

FÉLIX LOPE DE VEGA Y CARPIO

A WILD NIGHT IN TOLEDO

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

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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 *comedia* is as diverse as the contemporary social sphere it reflects.

While the plays offer a range of dramatic scenarios and theatrical effects, they share structural and linguistic similarities. Roughly three thousand lines, they are usually divided into

three different *jornadas*, or acts. Plots move quickly across time and space, without much regard for the Aristotelian unities of action, time, and place. The plays are written in verse, and employ different forms for different characters and situations: a lover may deliver an ornate sonnet in honor of the beloved, while a servant offers a shaggy-dog story in rhymed couplets. The plays' language is designed for the ear rather than the eye, with the objective of pleasing an audience.

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

What's At Stake on the Comedia Stage?

Comedias offer a range of possibilities for the twenty-first century reader, actor, and audience. The plays often envision the social ambitions and conflicts of the rapidly-growing cities where they were performed, allowing a community to simultaneously witness and create a collective culture. In many *comedias*, the anonymity and wealth that the city affords allow the clever to transcend their social position, while wit, rather than force, frequently carries the day, creating an urban theater that itself performs urbanity. An important subset of comedias deal with topics from national history, exploring violence, state power, the role of the nobility, and religious and racial difference.

The *comedia* often examines social hierarchies that may be less rigid than they first appear. Whether the dominant mode of the play is comic, tragic, historical, or a mixture, its dramatic progression often depends on a balancing act of order and liberty, authority and transgression, stasis and transformation. 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 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 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 400 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

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

In his own time, Lope’s fame arose out of his prodigious literary talent as well as his colorful biography, for the playwright’s erotic life often left him on the wrong side of the law. After being rejected by the actress Elena Osorio in the 1580’s, Lope penned a series of satirical poems attacking her family, and was exiled from Madrid for the offense. Though Lope would go on to take orders in 1614, love affairs that defied early modern Spanish religious and legal codes continued to dominate his life and he left an unknown number of illegitimate children.

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

Introduction

Paul Cella and Adrián Collado

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

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

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

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

THE PLOTS

A Wild Night in Toledo is primarily the story of Lisena, a beautiful, smart young aristocrat from Granada. She has traveled to Toledo in search of her beloved Florencio, who had fled with his companion Beltrán after wounding (and possibly killing) a presumed rival in a jealous rage. Once in Toledo, the resourceful Lisena assumes the name Inés and adopts lower-class dress and speech to gain employment as a maid at a local inn. As she observes, Toledo is at the crossroads of Spain, and the inn gathers the city news: “This city is on the way / to so many others, / and news—high or low— / always comes to the inns / before it reaches the courts of kings” (659–

663). There is no better place to feel the pulse of things and, therefore, no better place to begin looking for her man on the run. As Lisena and Florencio arrive in the city, so do many others: military men, women of leisure, and a thwarted lover. The play is also the story of how these characters meet, fall in love, and resort to deceit and dissimulation to pursue their romantic interests. Before Lisena can win Florencio back, Lope paints the stage with love triangles, squares, and pentagons, thus displaying his masterful ability to interweave plots and subplots.

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

Meanwhile, the aristocratic *madrileñas* Gerarda and Lucrecia pass through Toledo as Gerarda flees Madrid to get away from her bothersome suitor, Fineo. They encounter a city preparing a grand celebration in honor of the newly born Prince Philip, son of King Philip III, and decide to stay. Florencio and Gerarda fall for each other at first sight, and after a brief conversation, they decide to spend the festivities, and the night, together. They enter the inn, with Florencio pretending to be Gerarda's brother to maintain social decorum.

Lisena, calling herself Inés, comes to the city and begins working as a maid at the inn. The position gives her not only privileged access to information in her central location, but the ability to move through the inn and control the rooms. This unrivaled freedom will allow her to frustrate Florencio and Gerarda's romance and manipulate at will virtually all the play's lovers, most of whom are enamored of her.

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

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

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

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

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

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

TOWARD A PEOPLE'S HISTORY OF EARLY MODERN SPAIN

A Wild Night in Toledo is and is not about Spain's celebration of the birth of King Philip III's son, Prince Philip. In a sense, these events pervade the play: the royal *fiestas* are a frequent topic of conversation; they are the reason several characters travel to Toledo, and signs of the city's

preparation and anticipation are everywhere. But this play is not at all about the *fiestas* insofar as it explores the irrelevance of royal affairs to most people's lives. Lope tells the story of two distinct spheres: one of official power and empire, another of the people and their private concerns. Thus, he establishes a compelling contrast: a defining moment of Spain's empire appears as a faint background, while ordinary Spanish lives are thrown into stark relief. We hardly see the event itself; rather, we see a simultaneous slice of life. Symbols of imperial power (e.g., the *fiestas*, Toledo's castle and Catholic places of worship, and the court) appear in the background as the Spanish people take center stage.

The paths that several characters follow through the play similarly draw our attention away from the sphere of imperial power and toward private life. As the focus of these characters' actions and speeches shifts from the former to the latter, so does ours. The Captain and the Lieutenant arrive in Toledo on a mission to recruit soldiers, presumably to secure the empire's future—an unambiguous allusion to Spain's overcommitted military. Yet they devote most of their energy to wooing Lisena/Inés, and practically none to growing the army. The Captain confines himself to the inn so he can continue to pursue Lisena/Inés: “I can't leave this place. [...] Because of a certain woman” (969–971). By restricting his own movements, the Captain effectively rules out the possibility of searching for recruits on the streets and prioritizes his sexual appetite over the empire's military might. In Fineo's first appearance, he praises the empire and royal family, but his words smack of bombast. He has in effect disregarded the royal celebrations, preferring to spend the time following a circuitous route southward from Madrid in pursuit of Gerarda. His coming to Toledo is utterly incidental, as he has arrived in the city not to pay homage to his king, but because he thought it a likely place to find the woman he loves: “I heard about these festivities, / and I've come to see if she's here” (2047–2048). Second, Fineo

instantly reveals himself as a flighty man. He claims to have come to Toledo to win Gerarda's heart, but while speaking dejectedly to his friend the Lieutenant, he immediately begins ogling Lisena/Inés: "What a fierce maid! [...] Is she an easy catch?" (1838–1840). Fineo's capriciousness belies any steadfastness. Finally, the inconstancy and neglect for imperial concerns demonstrated by all three—the Captain, the Lieutenant, and Fineo—are replicated in the overall plot structure: the royal festivities appear in the background in Acts I and II but are totally eclipsed in Act III, which deals exclusively with resolving the characters' love stories.

The disengagement from empire is further evident as characters' lives diverge from the royal festivities. Lisena does not make a single reference to the *fiestas* and thus appears to exist wholly separate from them. Her coming to Toledo has nothing to do with the royal birth and is solely due to her love for Florencio. Instead, as Inés, Lisena becomes another competing center of attention, a sort of rival to the *fiestas* as she becomes the one to influence the characters' movements. Significantly, the characters move about the stage according to Lisena's directions, not some official timetable. Her physical control over the characters is summed up by the Captain, who describes her as a sort of demiurge, moving the other characters at will: "Inés is laying out her endgame / on the chessboard that is this place. / Taking pieces from her bag and / moving men from space to space" (2771–2774). Also, she symbolically replaces the *fiestas* as the city's major attraction when the innkeeper jokes that "in four days, / she could match up enough people / to fill the town square" (3257–3259). The royals may fill Zocodover, Toledo's main square, during the celebrations, but Lisena, a mere civilian, has beaten them to it.

Florencio and Beltrán also challenge orthodoxy, both religious and lay. It is noteworthy that these two characters resort to a Catholic place of worship purely as sanctuary from their crimes. In the play's opening lines Florencio and Beltrán admire Toledo's Main Cathedral but

ignore it once they see Gerarda and Lucrecia. Their religious devotion is thus comically called into question. The two ladies, for their part, enter the Church not for any pious reason but as a pretext to satisfy their sexual appetites. In fact, the Church becomes a public space to see and be seen, a veritable place of seduction, as is clear when the ladies' servant Celio tells them, "You catch people's eye around here / because you're from Madrid. / In the church / there were quite a few / who took a good long look at you, / and they told me a thing or two" (220–225). In their world, religion and spirituality have been replaced by beauty, pleasure, and desire.

