Pedro of Castile
 hands me a letter
 from Don Sancho Girón. 1230
 How fast bad news travels:
 the messenger left after me
 and still got there first!
 I open up the letter,
 and my soul drinks up 1235
 the poison in ten short lines—
 the story, so terrible for me,
 of you and Don Diego de Luna
 together in your room
 put me in such a state 1240
 that even Death itself
 left me for dead.
 Not lightning and thunder,
 though they seem to split the earth,
 could leave a man more confused and disturbed— 1245
 a lifeless trunk, a useless lump of clay—
 than I was after I read that cruel letter.
 It was a sentence condemning me
 to a living death.
 And to make things worse, 1250
 in that terrible state,
 my anger denied me the comforts of death.
 Instead, as in a shipwreck,
 when a man tries to save his life
 by holding on to a piece of driftwood 1255
 in a turbulent storm,
 as he drinks in death amid the waves,
 in this letter, so harmful to me,
 I read that the marriage must wait

	until Don Diego recovers.	1260
	So, grasping at straws for dear life, without even taking off my spurs, oars like sails, sails like wings, sent me from Seville,	
	across mountains to that shore	1265
	where the wretched so often drown after swimming the surging gulf. Now I wait to hear from you, Teodora, after such travails,	
	whether that is to be my fate,	1270
	what news you give me, and how my honor stands.	
TEODORA	Brother, catch your breath and calm down. Don Diego and your beloved Leonor have not yet shared the immortal “I do” that would bind their souls together.	1275
DON JUAN	Oh, Teodora! How can I repay you for such news, except to say, if you value your brother’s life, you have earned it with this!	1280
	Tell me more—I won’t be angry. You calm the cruelest fury, and will find me benign when you flatter me with such news.	
TEODORA	<i>(Aside)</i> I will take my revenge! May Leonor lose Don Diego, and my brother Don Juan enjoy her, though what I promise now, the force of blind love might never let me keep.	1285 1290
	<i>(Aloud)</i> I would not be noble, Don Juan, nor any sister of yours, if I risked my good name to escape life’s dangers. If love is a crime,	1295
	I have no fear of punishment, since your own must excuse mine. Listen to the naked truth, and let unspoken shame break through.	

I must not refrain nor limit myself, 1300
 since reputations may suffer more
 from the silence I keep
 than from any actual misdeed.
 Let my maidenly cheeks blush
 for the sake of a heart 1305
 unsullied by dishonor.
 In that noble city by the Betis,
 that Orient where there rise
 rays of silver and gold
 sent to Spain from the Indies 1310
 for the Castilian Jove,
 so that, cast down from his heroic arm,
 they might smite Moors and heretics alike,
 feeding their greed
 (for even his fiercest enemies 1315
 are enriched by his scourge).¹⁸
 There in that city, Don Juan,
 Don Diego awakened in me
 a love that swiftly stole my heart.
 Blind love's¹⁹ penetrating arrow 1320
 needs no time to strike its mark,
 as I'm sure you've found out.
 You brought me to this court of Madrid—
 a magnet for the noble and the ambitious.
 As we reached the city, 1325
 and crossed the bridge of Toledo,
 my tears swelled the puny Manzanares,
 attempting in vain to undo the pain
 of exchanging the pure Betis
 for this sluggish vein of filth. 1330
 Don Diego quickly followed suit,
 seeking his shining star
 in the dark night of his love.
 The confused bustle of Madrid

¹⁸ “that noble city by the Betis”: Seville, where the silver and gold brought to Spain from the New World was stored; “the Castilian Jove,” i.e. Jupiter, king of the gods, is the king of Spain; Spain was embarked in a long-term struggle against the Ottomans and their client states in the Mediterranean (“Moors”), and against Protestants (“heretics”) across Europe, particularly in Flanders, where the Marqués and Don Diego fought. The text in parentheses ironically reflects on the tremendous costs of war, as Spain spent its resources on various battlefronts.