WOMEN, DISGUISE, AND IDENTITY

As is often the case in the *comedia*, female characters have significant agency, controlling their own desires and even manipulating those of others. Lisena, the play's protagonist, embodies this model of an attractive, intelligent, and resourceful woman. Accompanied by Aurelio, she travels from Granada to Toledo in order to find Florencio and win back his love. Although Lisena/Inés refers to him as her uncle, he is more likely a servant, since no noble uncle would allow a niece to do what she is doing. In fact, the innkeeper questions Aurelio's kinship to Lisena: "If you are her uncle, / I will be like a father to her," commenting on the possibility of Aurelio's disguise (694–695). In any case, Lisena reaches her destination, masquerades successfully as a peasant, and finds a job at the inn. Paradoxically, as the servant Inés she has more freedom to move and act than she did as a noble lady. She alone holds the keys to all the rooms in the inn: the innkeeper and the rest of the characters depend on her to open them. Her new identity allows her to control the desires of others, and ultimately helps her regain Florencio's heart.

But Lisena is not the play's only strong female figure. Gerarda is also a confident woman, unafraid of fulfilling her desires. She comes to Toledo with her friend Lucrecia to enjoy herself away from Madrid and the supervision of her family and her suitor Fineo. However,

Gerarda, as a noblewoman, has to be more cautious than a maid like Inés. For a noblewoman to be seen with a man unless they were related or married would amount to a dishonorable stain on the whole family's reputation. Gerarda is concerned about her honor and about what people would think if her promiscuous conduct became public, although she feels no guilt for her behavior. When Florencio propositions her, she responds with suspicion. Florencio tries to persuade her that they are safe because no one knows them in Toledo: "We're both strangers here, / and nobody knows us" (522–523). For appearances' sake, Florencio pretends to be her brother: "Make me your relative. / Say I am your brother" (531–532). As in the case of Lisena and Aurelio, a fabricated family member allows Gerarda to circumvent social surveillance of her honor, ostensibly complying with social norms while fulfilling her desires.

Again in Act III, women use dissimulation to their advantage. Following Lisena/Inés's instructions, Gerarda and Lucrecia both pretend to be Inés when they enter a room in search of their respective lovers. Lisena, once again controlling others' fates, tells Lucrecia that passing as a maid will avoid social disgrace: "pretend you are Inés, / so as not to sully your good name," insisting that lower-class women are under less scrutiny (3033–3034). Of course, this is Inés's scheme to make sure that Gerarda and Lucrecia won't reveal their real names and find out that they've been matched with the wrong lovers. But it also demonstrates the sophisticated techniques of concealment that these women use to elude social reproof.

Throughout the play, the female characters' ability to construct reality with their performance, simulation, and stories is a predominant theme: Lisena disguises herself as a maid and furnishes herself with an uncle; Gerarda adopts a brother; and Lucrecia and Gerarda pretend to be Inés. Convention leads to transgression, as the characters imagine ways to undermine social constraints. In Act III, the sheriff notes how deceptive appearances can be: by "wearing decent

clothes,” a thief can pass for an honest man. And as Lisena’s transformation demonstrates, identity can be disguised, and clothing can easily deceive. Lope presents a malleable reality, produced by human ideas and interactions.

ABOUT THIS TRANSLATION

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

PERFORMANCE HISTORY

In June 2013, Spain’s *Joven Compañía Nacional de Teatro Clásico* staged *La noche toledana* in Madrid under the direction of Carlos Marchena and with a cast of actors all under the age of 28.

This translation was first performed as a staged reading in collaboration with the Department of Theater in the School of Theater, Film, and Television at UCLA in the fall of 2015. We are immensely grateful to director Michael Hackett and his cast of first-year MFA acting and directing students (listed below), for the thoughtful questions and observations which helped refine this translation.

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Pronunciation Guide

Each vowel in Spanish has just one sound:

a – AH e – EH i – EE o – OH u – OO

The underlined syllable in each word is the accented one.

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

Characters:

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

ACT I

SCENE 1

Room or courtyard of an inn

Enter FLORENCIO, BELTRÁN, and JULIO

FLORENCIO	I shall go see the main church.	
BELTRÁN	Then take off your spurs.	
FLORENCIO	I will if I must. If not, there's no point, as we'll have to go to Illescas ¹ to spend the night.	5
BELTRÁN	There goes a coach that could pull the rising sun, after Phaeton ² destroyed the last one on his ill-fated journey.	10
FLORENCIO	It must belong to some ladies.	
BELTRÁN	To beautiful ones, if I do say so myself, and if I may speak at all about this thing called woman.	15
FLORENCIO	Your opinion on this matter has nothing to do with how beautiful they are. It always depends entirely on whether you've been lucky in love. Were they already on their way?	20
BELTRÁN	I saw them get out of the coach.	
FLORENCIO	And where in Toledo did they go?	
BELTRÁN	I think they're at an inn further down the road.	

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

² *Phaeton*: son of Helios, the sun god, in Greek myth. When he attempted to drive the chariot of the sun, he almost crashed it into the Earth.

FLORENCIO	Let Julio run down, then, Beltrán, if you think it's worth it, and find out where they're headed. Because if they're on their way to Madrid, they'll be up for a little chat, if that's their sort of thing.	25
BELTRÁN	Go, Julio, with good sense.	30
JULIO	I'll take some of that which you have aplenty.	
<i>Exit JULIO</i>		
FLORENCIO	My loneliness grows with no one for company. With her gone, Beltrán, Granada, and all that happened there, ³ torture my memory, and my jealous love.	35
BELTRÁN	Don't be such a bore! Why stir up memories of that woman, who caused so much trouble? Damn her thirty times over for what she did to us. Even here I'm still trembling, just thinking about the Law!	40
FLORENCIO	My own sorrow pains me more than that man's wound.	45
BELTRÁN	Truly, this is fidelity fit for a fool! You keep faith with a woman who led you to jealousy and knife-blows? You should have turned the sword on yourself, rather than on him. Listen, Florencio, that gentleman may well be dead, but even if he isn't, you must drop this whole business,	50 55

³ Florencio wounded or killed a man there for jealousy. Additionally, an ironic reference to the 1492 conquest of the Muslim kingdom of Granada by the Christian forces of Castile and Aragon (1481-1492).

	however honorable, and let things cool off. The Chancellery in Granada ⁴ won't put up with any nonsense.	60
FLORENCIO	Dead or alive, Beltrán, what's done is done. But how can I rid my heart of the love impressed upon it?	65
BELTRÁN	By not passing up any chances! How is it possible, in six years of friendship with me, you haven't yet learned how to forget, or the uses of trickery? Do you not see how I approach the game of love, with more wings on my feet than the fleet Mercury, and more keys in my hand than were in the temple of Janus? ⁵	70 75
FLORENCIO	Beltrán, if I do not remain faithful to a woman, I bring shame upon who I am.	80
BELTRÁN	You must have learned that from them, for they always speak the truth. Oh, my foolish friend!	85
FLORENCIO	Is it foolish to stick with one's convictions or nobly to uphold them?	
BELTRÁN	Love is like a game of cards: you have to cheat to get ahead. Sweethearts finish second,	90

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

⁵ *Mercury*: Roman god of commerce, communication, travelers, trickery, and thieves, depicted with winged feet. *Janus*: Roman god of gates, doors, and passageways, depicted with a staff in one hand and a key in the other. Both references suggest sexual promiscuity: after getting what he wants from a woman, Beltrán swiftly escapes, while with his metaphorical keys he can enter and exit as he pleases.

sweet-talkers first.
 Why should I play with a deck
 that someone else has already
 shuffled and cut, 95
 or with cards already marked?
 If I know that a woman is trying to play me,
 what does it say about my game
 if I choose to fold?
 They are card sharks, 100
 who always take our hearts,
 steal our diamonds,
 and deal out spades.
 I, knowing all their tells,
 have kept the upper hand 105
 and won, it must be said,
 some juicy pots.