¹⁹ i.e. Cupid, god of love, often represented as blindfolded to emphasize the arbitrariness of love.

made it possible for him 1335
 to woo me quite discreetly,
 hiding it from your concern.
 Never, not even in secret,
 have I ever received him:
 this you must grant, Don Juan, in me. 1340
 Yet we locked eyes and they spoke volumes,
 for in matters of the heart,
 the eyes are like ears.
 Finally, your absence
 spurred my blind affection 1345
 to let him cross our threshold just once,
 but my ill fortune made that enough
 to pay the price a thousand times.
 Then followed what I won't repeat,
 as you learned of it, Don Juan, 1350
 in the letter that Don Sancho
 sent to you in Seville.
 Instead I will tell you
 what you don't yet know.
 In the fray Don Diego was overcome, 1355
 not by greater valor, but by greater numbers.
 His life was saved by that false name
 that Leonor gave him, of husband.
 A fine gesture of friendship, I thought.
 Yet it wasn't that, alas. 1360
 but a vile deed born of treacherous love.
 Just today have I come to realize her treachery,
 and the great harm that she's done.
 Today I learned that Don Diego lied
 and secretly courted Leonor all the while. 1365
 This, plus his having stayed in her house,
 while everyone thought he was plighted to her,
 has so deeply compromised them
 that now there is no way out,
 except for her to get her way. 1370
 Today, Leonor herself gave me
 the reasons you just heard—
 if these insults may be called reasons.
 What a state they left me in!
 Imagine, Don Juan, 1375
 a peasant watching his ripe field of wheat
 reduced to smoke by furious fire.

Imagine a famous captain
 seeing his myriad troops
 pale before an ugly death. 1380
 Imagine a tigress roaring
 and defying the furies of hell
 in search of her lost cubs.
 Imagine yourself when you got the news
 that you had lost your dear Leonor. 1385
 All these can give you but a hint,
 the merest shadow of the inhuman rage,
 the sorrow and distress that overcame me
 when Leonor disabused me,
 and resolved to do me so much harm. 1390
 But as the storm itself
 might wash a sailor on the shore,
 that same outrage, that same anger
 freed my love from one who insulted it so.
 And so, no longer Don Diego's lover, 1395
 but his enemy, instead,
 I have settled on my revenge:
 to do away with all his hopes,
 whether of her or of me,
 so you may win her affection, 1400
 accomplishing the exchange
 you've agreed to with Don Sancho.
 If we tell him what has occurred,
 it will be easy to prevent
 Don Diego from marrying Leonor, 1405
 and, as for me,
 his deceit will make that impossible.
 (*Aside*) If my will conquers my passion!
 (*Aloud*) Thus your honor and my reputation
 will be restored, people's suspicions denied, 1410
 and the fabricated invention revealed,
 Leonor respected, and you, Don Juan, most pleased,
 your longstanding desire achieved,
 Don Sancho rewarded for his constancy,
 Don Diego duly punished, 1415
 and I married.

DON JUAN

Since you had my word, Teodora,
 that I would listen to the truth,
 and since it appears that your love

	has not gone beyond a few glances, and because your wildest nonsense finds an excuse and pity in my own, my heart no longer rages with the thought that you have risked our reputation.	1420
	All the more so as you've confessed, and so have laid my fears to rest. But, ah, poor me! How easy you make it sound! How ready you are to forget honor's demands, when pleasurable ends are at hand.	1425
	Am I to be husband of one who's called another by that name, one who had of her joy and favor, and in her house did seek the same?	1430
		1435
TEODORA	Yet have we not seen, Don Juan, one gladly wed a lady who, running ahead of her ill fame, was the very first to tell him that she had given another, not just hopes and promises, but the greatest tokens of love that honor could sacrifice to it, her resolution widely praised and celebrated with good cause, so that her story will go down in history to general applause?	1440
	And you, so very proper here worry just because Leonor called Don Diego husband, and favored him, forgetting that words are a whim: born on the lips, dead in the ear— soon forgotten, they disappear.	1445
		1450
DON JUAN	Yes, such is my misfortune: I am a slave to my scruples, while a happier man may count transgression as a virtue.	1455
TEODORA	These dark times won't last forever. You're at court now—	

why carry on like some poor small-town nobleman? 1460
If favors from eyes and lips, Don Juan,
were now considered trespasses,
what honest woman would not be
guilty of such a sin, you see?
If this stains reputations, 1465
what man would go blameless to his wedding bed?

DON JUAN At least, for now, while things unfold,
show me the right path to take, Teodora.
I want to stop Leonor
from advancing this new plan she makes, 1470
so that, whether or not I get what I want,
I'll get my revenge.

DON JUAN *exits*

TEODORA If I can stop Don Diego
from marrying Leonor, then my love—
if it should prove so brave as to 1475
survive the assault of jealousy—
will forgive slights for better things.
Even if Don Sancho accuses me
of the flighty promises I make,
words can't be held against a lover. 1480

TEODORA *exits*

SCENE 6

Enter DON DIEGO, with a sash but no sword, and CAMPANA

CAMPANA Sir, this star-studded night
passes all too quickly:
time is running out
for you to wed Leonor.
Her brother will bring the license, 1485
then everything will be set.
Will you marry, then?

DON DIEGO No.

	because of the way you look at him. If Don Diego did not want the love you offer, he would have already left. He doesn't realize how your concern holds him fast, how your care watches over him like a sentinel at the gates.	1520 1525
LEONOR	That's cold comfort, when he disdains me so openly, so rudely even.	
INÉS	He's just pretending— he disguises his feelings, so as to trick Teodora. That's how he settles whatever he owes her. The case is obvious: his tongue may be sharp, but you've captured his heart.	1530 1535
LEONOR	I want to speak to him.	
INÉS	He adores you! Go to him, rest assured— Teodora stands no chance when compared to you.	1540
CAMPANA	<i>(Aside to DON DIEGO)</i> Here comes Doña Leonor to see you, in her wedding dress.	
DON DIEGO	Her elegant finery will become deepest mourning if not for her dishonor, then for my death.	1545
LEONOR	Don Diego, my lord, my husband . . .	
DON DIEGO	Say no more, Leonor, can't you see it is beneath you, to give me the name of husband when I have warned you:	1550

GENTLEMAN My lord, a message for you.

DON DIEGO Wait.

GENTLEMAN The one who sent it
instructed me
to place it in your own hands, 1615
and not to wait for a reply.

The GENTLEMAN exits

DON DIEGO (*Reading*) “You have broken your promise
and courted Leonor,
and my honor cannot bear
even the thought of such a slight. 1620
I’ve been waiting for some time
for you to recover.

Now that you’re well, Don Diego,
I shall await you alone
in the fields of San Jerónimo. 1625

I trust that you, too,
will attend this duel alone,
honorable gentleman that you are.”
Signed: “The Marqués Don Fadrique.”
He believes, and for good reason 1630

Putting the letter in his pocket

that I’ve broken my promise to him.
It’s true that now the word is out
that I’m Leonor’s husband.
I must meet him in the fields—
I have no choice— 1635

for, according to the law of duels,
a nobleman, once challenged,
with or without good reason,
can only give satisfaction
by dint of his sword. 1640

This was all I needed:
my only choices, kill or be killed.
And now to find out
what we owe our lies.

LEONOR	By no means, not until my brother gets here!	1665
DON DIEGO	My honor depends on my getting out of here!	
LEONOR	And mine on keeping you in! <i>(Aside)</i> This is killing me!	1670
DON DIEGO	<i>(Pounding)</i> I'll break this door down!	
CAMPANA	The door is solid, and he doesn't have his strength, but what is Campana waiting for?	
<i>CAMPANA goes to open the door and LEONOR hits him</i>		
LEONOR	Away, you oaf!	1675
CAMPANA	I've never seen a hand so soft hit so hard.	
INÉS	How is this possible?	
CAMPANA	See, Inés, this is what I was afraid of.	1680
<i>Enter TEODORA</i>		
TEODORA	<i>(Aside)</i> All the shouting and noise gave wings to my feet, to run up and see what this is about. <i>(To LEONOR)</i> Leonor, what is going on?	
INÉS	<i>(Aside)</i> The pounding has stopped.	1685
LEONOR	How quickly you've come upstairs, Teodora, to see the trouble your note has caused!	
TEODORA	My note? What note? What are you talking about?	1690

	I'd rather die.	1725
DON JUAN	My sister already knows what she stands to gain. She'll be your wife, and I, Leonor's husband. <i>(Aside)</i> At least as long as the whims of love bring no dishonor, to be sure.	1730
DON SANCHO	What am I waiting for, now that Fortune favors me so? Let us give Don Diego the news: with him out of the way or dead, we'll have no fear for our reputations.	1735
DON JUAN	I am forever in your debt, and ready to do as you wish.	
DON SANCHO	Inés, call Don Diego.	1740
INÉS	<i>(Aside)</i> The plot ends right here.	
INÉS	<i>exits</i>	
DON SANCHO	What are you doing here, my dear Teodora?	
TEODORA	I was chatting with Leonor while we waited for my brother.	
DON SANCHO	He has already told me how you reward my loyalty.	1745
TEODORA	My scorn was but to test the mettle of your love. <i>(Aside)</i> And what is the point?	
DON JUAN	Won't you welcome me, my beautiful Leonor?	1750
LEONOR	No, Don Juan, for you're not at all welcome— such is my luck.	

and they're positive, Don Sancho,
that he fell to the street
from one of your balconies. 1810

DON SANCHO Wretched fortune,
can I not be rid
of this Don Diego?