Enter JULIO

JULIO Those ladies are headed
 for the main church, sir
 —I managed to speak 110
 to one of their servants.
 She told me they'd come
 to Toledo from Madrid.

BELTRÁN If they're from Madrid,
 the Cid⁶ himself would fear them. 115
 They've come from a forsaken place
 that has lost its soul,⁷
 a city once known
 for its liveliness and freedom.
 They'll be more than ready 120
 for *conversation*—prepare yourself!

FLORENCIO I shall follow them
 to please you,
 and see this storied city⁸
 along the way. 125

⁶ *El Cid*: Rodrigo Díaz de Vivar, the great hero of Spanish medieval epic.

⁷ Madrid became Spain's capital in 1561, but from 1601 to 1606 the government moved to Valladolid. Lope de Vega wrote *A Wild Night in Toledo* during this period.

⁸ Toledo, known as the Imperial City, held great symbolic value as the bridge between the Visigothic and Hapsburg monarchies, foregrounding the idea of a continuous Christian Spain while attempting to erase the Muslim presence in Iberia.

JULIO	Well, then, take off your spurs.	
BELTRÁN	You're right. They seem to be headed for the church, and you really should get a good look at them. Although I don't know about courting women with no spurs on. A smart man should always wear them when pursuing a lady.	130
FLORENCIO	Spurs? What for?	135
BELTRÁN	Two pairs would be even better.	
FLORENCIO	And why is that?	
BELTRÁN	Two pairs, Florencio: one to catch them, the other to get away.	140
FLORENCIO	What woman would love a man on the run?	
BELTRÁN	It's an inspired bit of play-acting that beckons to love. Women always want whatever slips from their grasp. They hate what they have at home and can take for granted. Haven't you noticed how a caged bird is never as beautiful as the one that flies free, lovely and blithe, dancing in the wind? Those are the men on their way, wandering off, whom women try to catch.	145 150 155
FLORENCIO	If you say so...innkeeper!	
	<i>Enter the INNKEEPER</i>	
INNKEEPER	Sir...	

FLORENCIO	Might there be anything to eat?	
INNKEEPER	There might be.	160
FLORENCIO	What do you have here?	
INNKEEPER	Nothing here. Perhaps you come from a place more civilized than this, but there's nothing I can do about it.	165
FLORENCIO	What shall we do? If you don't mind my asking.	
BELTRÁN	Go hungry all day? Give that lackey a tip, and he'll be off to the races...	170
FLORENCIO	Where will he go?	
BELTRÁN	To Zocodover Square... or the pillory of Écija... ⁹ and then he'll buy a pair of capons, since they'll be out of chicks. We'll put them on the fire, they'll roast, and once they're roasted, we'll have something to eat. And no, I don't mind your asking.	175
FLORENCIO	Your jokes are stale. And should I not ask?	180
BELTRÁN	Are we in China, pray tell?	
FLORENCIO	All right, Julio, go on.	
INNKEEPER	I'll go with him to buy food.	
FLORENCIO	I'll be forever in your debt.	185

⁹ *Zocodover*: Toledo's main square. A pillory was a wooden structure used to physically punish and publicly humiliate individuals convicted of crimes. *The pillory of Écija*, a town in southern Spain (Andalucía), was so infamous that the saying "que se vaya al rollo de Écija" was the equivalent of "go to hell."

BELTRÁN We'll be eating in no time.

FLORENCIO What other woman could there be for me?
Oh, Lisena!

BELTRÁN Oh, you fool!

Exit all

SCENE 2

On the street

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

CELIO	The festivities ¹⁰ have been postponed, much to everyone's disappointment.	190
GERARDA	The festivities, postponed?	
LUCRECIA	They're not on Wednesday?	
CELIO	No.	
GERARDA	What could be worse? What happened?	195
CELIO	Rumor has it that Don Pedro López de Ayala, a fine gentleman and son of the Count of Fuensalida, is not well.	200
LUCRECIA	Don't be disappointed if the celebration takes longer to get started. Toledo is a great place, and the longer everything takes, the better.	205
GERARDA	I'm afraid that madman Fineo will find out we're here.	

¹⁰ In Spring 1605, there were celebrations throughout the Spanish Empire to commemorate the birth of Prince Philip, son of Philip III, who would become Philip IV.

	Let's just hope his desire won't get in the way of our enjoyment, for I find myself quite fond of this illustrious city.	210
LUCRECIA	Look at that beautiful lady!	
GERARDA	And look there: a gallant man!	
LUCRECIA	What a cape!	215
GERARDA	What style!	
CELIO	Just look at their elegance!	
GERARDA	May God forgive you, Madrid. Were you ever this glorious?	
CELIO	You catch people's eye around here because you're from Madrid. In the church there were quite a few who took a good long look at you, and they told me a thing or two.	220 225
LUCRECIA	Really?	
GERARDA	Strangers always attract attention. Men are infatuated with novelty.	
LUCRECIA	I've seen a lot of travelers in the city.	230
GERARDA	Everyone's here for the festivities.	
CELIO	These are travelers, to be sure.	
<i>Enter FLORENCIO and BELTRÁN</i>		
FLORENCIO	(To BELTRÁN) The coat of arms features that miracle. ¹¹	
BELTRÁN	Yes, when the Queen of Heaven, as a reward for Alfonso, ¹²	235

¹¹ In the year 666, the Virgin Mary descended into the cathedral and gave Saint Ildefonsus a chasuble (sacred vestment) as reward for defending her honor against pagans who argued against her virginity.

	for his miraculous arguments and Catholic zeal, herself took up arms, and conquered the church.	
FLORENCIO	It's called Primate ¹³ for good reason— more worthy of everlasting fame than the wonder of Ephesus. ¹⁴ What a sanctuary, what a treasure, what relics and grandeur! What fountains, what works of art, what rich golden jewels!	240 245
BELTRÁN	(<i>To FLORENCIO</i>) Hush, there are the two good-looking strangers. Go talk to them, what are you waiting for?	250
FLORENCIO	You have no shame, by God. You think it's as easy as walking into a room for rent?	
BELTRÁN	Sharpen your tongue, then. Ready that quill for speech. Get your look right, and give me three or four gestures so I can pick one. Settle your face, straighten up, shine your shoes, and pretend like you're modest and decent. Throw your head back, run your hand through your hair and your beard. Tender and courteous, with a voice full of longing and words carefully chosen, go flatter those who'd talk to the devil himself for a mere doubloon.	255 260 265 270
FLORENCIO	You are acting very strange today, Beltrán.	

¹² Alfonso VI, King of Castile and Leon, conquered Toledo in 1085.

¹³ The church is officially known as the Primate Cathedral of Saint Mary of Toledo.

¹⁴ Ancient Greek city, location of the Temple of Artemis—one of the seven wonders of the ancient world.

BELTRÁN	I care only for my pleasure, amen! If I like a woman, I don't overdo it.	275
	I'll buy her the new spring fashion, something not too expensive, and grudgingly, at that. I'll send the gift with a page, and if she is worth it,	280
	I'll add a partridge, or rabbit, or things of that sort. Listen up and pay close attention: what you spend on looking good, I spend on dinner for her.	285
FLORENCIO	Are they all like that?	
BELTRÁN	Who in the world doesn't like to receive? Tell me, who?	
FLORENCIO	Is there no one?	
BELTRÁN	Listen.	290
FLORENCIO	What?	
BELTRÁN	The doctor expects a doubloon. The lawyer holds out his hand while you point to a line. The barrister, the judge, and the notary won't make a move until they get paid. The secretary only pays attention once you take out your money. All negotiations depend on money alone. He who wants to be your friend, if you give him nothing, will skip your noble friendship and drop you at once.	295
	The one watching your card-game isn't trying to learn it— he's waiting for your tip. Who has ever done a favor expecting nothing in return?	300
	Well, women are no different.	305
		310

	If you come bearing gifts, you'll always get what you want from them, without much effort at all.	315
FLORENCIO	If I believed you, oh the mad things I would do.	
GERARDA	(To LUCRECIA) Handsome men, by my life! Are they Andalusians?	320
LUCRECIA	Their style and dress certainly seem typical of that land.	
GERARDA	The young one would certainly put up a good fight!	
LUCRECIA	And the other one is not a bad-looking devil.	325
FLORENCIO	Oh, what a beautiful angel!	
BELTRÁN	That one has hooves.	
FLORENCIO	Such a lovely girl!	
BELTRÁN	Not to be a wise ass, but the filly's not half bad.	330
GERARDA	I haven't seen a better looking man in the entire city.	
LUCRECIA	Not even the one you left behind?	
GERARDA	Not even him.	
LUCRECIA	Desire knows no law. And that shadow behind him is not half bad, in my opinion.	335
FLORENCIO	Of all the women I've seen here, none is as beautiful as she.	
BELTRÁN	Not even Lisena?	340
FLORENCIO	Not even Lisena.	