DON JUAN *(Aside)* This puts Leonor's reputation
and my plans 1815
at greater risk.
(Aloud) Don Sancho, let's go downstairs
to stave off the harm
that this misfortune threatens. 1820

DON JUAN *exits*

DON SANCHO *(Aside)* What to do?
I am thrown into confusion.
If this is made public
—as it surely will be—
either it will stain 1825
Leonor's reputation,
or I'll lose Teodora,
and with her, my life.

DON SANCHO *exits*

TEODORA Constanza, did you see him?

CONSTANZA I did, and in such bad shape 1830
that I doubt he will live.

CONSTANZA *exits*

TEODORA I must go down to see him.
Who worries about appearances
in the face of grief?
Oh my love, the price you pay for me! 1835
I curse your devotion!
I would rather endure jealousy
than see you suffer.

TEODORA *exits*

INÉS My lady, what will you do?
Don Diego has paid dearly 1840
for his ingratitude and offense to you.

LEONOR It is my fault, Inés.
The wrongs he did me,
and his fierce disdain
hardened my yielding heart. 1845
Yet its barren waste
still nurtures the fiery seeds of love,
and the blow of his misfortune
has kindled sparks of pity
in my soul. 1850

ACT III

DON DIEGO's *room at an inn*

Enter DON DIEGO, with cloak and sword, sealing a letter

SCENE 1

DON DIEGO Since fate was cruel enough
to keep me from meeting
the Marqués in the field,
at least this letter
will tell him why, 1855
so he will know
that I respect the laws of dueling
when I am able to do so.
I've let him know
that tonight I'll wait for him, alone. 1860

Enter CAMPANA

CAMPANA My lord.

DON DIEGO So?
What does Teodora say?

CAMPANA	What do you mean what does she say? It is impossible to see her: her brother watches over her and her house with the hundred eyes of Argos, ²⁰ and she hasn't set foot outside all day.	1865
DON DIEGO	Campana, you do nothing but ruin me.	1870
CAMPANA	You complain about this, too?	
DON DIEGO	No, not about this.	
CAMPANA	About what, then?	1875
DON DIEGO	That you foolishly gave Teodora that letter.	
CAMPANA	Was it so important?	
DON DIEGO	Yes, it could destroy me on two counts.	1880
	It was the Marqués's note, in which he issued his challenge, and Teodora might make it public. Then the Marqués might attribute my misfortune to cowardice—	1885
	the very idea offends my honor— while she will realize that I was to fight the Marqués over Leonor. Teodora will lose any faith she still has in me,	1890
	believing, all in all, that I love Leonor, since she knows that I took up my sword and tried to leave as soon as I got the letter.	1895
	Yes, of course she knows, since my cruel misfortune	

²⁰ In Greek mythology, Argos was a giant depicted with one hundred eyes.

provided plenty of time
to learn all the details.
And when I hoped, by hiding the truth, 1900
to make her think I'd jumped
from that balcony to escape Leonor,
she must have thought
the worst of me.
Oh, Campana, 1905
see how your foolishness makes me look!

CAMPANA

You mean my caution.
If things turn out badly,
you should blame your luck, not me.
Tell me: 1910
what could I have done?
What would have been smarter,
when I was first at the scene,
and found you near death?
Listen to me, my lord: 1915
once, for some cursed love affair,
I faced a bull. He caught me,
and bounced me like a ball.
As soon as I came to my senses,
I found myself surrounded 1920
by caring rogues,
who claimed a look at the wound
while they emptied my pockets.
I learned my lesson,
and applied it to you, 1925
so I took from yours keys,
money, and letter.
Just then the police came,
and since they wanted to know
your name and all, 1930
I feared that,
if someone had seen me take the letter,
they might bring it
to their attention,
and it might be seized as evidence. 1935
There was the beautiful Teodora,
her rosy cheeks
like a white lily.
She'd rushed downstairs