BELTRÁN	That's right, by God!	
FLORENCIO	Take it as a good sign.	
BELTRÁN	I think it is a very good sign. And as for the sister who's with her...	345
FLORENCIO	Do you like her?	
BELTRÁN	I do not. But I wager she plays go-between for the other one. Just look at those eyes!	350
FLORENCIO	Beautiful.	
BELTRÁN	And incapable of doing anyone any good.	
FLORENCIO	What do you mean?	
BELTRÁN	I bet they can spot a purse from a mile away.	355
FLORENCIO	Women owe you very little, Beltrán.	
BELTRÁN	On the contrary, if they paid up...	
FLORENCIO	I can't believe they give you so much credit.	360
BELTRÁN	They owe me everything I've ever given them, because they took it all under duress.	365
FLORENCIO	I need an excuse to talk to them.	
BELTRÁN	Walk right up to them.	
FLORENCIO	Here I go. I think I'm falling in love.	370
BELTRÁN	Love is an itch	

	you need to scratch.	
FLORENCIO	(<i>To GERARDA</i>) May a stranger...	
BELTRÁN	(<i>Aside</i>) Can you believe such an idiot?	
GERARDA	(<i>Aside</i>) What a fine man!	375
FLORENCIO	...speak to a stranger...	
GERARDA	Though she be a noble lady, if the stranger be one such as you...	
BELTRÁN	Everything has a price.	
FLORENCIO	...I beg you, my lady...	380
BELTRÁN	My lady, don't listen to him. You must be tired of so much strangeness. (<i>Aside</i>) By God, he would have gone on forever.	385
LUCRECIA	Oh, what a tricky devil!	
BELTRÁN	I'm a lot like you.	
FLORENCIO	(<i>To BELTRÁN</i>) Must you joke about serious matters?	
BELTRÁN	Serious matters, talking to these two? Tell me more, mister stranger.	390
FLORENCIO	By God, leave me alone, Beltrán.	
LUCRECIA	(<i>To GERARDA</i>) The gallant's name is Beltrán.	
GERARDA	What a handsome gentleman!	395
BELTRÁN	(<i>To LUCRECIA</i>) So my name is Beltrán, is that a crime?	
LUCRECIA	May it be so for many years. Are you the famous Beltrán, who guided one hundred and twenty blind men	400

across the bridge of Alcolea?¹⁵

BELTRÁN	(To FLORENCIO) Didn't I tell you we were fools compared to those cultured folks who come from Madrid? Let's get out of here, Florencio.	405
FLORENCIO	By my life or yours, silence, just for a minute. I like this woman.	
BELTRÁN	Well, I don't like this other one.	
FLORENCIO	Why not?	410
BELTRÁN	I'm not getting anything from her, and she's quick on the draw.	
FLORENCIO	(To GERARDA) If by chance you have no one to serve you on this occasion, and if your position would allow, I humbly implore you to accept my sincere offer. I promise I will find us a proper balcony where we can eat and watch the festivities as we sit together.	415 420
LUCRECIA	(To BELTRÁN) And this one, what does he promise me?	
BELTRÁN	If there's a view of Zocodover Square from the inn where I'm staying, there's your balcony. But you must be mad if you think that you, with no property here— with nothing, indeed, but the clothes on your back— will get anything out of me.	425 430
LUCRECIA	You are certainly rude.	

¹⁵ A medieval legend that was set at the Alcolea bridge in Córdoba.

BELTRÁN	I'm not after your money, I deal only in pleasure.	435
GERARDA	(<i>To FLORENCIO</i>) I accept your courteous offer. It's neither flattery nor too much daring, but a reflection of your honorable birth. I am inclined to trust you, for a gentleman always honors his promises. So I accept, not because I want to see the festivities, but because I want to see you.	440 445
FLORENCIO <i>and</i> BELTRÁN <i>speak to each other in asides</i>		
FLORENCIO	It's done!	
BELTRÁN	Thank you, God!	
FLORENCIO	Success!	
BELTRÁN	How much is this costing you?	
FLORENCIO	Just the rent of a balcony and some food.	450
BELTRÁN	Well then, and who did she say they are?	
FLORENCIO	You keep harping on that.	
BELTRÁN	You'll fall for this one, hook, line, and sinker.	
FLORENCIO	So be it.	455
BELTRÁN	I just get the feeling she'll trick you somehow.	
FLORENCIO	What woman is there, Beltrán, who could deceive a man without dishonoring herself? Get out of the way and let me see her. Her rare beauty is a mark of nobility, by the clear light of day. (<i>To GERARDA</i>) My lady, your beauty, your spirit, so overcome me	460 465

that not only will I give you
a first class seat to the festivities,
but I'll enter the bull-ring myself,
if my people can get a horse here in time. 470

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

FLORENCIO Let them run the bulls of Jarama,¹⁶
 which everyone takes for lions—
 a reputation they well deserve—
 I will stab four lances
 into their wrinkled necks. 475

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

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

480

LUCRECIA A brave man, by my life!

BELTRÁN	I never gamble with those who have no money.	485
	I never quarrel with powerful men, nor draw my sword against them.	
	I've never liked the sea, nor crossed the river at its ford.	
	I've never mocked a mad man, nor fought against a friend.	490
	I've never begged from a peasant, nor helped the unworthy.	
	I've never worried over a loss, nor let a bird in hand get away.	495
	I've never insulted anyone, nor spied on them.	
	I've never stopped anyone's pleasure, nor resisted the Law.	
	I've never criticized anyone in public, God forbid—	500
	nor have I ever seen a bull, except from the highest balcony.	

¹⁶ *Bulls of Jarama*: type of bull famous for its extraordinary speed, agility, and aggressiveness.

LUCRECIA	You have a fine sense of humor.	
BELTRÁN	Since the day I was born.	505
FLORENCIO	My lady, I am born of an honorable father. I come from Granada, and was headed for Madrid. But you are so lovely, and detain me so sweetly that my trip back home may take longer than Ulysses took getting to Ithaca, ¹⁷ or Anchises' son to found Rome. ¹⁸ What great fortune it is to find you alone! Please, tell me where your inn is. Since you're here by yourself, and there are no chaperones, I will gladly go there, or you can come to mine.	510 515
GERARDA	I don't know about that.	520
FLORENCIO	Why second thoughts? We're both strangers here, and nobody knows us. Let me at least enjoy looking at you while you are here.	525
GERARDA	I told everyone in Madrid I was going to visit my relatives in Illescas.	
FLORENCIO	Let's not let such details get in the way! Make me your relative. Say I am your brother.	530
GERARDA	I would be honored... And yet, if you want to be my brother, you'll have to do as a brother does,	535

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

¹⁸ *Anchises*: the father of Aeneas, the founder of Rome in Virgil's *Aeneid*, who is detained on his epic quest to found Rome by his love for Dido, Queen of Carthage.