	as soon as she heard of your misfortune, to see whether, at the sight of her scorn turned to pity, the soul you were about to exhale might yet be stayed, to drink up the pearls shed by those beautiful eyes. ²¹	1940 1945
	I logically assumed the letter was from her, for as soon as you skimmed it, my lord, I must say, you behaved so strangely that, to escape Leonor, you threw yourself from a balcony, So I gave Teodora the letter without any concern. I feared the authorities might read of your love in it, and assumed there was no better person to keep it safe, than she whose honor depended on it. If I was wrong to assume so, it was not my fault, but yours. Had you not concealed from me the mysteries of that letter when you first read it, I would have known what I needed to do.	1950 1955 1960 1965
DON DIEGO	You're right, it is my fault, because I did not tear it up. He who fails to throw in the fire witnesses who might, if they lived, become instruments of his ruin, has only himself to blame. What's done is done. What matters now is that you bring this to the Marqués, Don Fadrique, and place it in his hands.	1970 1975
CAMPANA	Why? He'll be here in a moment	

²¹ In addition to the Petrarchan description of tears as pearls, pearls were believed in the period to have medicinal properties when ingested.

	that he would risk the balcony to get away from Leonor when he could have used the door, which was always open.	2105
MARQUÉS	I've read the letter. Who ever doubted that you, now as always, would live up to your good name? But what of your hopes now? I will be by your side, to help or avenge you.	2110 2115
DON DIEGO	May the good heavens keep you now and for a thousand years! Though your favor means so much, it's too late for my love, I fear.	
MARQUÉS	You have so little faith in the beautiful Teodora?	2120
DON DIEGO	With so much reason to be jealous, hers is not a fickle change, and I've not yet been able to dispel her suspicions.	2125
MARQUÉS	Do you hope that, once satisfied, Teodora will love you again?	
DON DIEGO	I would trust in her loyalty to right my wrongs, as long as she finds out what's right before more wrong is done.	2130
MARQUÉS	Don Diego, if the greatest risk is postponing the occasion for offering an explanation, let us go to her right away! Know that I intend to do all I can for you, since that is what it means to call you my friend.	2135
	<i>(Aside)</i> And revenge on Leonor:	2140

had never recovered the sense
he lost in offending me! 2170

CONSTANZA So, you're upset at him?

TEODORA Constanza,
that demonstration
gave back hope
to my jealous passion. 2175

Who would not have thought
that one who fled
so determinedly from Leonor
was in fact seeking Teodora?
Yet now that I know 2180
the harm done to me,
any shadow of a hope
has melted away
in the cold light of truth.

CONSTANZA But if he loved Leonor, 2185
why would he run from her,
when his happiness
was within his reach?

TEODORA You tell me why he waited
until right before he was to marry her 2190
if he did not love her,
and I'll tell you why he escaped.

The truth came out
in the events that followed:
for according to what 2195

I heard from Inés,
no sooner had he received
that note about the duel,
which his servant gave me,
and which Leonor mistook for mine, 2200

when, in a silent state,
he entered his room.

He asked for his sword—
a sure sign of where his thoughts now lay—
girded it, and was headed out, 2205

when Leonor locked the door,
for she knew of both note and sword.

And this, my dear Constanza,
this was the only reason
he jumped off that balcony. 2210
He was off to the fields,
where the Marqués awaited,
to die for the sake of Leonor.
Now tell me he doesn't love her,
when he was willing to die for her. 2215
I am as determined, Constanza,
as I am offended,
and I shall willingly fulfill
Don Sancho's hopes now.
I resisted him as one deceived, 2220
and if that love gives me no joy,
it will at least satisfy my revenge.
Given the insult to me,
either Leonor must not marry
that deceitful Don Diego, 2225
or I shall not marry her brother.

CONSTANZA Here comes Don Juan.

SCENE 4

Enter DON JUAN

DON JUAN Ah, Teodora, now all is arranged,
and my burning desire
to marry Leonor 2230
shall at last be fulfilled.
What happened to Don Diego
no longer stands in my way.
The word is now out in Madrid
that it was an epileptic fit 2235
that made him lose all sense,
so that he fell from the balcony.
And I've added to that story
that Don Sancho nursed him,
as any merciful friend would, 2240
and that it was all a mistake
to think it had occurred
because he'd married Leonor.