	and defend my reputation.	
FLORENCIO	Agreed. I'll defend your beauty, even from myself! From now on, I am your brother, and should I harm you in any way, my own hand will come between us to defend you.	540 545
GERARDA	In that case, I will come to your inn. (<i>Aside</i>) Oh, I like this man— I think I'm falling in love. What do I have to lose? Can't I look after myself? But can a woman trust herself?	 550
FLORENCIO	Beltrán, take these ladies to our inn.	555
FLORENCIO and BELTRÁN speak to each other in asides		
BELTRÁN	Have you agreed on a price?	
FLORENCIO	Can't you just keep quiet?	
BELTRÁN	If a man goes to see a merchant, a jeweler, or a silversmith, and leaves his friend at the door while he makes a deal, he'll always want to know how much he paid.	560
FLORENCIO	What is there to buy or sell here?	
BELTRÁN	These two foxes look fine, but we'll get nothing from them. (<i>Aloud</i>) Well then, I'll be the butler. There will be cloths, there will be heaters, there will be fantastic food. Let's spend plenty of money— and they say love comes cheap	565 570

	at inns such as this! If you get out of here with more money than you brought, you'll return to Granada as a prodigal son, and I as a roasted pig!	575
FLORENCIO	Beltrán has a peculiar sense of humor, ladies, but he will serve you well. I am sure he got his buffoonery, like his name, from Madrid. The moment he stops joking, he is a serious, capable man.	580 585
BELTRÁN	<i>(Aside to FLORENCIO)</i> Nothing is too difficult when your head's in the clouds! <i>(Aloud)</i> And what excuse will they use to come to our inn?	
FLORENCIO	<i>(Aside to BELTRÁN)</i> Simple: I'll say I'm her brother, that I've come to take her back to Granada, and that she had set out looking for me too.	590 595
BELTRÁN	<i>(Aside to FLORENCIO)</i> Great! An excellent plan, like none I've ever seen. You'll meet at the inn, like the Jarama and the Tagus, flowing together at Aranjuez. ¹⁹ So, are you her brother yet?	600
FLORENCIO	<i>(Aside to BELTRÁN)</i> Isn't it obvious?	
BELTRÁN	<i>(To LUCRECIA)</i> And what am I to you, my lady?	
LUCRECIA	I should slap you in the face. You, my relative?	605
BELTRÁN	What's the problem? I am a gentleman. My ancestor was one	

¹⁹ The rivers Tagus and Jarama meet at the city of Aranjuez, to the south of Madrid.

	of the three wise men. I can't be your relative?	610
LUCRECIA	That's right!	
BELTRÁN	Ah, I know why you don't want to be related to me.	
LUCRECIA	Pray tell?	615
BELTRÁN	You don't want to have to get a dispensation to marry me. ²⁰	
GERARDA	What is your name?	
FLORENCIO	I? Florencio. What's yours?	620
GERARDA	Gerarda.	
BELTRÁN	Tell me, what is your name?	
LUCRECIA	Listen...	
BELTRÁN	I'll give you an hour of silence.	
LUCRECIA	I'm named for that model of chastity. ²¹	625
BELTRÁN	I'll bet you're not as chaste as she was.	
GERARDA	Celio...	
CELIO	Yes, my lady...	
GERARDA	Take my things to these gentlemen's inn right away.	630
FLORENCIO	Today, I've abducted the beautiful Europa. ²²	

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

²¹ An allusion to the Roman Lucretia, symbol of chastity. To avoid the shame of her rape by Sextus Tarquinius, son of the last King of Rome, she committed suicide.

	Give me your hand.	635
GERARDA	Here it is.	
BELTRÁN	And yours?	
LUCRECIA	Here's mine.	
BELTRÁN	It's cold.	
LUCRECIA	Why?	640
BELTRÁN	It hasn't found its bedfellow yet.	

Exit all

SCENE 3

Enter LISENA, in peasant dress, and AURELIO

AURELIO	This is where you want to stay, Lisena? At this inn?	
LISENA	I couldn't imagine a better opportunity, Aurelio. I won't go any further. No one will notice me here, disguised as I am and serving at this inn. The innkeeper invited me to serve him, having seen my poor clothes and heard the simple language I pretended to speak. Seizing fortune by the forelock, I agreed to do so, at least for as long as I know nothing of my lost love. This city is on the way to so many others, and news—high or low—	645 650 655 660

²² *Europa*: a beautiful Phoenician woman with whom Zeus, the king of the gods, fell in love. Assuming the guise of a tame bull, Zeus gained Europa's trust, abducted her, and escaped to Crete.

	always comes to the inns before it reaches the courts of kings, for such are the laws of Fame and of Time. I'll find out what's going on in Granada, what's happening in Madrid, and where my Florencio has gone.	665
AURELIO	I will agree to this plan, though it does not entirely please me, only because you're wise enough to achieve that rare goal— not to say what you think. Here comes the innkeeper. Be careful, he'll recognize you.	670 675
LISENA	How little you know women.	
AURELIO	Semiramis claimed as much. ²³ Pretending to love her son, she ruled over a huge empire.	680
LISENA	I only hope to rule one heart.	
<i>Enter the INNKEEPER</i>		
INNKEEPER	You should at least see the house you are to serve. You may go upstairs, Inés, if you wish to take a look. There is plenty to do.	685
LISENA	Goodbye, Uncle Aurelio.	
AURELIO	Goodbye.	
<i>Exit LISENA</i>		
INNKEEPER	You may be sure I will look after her	690

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

as you would yourself.

AURELIO

I trust you to do so.

INNKEEPER

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

695

AURELIO

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

INNKEEPER

And where are you headed?

AURELIO

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

700

INNKEEPER

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

Exit all

SCENE 4

Enter JULIO and the INNKEEPER

JULIO

Come in, my good innkeeper.

705

INNKEEPER

What is it?

JULIO

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

710

715

INNKEEPER

Excellent news.
Hey, you, Toribio, Inés.

Enter TORIBIO

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

720

INNKEEPER Which rooms do we have?

TORIBIO The one with the balcony and the three upstairs.

INNKEEPER In the second hallway?

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

725

INNKEEPER That will do.
Give the ladies the one with the balcony. 730

TORIBIO Come with me.

JULIO Let's go.

Exit TORIBIO and JULIO

INNKEEPER These days, even the Alcázar²⁴
would be much too small.
Everyone's here for the festivities! 735
Inés! What am I saying?
Inés! She is beautiful.
There'll be no greater attraction in Toledo.

Exit the INNKEEPER

SCENE 5

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

LIEUTENANT A fine inn.

²⁴ *Alcázar*: a large military fortification that overlooks Toledo.

CAPTAIN	And quiet.	740
LIEUTENANT	Tomorrow it shall be even more so.	
CAPTAIN	<i>(To a servant, offstage)</i> In a moment you'll find us our swords and we will go out to see Toledo.	
INNKEEPER	<i>(Aside)</i> We're never short on soldiers.	
CAPTAIN	So, my good man, do you have room?	745
INNKEEPER	Yes, praise be to God. I can lodge your entire company here in my house.	
LIEUTENANT	You certainly could, at its present size.	
INNKEEPER	What about the company?	750
CAPTAIN	I am just going in search of it now.	
INNKEEPER	Where?	
CAPTAIN	In Ocaña and Yepes. ²⁵ But tell me about the festivities.	
INNKEEPER	They're going to be extraordinary!	755
CAPTAIN	At such moments, by God, every man wants to show the loyalty he owes his king.	
INNKEEPER	You are noble, and this is most fitting. What could make a Spaniard happier than the birth of a prince for Spain?	760
LIEUTENANT	There must be festivities all over the world!	
CAPTAIN	Indeed, from the Indies of the east to the Antarctic south. It's only right—	765

²⁵ *Ocaña and Yepes*: towns near Toledo, Spain.

	they're all Spanish subjects. In foreign kingdoms, too, there must be proper rejoicing.	770
LIEUTENANT	God save that sun, born to such shining stars. Go and have them set the tables, my good man.	
INNKEEPER	I shall.	775
<i>The INNKEEPER exits</i>		
CAPTAIN	And shall we have a touch of gaming?	
LIEUTENANT	Yes, if we can find someone to play with.	
<i>Enter LISENA</i>		
LISENA	This middle room can be for the Captain.	
CAPTAIN	I hope so, for I've found my salvation in this house. You are beautiful! Are you the innkeeper's daughter, my lady?	780
LISENA	No, sir, I was made to serve my sorrows. I come from a barren place, where those who serve are only born to die.	785
CAPTAIN	You do not deserve such a fate. Heaven knows you'd make a fine lady if you hadn't been born in such a sterile place.	790
LIEUTENANT	Such a girl, in a place like this!	
CAPTAIN	Such a beautiful peasant!	795
LIEUTENANT	For these people to be served by her! They are fools and barbarians.	