	With this obstacle now removed, I am fully determined to make her my wife today. For if a woman like Leonor will take me for her husband, her favors to Don Diego cannot have amounted to much.	2245 2250
TEODORA	Well said; it would be foolish to assume that any honorable woman, even if she were in love, would ever compromise her virtue before her wedding night. And those men who imply that any noble woman might beg without being loved, or, by trusting in empty words, lose her greatest jewel, either don't know what honor is, or assume that the nobler kind might in fact be led astray by lowlier example, and thus, for the sake of pleasure, cast away their virtue.	2255 2260 2265
DON JUAN	Well said.	
TEODORA	And you are so right to have made up your mind.	
DON JUAN	The only condition that she gave me is that you, Teodora, marry her brother.	2270
TEODORA	And my condition, to become his wife was that she marry you.	2275
DON JUAN	Then she is already mine, if you are so determined.	

TEODORA	Yes, I am, brother, and yet I do so little for you, while you've done so much for me. For you have forgiven all the trouble I caused you because of Don Diego.	2280 2285
DON JUAN	Then I shall go at once to find Don Sancho Girón. He is likely at the palace, and in greater leisure than I enjoy, to be sure. Our good fortune need wait no longer than the time it will take to bring him back to you!	 2290
DON JUAN <i>exits</i>		
CONSTANZA	It's over.	2295
TEODORA	Yes, Constanza, it's over. Don Diego has lost us both, and I've gotten my revenge. Now lay out my gems and fineries, for I'll gild the wings of my love to hide the pain in my heart. With conspicuous glee, I will reward Don Sancho, settle accounts with Don Juan, and punish Don Diego.	 2300 2305
CONSTANZA I'm going to adorn you, my lady, with such splendid colors that Flora herself will envy your flowery deception.		
TEODORA	I can distract my unhappy love, as long as Don Diego and Leonor don't get what they desire.	 2310

DON DIEGO	<p>Is one death worse than another? For I am breathing my last at the inconstant torment of your fickleness and cruelty— you can't threaten me with worse. The blow from a sharp blade would be merciful, indeed, if with it I were freed from the tyrannical martyrdom of this drawn-out death. For to live having lost you is like dying again and again. If you want me to go, you must listen to me first. I hold you so dear, I'll explain myself or die in the attempt. Not that I have any hope of winning your fair hand, but to do justice to who I am, for I'll disgrace myself if I allow you to call me an ingrate when I call myself noble. Listen to me then, and give no thought to those fierce enemies of mine, for there's one in the street who will buy us some time.</p>	<p>2345</p> <p>2350</p> <p>2355</p> <p>2360</p> <p>2365</p>
TEODORA	<p>Well, go on then, speak.</p>	
DON DIEGO	<p>You accuse me of loving Leonor.</p>	<p>2370</p>
TEODORA	<p>What is your excuse?</p>	
DON DIEGO	<p>That I followed your precise instructions: to conceal our love and protect your reputation and my person, and that Campana, once having seen that Leonor was suspicious, sought to blind her with this fiction.</p>	<p>2375</p> <p>2380</p>

TEODORA	<p>You blame your servant for your fault? You can't remember your own lies! Was I not there when Leonor told you that she drank from your very lips the sweet words that forced her to fall at your feet?</p>	2385
DON DIEGO	<p>That's true, but once Leonor was determined to believe the lie, I decided that continuing the ruse would be the lesser evil. The damage was done, and, if she knew we had tricked her, she would have put two and two together. To reveal that my love for her was untrue would have been to confess I loved you.</p>	2390 2395
TEODORA	<p>That would be a good excuse, if only you had let me know that you were lying to her.</p>	
DON DIEGO	<p>I never had a moment alone with you to tell you about it. From the time I began to pretend, until the unhappy moment when, just as I was getting started, misfortune placed Don Sancho in my way.</p>	2400 2405
TEODORA	<p>Let's talk about that. Why did you remain silent when Leonor claimed to be your wife?</p>	
DON DIEGO	<p>How could I refute her words when they saved my life for you? How could I, when, risking my honor, they shielded it from a ready sword? How could I, when they served so well to deny our love? And finally, how could I, if my blood-stained breast could barely muster a sigh?</p>	2410 2415