CAPTAIN	Come here, by my life. I want to have another look at you.	
LISENA	I said you may go in. This is your room.	800
CAPTAIN	I'd take you over the room, even if it were at the Alcázar! Lieutenant, how would this lovely peasant look in some elegant yet honest dress?	805
LIEUTENANT	Like a lady, a very angel.	
CAPTAIN	Can there be such a jewel in so lowly a mine? What is your name?	810
LISENA	My name, sir, is Inés, begging your pardon.	
LIEUTENANT	Is this someone's idea of a joke?	
CAPTAIN	And mine is Love. How can this be so? What angry fortune brought you to this, Inés, to serving at an inn?	815
LISENA	My fortune never gets it right. I heard a song in my village, about how Fortune had a tree on which there hung everything that the world desires— jewels, pendants, books, reputations, fierce weapons, money, ropes, swords— in short, every human matter. People stood beneath the tree, and insolent Fortune, with a stick in her hand, struck it so that good or ill fell on their heads, as luck would have it. I must have come at a bad time, or been too slow, perhaps. I asked for a palace and got this inn instead.	820 825 830
		835

LISENA *steps away from them*

CAPTAIN Lieutenant...

LIEUTENANT What is it?

CAPTAIN Nothing you could do for me
 would please me more
 than for you to speak to this woman. 840

LIEUTENANT Even a blind man could see you are struck.

CAPTAIN Tell her:
 if she will come with me to Italy,
 I shall keep her in a fine state,
 and you shall be my witness. 845
 I'll dress her in the richest garments,
 beautifully worked,
 fine as a pearl from the Indies.

LIEUTENANT And Marcela?

CAPTAIN	There is no Marcela.	850
	Tell her I shall dress her in a coat so elegant it will cost more than all the gold in Milan.	
	Tell her I shall make her	855
	a fine necklace, of such rare jewels that it will be worth more than the flagship of the fleet.	
	And to top it all off,	860
	a mantle of the lightest silk, airy as my sighs.	
	Then, as a sign of my captivity, a chain of the thickest links, greater than those of Marseilles. ²⁶	865
	For silks and pillows, I promise a thousand fine pieces of cloth!	
	Tell her I'll have her shoes	

²⁶ The massive chains that once closed off the port of Marseilles were taken by the Aragonese as booty in 1423 and donated to the cathedral of Valencia, where they were displayed.

	dipped in silver mines. By my faith as a Spaniard, tell her, if this is not love, she shall ride with me on the steeds of the sun. ²⁷	870
	And should I ever see her unhappy, I'll fight a thousand men to make things right— that and much more I will do!	875
LIEUTENANT	I shall do as you say.	
CAPTAIN	God guide you.	880
LIEUTENANT	Inés, listen here.	
LISENA	What is your command?	
LIEUTENANT	You see him over there...	
LISENA	What about him?	
LIEUTENANT	That man you see over there is the greatest braggart from here to Flanders. ²⁸ He has noticed you, and so have I.	885
LISENA	You are too kind.	
LIEUTENANT	That man has never dealt with a woman without striking her and taking her jewels.	890
LISENA	Those are the ones I pine for.	
LIEUTENANT	As for myself, I'm a very tender man, indulgent, sensitive, so easy-going that I need no reins. I don't provoke jealousy, nor do I feel any. I never get angry, or make a scene.	895

²⁷ An ironic reference to Helios, the sun god, who drove the chariot of the sun with disastrous results.

²⁸ *Flanders*: a northwestern European region corresponding roughly to Holland and Belgium. Flanders was part of the Spanish Empire from the mid-16th century until the 18th century. From 1568-1648, it was almost constantly at war as the Dutch fought for their independence.

	I do gamble, yet I am quite well off.	900
LISENA	You are a soldier, and a brave one at that. So, must I choose?	
LIEUTENANT	That is what I am here to beg of you.	
LISENA	Well, I'll think it over. You may come back tomorrow.	905
<i>Exit LISENA</i>		
CAPTAIN	Has she left?	
LIEUTENANT	Isn't it obvious?	
CAPTAIN	Well then, what did she say?	910
LIEUTENANT	That I looked good to her.	
CAPTAIN	Sure she did.	
LIEUTENANT	And that she would come with me to Italy, and to Flanders, too.	
CAPTAIN	Do you want her for yourself?	915
LIEUTENANT	What for?	
CAPTAIN	What did she mean?	
LIEUTENANT	I think she will follow orders. Just talk to her, she was just saying soldiers drive her wild. You'll have no worries once the sun goes down. She'd like to serve as your page.	920
CAPTAIN	By God, the two of us will be inseparable. I swear, she is a true gem!	925

Exit the LIEUTENANT, then enter LUCINDO and RISELO

LUCINDO	They went into this inn.	
RISELO	Did you like them that much?	
LUCINDO	I promised, by God, I'd kill a bull with a knife, to serve one of them.	930
RISELO	Is anyone escorting them?	
LUCINDO	Not really, but those two strangers just came up and walked off with them.	935
RISELO	Well, look at this handsome soldier.	
LUCINDO	And not a bad sword either, by God! Captain, sir!— what are you doing here in Toledo?	940
CAPTAIN	Where else would one be? I'm at your service.	
LUCINDO	Where is the Marqués?	
CAPTAIN	He's off to Oran. ²⁹	
LUCINDO	Yes, now I remember.	945
CAPTAIN	Our friend Don Lorenzo went with him.	
LUCINDO	You look wonderful! I must say, you're glowing! The court clearly agrees with you. How's this for a celebration!	950
CAPTAIN	This is a great event. What brings you to this inn?	
LUCINDO	I've been following two women from out of town all the way from church.	955

²⁹ *Oran*: City on the Mediterranean coast of present-day Algeria, part of the Spanish Empire in the period.

CAPTAIN	I've only heard talk of them.	
LUCINDO	I liked one of them so much that I must talk to her, if you'll have my back.	
CAPTAIN	I always have your back, if Love is on your side. You should dine here with me, the better to woo her. I can make room for a friend.	960
LUCINDO	I am but your humble servant. But really it should be the other way around. You should come to my house.	965
CAPTAIN	I can't leave this place.	
LUCINDO	Why not?	970
CAPTAIN	Because of a certain woman.	
LUCINDO	That settles it. I'll stay here with you.	
<i>Enter FLORENCIO and BELTRÁN, who stand on one side</i>		
FLORENCIO	Was there anything to eat, Beltrán?	
BELTRÁN	They'll set out whatever they have. There's not much in Toledo.	975
FLORENCIO	Please don't hold back. I am so...	
BELTRÁN	Say no more.	
FLORENCIO	Set the table.	980
BELTRÁN	Today you'll see a splendid meal. To start I'll give you a drink from a most ingenious water pump.	
FLORENCIO	Will you never stop?	