	<p> what discomfort, what deliriums, what torments, what fury, what jealousy, what madness would it have caused in you, when I could not avoid them by taking my leave of her, since my cruel destiny had put wounds on my chest to shackle my feet? </p>	<p>2450</p> <p>2455</p>
TEODORA	<p> You lie, you traitor! For if that were the case, then having seen Leonor so obstinate, and having recovered from your accident, you would have fled to prevent such insults against me, and her squandering her love on you, and since you did not leave, you must have enjoyed being conquered, for he who won't hide from danger must surely long for death. </p>	<p>2460</p> <p>2465</p>
DON DIEGO	<p> What are you saying? Would it have made sense to flee rashly, and thus risk all I hoped to gain? Would that not have dishonored Leonor? Would that not have offended Don Sancho and Don Juan, and made them my mortal enemies? Would I have been able to see you then? Or, would it have been sound to alert them to our love in that way, exposing you to their displeasure in order to avoid mine? And, finally, the vile act of running as a fugitive— what would that have done to the reputation I cherish, in order to deserve you? </p>	<p>2470</p> <p>2475</p> <p>2480</p> <p>2485</p>
TEODORA	<p>Well, you didn't think about that</p>	

	<p> challenged with no satisfaction, offended yet unavenged? Yet why do I even bother to answer these endless charges when it's clear that you'd rather throw them at me than hear me out? Did I not tell Leonor right in front of you that she was trying to force my love? And in Leonor's presence, did I not tell you that I was yours? So why then do you search for guilt when I have the proof to credit my firm devotions? </p>	<p> 2535 2540 </p>
TEODORA	<p> Quiet! Just be quiet! Since at the very same time you were deceiving Leonor this way, and were just waiting for that day when you would give her your hand, do you think me so foolish that I can't conclude that your disdain to her was feigned, worked out and planned with her ahead of time, and that you did it just to keep me happy? </p>	<p> 2545 2550 </p>
DON DIEGO	<p> How can my unlucky stars so mislead a noble heart to such malicious judgments? Go on, oh ingrate, oh cruel one! It's so subtle of you, to deny your fickleness by inventing faults for me! Given that Leonor adores me, and that Don Sancho wants me to take her hand in marriage, who is it up to? Who? Is it not up to me? If I loved her, and just pretended to disdain her for your sake, what would stop me now, when I know that you know, and that I pretend in vain? Especially when you've so wronged me, </p>	<p> 2555 2560 2565 2570 </p>

in both word and deed,
 that I'd be justified in changing my mind,
 and even in taking my revenge.
 Would I not be knocking down her door? 2575
 Would I not be fulfilling my designs?
 Would I be here explaining myself to you?
 Would I be hanging on your every whim?
 So if I leave her and seek you out,
 if I flee her and pursue you, 2580
 if I adore you and despise her,
 if I beg you and resist her,
 how can you not be satisfied?
 What other possible crimes
 am I accused of 2585
 to justify this notorious treatment?
 Say that you've changed your mind, you traitor,
 say that Don Sancho is richer,
 say that I am a poor wretch,
 say that your love was feigned, 2590
 say that I do not deserve you,
 but do not deny my devotions,
 when their strength could have pierced
 even a heart made of stone!

TEODORA *(Aside)* Oh my! 2595

DON DIEGO Have you nothing to say, Teodora?
 Are you satisfied? Tell me.

TEODORA *(Aside)* What does it matter
 if I should now surrender
 to all his good reasons 2600
 when Don Juan and I, and Don Sancho,
 are all otherwise engaged.
 My "yes" was so decisive
 that my brother's gone to call him here.
 Blame it on my foolishness, 2605
 for one who jumps to conclusions
 never lands well!

DON DIEGO Why so quiet, Teodora?
 How can you be so aloof
 and not confess that my love persuades you, 2610

when you are in fact convinced?
But you know the truth now,
and that's all I care about
if I'm not to deserve you.
May God be with you, you ingrate. 2615
I shall set out for Flanders,
and throw myself in danger's way
so that a flying bullet,
or a brandished blade,
might tear out from my heart 2620
a love unrequited by you,
and now lamented by me!

DON DIEGO *attempts to leave*

TEODORA Wait!

DON DIEGO Away!

TEODORA Will you not listen to me? 2625

DON DIEGO Let me go, I am no longer yours!

TEODORA Hear me for the sake of courtesy,
if you refuse me as a lover!

DON DIEGO Are you stringing a new arrow,
the better to wound me with? 2630
Let me go!

TEODORA I'm satisfied.

DON DIEGO Then I will take my leave.

TEODORA If you go now,
after explaining yourself, 2635
I will think that you have done so
only to kill me.

DON DIEGO Well, what do you want?

TEODORA Alas!
What could I want? 2640

I want what I can't have,
and it's killing me.

SCENE 6

Enter CAMPANA

CAMPANA	What are you doing here, my lord, so confident and carefree? You must try to escape!	2645
DON DIEGO	So, what news?	
CAMPANA	The Marqués, my lord, is down in the street, tired of distracting both Don Sancho and Don Juan	2650
DON DIEGO	What for? Let them come!	
CAMPANA	Oh, they will, any moment now. For despite all the tricks the Marqués has tried to keep them away— they've certainly suspected the cause— the three are almost at the door.	2655
TEODORA	Poor me!	
DON DIEGO	If you are determined, my lady, today you will see the end of our misfortunes, and defeat your harsh fate. Campana, tell the Marqués to let them in, but to follow their footsteps.	2660 2665
CAMPANA	How should I tell him?	
DON DIEGO	The eyes do the talking in cases like these.	

you could serve as the best man
at our two weddings.

DON SANCHO *(Aside)* Given how he insists,
he must have some hidden intention. 2700

DON JUAN Don Diego? Here?

DON SANCHO *(Aside)* My suspicions
were not misplaced.

DON JUAN How dare you set foot in this room
in my absence, don Diego? 2705

CAMPANA *(Aside)* Here we go!

DON DIEGO How could I face
the obligations I've contracted
through recent events
if I did not return 2710
to give you satisfaction?

DON SANCHO We would be much more satisfied,
obliged even, Don Diego,
never to see you again,
than to have you continue 2715
to fuel the fire in this way.
I'm still smoldering
from the last incident.

MARQUÉS Don Sancho Girón,
don't forget that I am here, too, 2720
and my presence will not abide violence
or unfair advantage
among such gentlemen,
whether by word or by sword.

DON DIEGO Listen, Don Sancho and Don Juan, 2725
you've seen how I've gone
to significant pains to avoid
becoming the talk of Madrid.
For noble names should never
be dragged through the courts, 2730

and more so when honor is at stake.
 Marriage knows no law,
 but that of the will.
 Ask Teodora now
 who she will have of her free consent, 2735
 for if you think I might
 deserve such good fortune,
 I would lose a thousand lives
 rather than her beauty,
 and if you think I might not, 2740
 then there's nothing to fear,
 for I will be the only one
 to end up disappointed.

MARQUÉS Don Diego's demand is just.

DON SANCHO (*To DON JUAN*) Don Juan, I fear that . . . 2745

DON JUAN You offend
 her noble blood
 if you question her decision.
 Teodora is my sister,
 and she will keep 2750
 the word she has given us.

DON SANCHO I am in your hands and hers.

LEONOR Think again, don Juan,
 (*To DON JUAN*) for she will choose Don Diego.

DON JUAN Must you still give signs 2755
 of your jealous love?

LEONOR I only fear
 you shall lose me in this way.

DON JUAN (*Aside*) Heaven knows I will enjoy
 my revenge for losing you. 2760
 (*To DON DIEGO*) Don Diego,
 we are both satisfied with your intentions.
 We only wait to hear
 your thoughts, Teodora.
 Consider what you owe each of them, 2765

you'll see I don't deserve
to be called deceitful by your lips.

DON JUAN *(Aside)* Since Teodora
has now secured her reputation 2800
by giving Don Diego her hand,
I will fulfill my plan.
(To LEONOR) Such coldness, Leonor,
tempers my ardor
and flatters my feelings. 2805

He gives her his hand

Don Sancho, this is the lesser of two evils.

DON SANCHO It's much more than that—
to marry you is for my sister
a great advantage.

CAMPANA *(Aside)* That settles them. 2810

MARQUÉS *(Aside)* Leonor took revenge on me.

CAMPANA Look, Inés,
at how Constanza flirts with me.

INÉS Your hopefulness
turns my jealousy to love— 2815
I am yours.

CAMPANA And what of the odd men out?
What should they do now?

DON DIEGO Beg the audience to forgive their faults.

THE END