BELTRÁN	What do you expect? That's the way I am. Look, there go some fine gentlemen.	985
FLORENCIO	Yes, and they look like soldiers.	
CAPTAIN	Your company alone honors me.	
LUCINDO	Good company means more to me than any table.	990
CAPTAIN	Let's go, so we can see those girls.	
RISELO	One of them is extremely beautiful.	
	<i>Exit the CAPTAIN, LUCINDO and RISELO</i>	
FLORENCIO	Those men are off to eat. What about us?	995
BELTRÁN	With all this love, we'll have to feast with our eyes. I will make that scoundrel bring whatever's left.	1000
	<i>Exit BELTRÁN</i>	
FLORENCIO	I could see, and now I am blind. I was loved, and now I am a lover. Blind Love works strange effects when it wants to. Where a little fire just went out, another one blazes forth. Innkeeper, innkeeper! Bring water to wash my hands.	1005 1010
INNKEEPER	<i>(Offstage)</i> Where have they gone? Go, Inés, you're the only one here.	
FLORENCIO	The water is good for my hands. But the burning desire is deep inside. How will I douse this heart aflame?	1015

Enter LISENA, with a tray, jug, and towel

LISENA	Why are you yelling? I'm right here.	
FLORENCIO	Do you know what fire there is in me, and what vain thoughts run through my head? Pour it here, if you can calm my heart through my hands. What are you waiting for? What's wrong? Why are you looking at me like that?	1020 1025
LISENA	<i>(Aside)</i> Heavens! Isn't that Florencio?	
FLORENCIO	<i>(Aside)</i> Heavens! Isn't that Lisena?	
LISENA	<i>(Aside)</i> So much sorrow, mixed with joy!	
FLORENCIO	<i>(Aside)</i> Such silence at such a moment!	1030
LISENA	<i>(Aside)</i> Oh, you traitor! To bring women here? Have you forgotten me so quickly?	
FLORENCIO	<i>(Aside)</i> Oh Love, today I lose any hope of enjoying the beauty I've seen.	1035
LISENA	<i>(Aside)</i> I must deny who I am, even though I can't hide it.	
FLORENCIO	<i>(Aside)</i> Lisena in this place! Either she's crazy or I am, either Fortune is mad, or Time has lost its mind. In case she shows any signs of love, or gets jealous, I will deny who I am, even if she begs and pleads. <i>(Aloud)</i> Have you been here long, here in this house, my friend?	1040 1045
LISENA	I've been here about	

	a year and a month.	
FLORENCIO	Pour the water, please.	1050
LISENA	My pleasure.	
FLORENCIO	A year?	
LISENA	Yes, about a year now.	
FLORENCIO	And what's your name?	
LISENA	Inés.	1055
FLORENCIO	You are beautiful.	
LISENA	There was a man who used to think so, until he changed his mind.	
FLORENCIO	If he changed his mind, I'm sure he had a good reason.	1060
LISENA	Men always claim it's a woman's fault when they forget her.	
FLORENCIO	Men are firm unless provoked, even if a thousand women beg at their feet.	
LISENA	The man I'm talking about used jealousy as an excuse.	1065
FLORENCIO	Unfounded jealousy is inexcusable, but it's justified if true.	
LISENA	I think his was unfounded.	
FLORENCIO	That's very convenient.	1070
LISENA	I know my own love is true, and that he has done me wrong. By my faith, he has not been a faithful lover!	
FLORENCIO	Pour the water, please.	1075
LISENA	Why should I,	

if the flame has gone out?
He's already in love with another woman.

FLORENCIO They say when you're lovelorn
that it takes one woman to get over another. 1080
Although in this case, the remedy
might be worse than the cure.

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

FLORENCIO Yes—they are like poison,
one counteracts the other. 1085

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

FLORENCIO Give me the cloth.

LISENA It's over there. 1090

FLORENCIO Who brought you to this inn?

LISENA My heart told me its master was here.

FLORENCIO And what if he now belongs to someone else?

LISENA Then my heart and I will change our tune.

FLORENCIO It's time for you to go do your chores. 1095

LISENA May God be with you.

FLORENCIO And may He go with you.

END OF ACT I

ACT II

SCENE 1

Courtyard of the inn

Enter the CAPTAIN, the LIEUTENANT, LUCINDO, and RISELO

CAPTAIN	Forgive me, but this was the best feast the inn could muster.	
LUCINDO	Atlas's could not be finer. ³⁰	1100
CAPTAIN	We lay our hearts out on this table. So much does friendship dare!	
LIEUTENANT	To love is to dare.	
RISELO	Where affection rules, the will is powerless.	1105
LUCINDO	What did you think of the lady from Madrid?	
CAPTAIN	She has sated you beforehand and allowed me to keep up my reputation. Her beauty provided such a feast for the eyes, you did not even notice the dinner I put on the table.	1110
LUCINDO	How could I? As long as the soul is nourished, the body may starve.	1115
CAPTAIN	Do you want me to talk to her, and take care of this?	
LIEUTENANT	You won't have a chance before the festivities.	1120

³⁰ *Atlas*: a Titan whom Zeus defeated and condemned to bear the weight of the heavens. In Ovid's *Metamorphosis*, Atlas lives in a luxurious palace, comically compared here to a modest inn. Also, in Ariosto's *Orlando Furioso*, the wizard Atlas conjures a magical palace in which every character searches in vain for the object of his or her desire.

	She is too well guarded.	
RISELO	Since he is her brother he will not be so greedy, not like some jealous lover, or a husband at court. Why, this very afternoon he might go see the city!	1125
LUCINDO	God willing!	
CAPTAIN	You can never fall if you keep your feet well planted on the ground. I never set my mind to the whims of time and fortune, or to capricious winds. Are you in love with this lady from Madrid?	1130 1135
LUCINDO	Head over heels.	
CAPTAIN	See now how low I've fallen. I don't try to walk on water or float in the wind. I don't look at the sun, or long for the rare pearl. I don't reach for the stars, or die for silks and cloth-of-gold, fancy styles or curled locks. My soul does not ride on these things, like a sail in the wind. The only thing you and I have in common is that today, in this house, I have fallen most truly in love.	1140 1145 1150
LUCINDO	I can't help you if you won't tell me who she is. If you can share the secret, I would be honored.	1155
CAPTAIN	We soldiers cannot keep love secret, or be constant in our loves. Alas, we have these two flaws. When you've got your well-dressed officer— in his colorful stockings,	1160

	his embroidered pants, his richly feathered hat, gilt garters, white polished shoes, and Milanese jacket— everyone doubts whether his modesty can be real. 1165 His eyes are full of verve, and he wears more finery than there are banners on a mast. How could a soldier be steadfast in love? Today he is in Flanders, 1170 tomorrow, in France. He's away, she's a woman... Such is my life!	
RISELO	Just listening to you makes me suspect 1175 that this inn is enchanted.³¹ Don't go feeling sorry for yourself— God knows, there are quite a few of us who feel your pain. 1180	
CAPTAIN	By my life! I have no doubt —and I do not doubt— there is no point in courting Inés today. No man can lay eyes upon her 1185 without wanting her for himself.	
LIEUTENANT	Inés is like a “Hallelujah” —she's in everyone's prayers. But this is the Captain's quest.	
RISELO	Quite right. 1190	
CAPTAIN	No, no, there's room for more than just one suitor at an inn. Let's all court her, and let her decide.	
LUCINDO	There's good fishing 1195 in troubled waters.	
CAPTAIN	Do you fancy her as well?	

³¹ In the Spanish he alludes to a mischievous spirit (*duende*) at the inn that causes people to fall in love.

LUCINDO No, but whoever wins Inés's heart,
should speak to Gerarda on my behalf.

CAPTAIN Here comes Inés. 1200
 Wait for me here.

LUCINDO Goodbye.

CAPTAIN We'll talk later.

Exit the LIEUTENANT, LUCINDO, *and* RISELO, *then enter* LISENA

LISENA	(<i>Not seeing the CAPTAIN</i>) My misfortunes will drive me mad, as if I wasn't mad enough already.	1205
	How I long to cast into oblivion what my soul so loudly speaks. My sorrows claim I have not suffered enough. My injured honor swears revenge. My jealousy calls on me to try	1210
	the unthinkable for love's sake, if given but half a chance. My love urges me to leave this place, yet <i>he</i> wanders about Toledo, full of schemes.	1215
	It's all in vain, for in the end, I'll lose myself between love and fear.	

CAPTAIN Good day, Lady Inés!

LISENA Who is that?

CAPTAIN I'm a guest at the inn. 1220

LISENA Well come in then,
if that's what you're doing.

CAPTAIN (*Singing*) “Inés, I’m a tiny little bit
in love with you...”³²

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

1225

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

CAPTAIN	<i>(Aside)</i> Such turmoil in my soul! I'm afraid of her! But how can that be? I, who in my daring with the Marqués of Santa Cruz, and later with the Archduke struck the Turks and the rebellious Flemish³³ like a flaming thunder bolt? I, feared in distant lands as in my own, I, afraid of a frail woman, a serving-girl at an inn? This is Love's doing! Though he is but a boy, he has the power of a god.³⁴ Who but Love has defeated the strong and the wise, outwitted the pen and the sword? Love is powerful!	1230 1235 1240 1245
LISENA	Is that all?	
CAPTAIN	<i>(Singing)</i> "I love you a tiny little bit."	
LISENA	Out with it!	
CAPTAIN	<i>(Aside)</i> I'm going crazy! <i>(To LISENA)</i> As I'll tell you... in a bit. <i>(Aside)</i> Is there such dread? Could love be so strong? What do I fear? What am I waiting for? Am I still that man, strong and brave, who incites, attacks, and gives his all? Am I the one who fiercely charges the enemy, the ship, when duty calls? Love, tell me, where is my spirit? What have you done with my heart? Come, let me have it back. I am your soldier now.	1250 1255 1260

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

³⁴ *Cupid* (Amor in Spanish): god of desire and erotic love, often depicted as a slender youth with wings.

LISENA	What is it that you want, sir?	
CAPTAIN	<i>(Singing)</i> “I love you a tiny little bit, Inés.”	
LISENA	What is holding your tongue back?	
CAPTAIN	Just seeing you there, Inés.	1265
LISENA	What do you see in me?	
CAPTAIN	I hush, and love speaks in my place. Can’t you understand that to see you is to adore you?	
LISENA	Is there anything else?	1270
CAPTAIN	Yes.	
LISENA	I’m listening.	
CAPTAIN	I’ll tell you in a bit.	
LISENA	When or how?	
CAPTAIN	If you will come to see me tonight, I should be able to find the right words.	1275
LISENA	For God’s sake!	
	<i>LISENA starts to leave</i>	
CAPTAIN	Why in such a hurry?	
LISENA	How could I not be, when there is so much to do? Let me go. I must sweep.	1280
CAPTAIN	Sweep?	
LISENA	Yes, this palace you see here.	
CAPTAIN	Your fair hands are better suited for other instruments.	1285
LISENA	<i>(Aside)</i> Heavens, here comes my enemy.	

	Assist me now, help me, my wits. Lend a hand, jealousy, for I want nothing to do with love. (<i>To the</i> CAPTAIN) Please leave me be, sir.	1290
CAPTAIN	Listen, Inés.	
LISENA	Leave me be, sir, for here comes Gerarda.	
CAPTAIN	But will you come to me?	
LISENA	I will.	1295
CAPTAIN	(<i>Aside</i>) Victory! Veni, vidi, vici. ³⁵ Inés is mine.	
<i>Exit the</i> CAPTAIN, <i>then enter</i> GERARDA		
GERARDA	Whom are you shouting at, Inés?	
LISENA	Oh, my lady Gerarda! At that fool, who wants what belongs to someone else. He was trying to convince me to visit his room tonight.	1300
GERARDA	I might blame him for seeking your love in his boorish fashion. But to want you is no crime, if you please him so. Indeed, they all seem to love you, Inés.	1305
LISENA	If you had surrendered to some happy man, a suitor or a husband who had stolen your heart, would it then be right for another to woo you, to seek the same favors from you on the very same night?	1310 1315
GERARDA	That cannot be, Inés. Only public women do that.	

³⁵ *Veni, vidi, vici*: “I came, I saw, I conquered,” attributed to Roman statesman and general Julius Caesar, in reference to his military victory at the Battle of Zela (47 BCE).

	If you want to keep your honor, you must love only one.	
LISENA	I have given my word to a certain suitor, and now the Captain also wants a room at the inn. That cannot be.	1320
GERARDA	I am delighted you'd share your secrets with me.	
LISENA	We're women both. What do you expect? These are our foibles.	1325
GERARDA	Tell me the truth, Inés. Was it love, or interest?	
LISENA	Just a pinch of affection.	1330
GERARDA	So you're fond of him?	
LISENA	Am I made of stone?	
GERARDA	I thought love was strictly for lords and ladies. I never imagined there'd be love at an inn.	
LISENA	Sometimes love prefers breeches over stockings. Even pheasant can get old— sometimes a good haunch of beef is best. No dress fits better than a brand-new one. If love is born of sight and desire of privation, then travelers will surely catch the worst case.	1335 1340
GERARDA	You should make some excuses for the ones who desire you, Inés, given your qualities. Now that you've told me that you're in love and your lover will be at your side tonight, just tell me which of two is the one whom you long for. And may you get what you want!	1345 1350
LISENA	Such concern for me! I'll tell you later.	

GERARDA	Come back, stop, and listen. I just want to be sure that you've rolled your lucky dice. Who is he, by my life? Tell me, tell me, and don't lie!	1355
LISENA	<i>(Aside)</i> All according to plan! <i>(Aloud)</i> You want to know the secrets of love at an inn? I would tell you, Gerarda, but I'm afraid that confessing to love is the most I can do for you. I must keep his name quiet to protect a gentleman's honor.	1360 1365
GERARDA	But what would a man lose?	
LISENA	I'm thinking of his reputation. Although I know full well that gold may shine even when wrapped in sackcloth.	1370
GERARDA	Don't underestimate yourself, Inés. If Love himself landed in this inn, he would surely surrender to your beautiful face. And just as the guests turn their money over to the innkeeper for safekeeping, so Love would entrust you with his swift arrows— for your eyes would make the perfect quiver for them.	1375 1380
LISENA	What lovely flattery comes from your curiosity to know who it is that will be by my side tonight. Yet neither my reputation nor his is what keeps me from telling you, by God. No, it was learning of your bond, Gerarda, to the one I adore.	1385
GERARDA	Mine? At this inn?	1390

LISENA	Yours.	
GERARDA	Who is he?	
LISENA	Your brother.	
GERARDA	My brother...? Like a good courtier, he's just saying pretty things.	1395
LISENA	If I am the one who stores Love's arrows, couldn't one of them have pierced his heart? What is it? What's wrong?	1400
GERARDA	What, indeed? After all, my brother is a man...	1405
LISENA	So he is.	
GERARDA	...a man in love with you?	
LISENA	Yes, if he ever loved me.	
GERARDA	...and who has arranged to see you tonight?	1410
LISENA	And with such passion that he gave me this ring as proof of his love. And poor though I may seem, believe me, I would never do this for money. I have fallen hard. I'm very much in love.	1415
GERARDA	Your words have reassured me.	
LISENA	<i>(Aside)</i> Have they?	1420
GERARDA	<i>(Aside)</i> And today I swear to strike him from my heart. It should be simple enough	

to throw out one who just moved in.

LISENA (Aside) That hit her hard. 1425

Enter FLORENCIO and BELTRÁN, standing to the side

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

FLORENCIO Here they are,
the two of them. 1430

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

FLORENCIO Enough, Beltrán, quiet!

BELTRÁN There's nothing
a determined lover won't try. 1435

LISENA My lady,
I'm going to make the beds.

GERARDA Beds?
Mouths of hell, you mean. 1440

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

FLORENCIO (To GERARDA) May the heavens keep you.

GERARDA So long as they keep me from you. 1445

FLORENCIO and GERARDA move to the side to speak privately

BELTRÁN Listen, Inés!

LISENA What do you want?

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

LISENA I'm afraid that cannot be. 1450

BELTRÁN	And why not?	
LISENA	Is this place enchanted?	
BELTRÁN	And I'll give you...	
LISENA	What?	
BELTRÁN	A jewel...box.	1455
LISENA	You must be a woodworker, then.	
BELTRÁN	At your service.	
	<i>Exit LISENA</i>	
FLORENCIO	What have I done to deserve this?	
GERARDA	You'll have to let me know. I'm a woman.	1460
BELTRÁN	What's wrong? Why the long face? Why the furrowed brow? Did someone spoil your fun?	
FLORENCIO	You loved me scarcely an hour ago.	
BELTRÁN	Jealousy put an end to that! I'll bet you are feeling suspicious because of that fetching maid, Gerarda. Is that it? I'd be glad to know if you're jealous on my account, because I swear to you,	1465 1470
	she's all mine. If I can be honest with you, Florencio and I have an agreement of sorts whenever we are on the road.	 1475
	He'll approach as many ladies as might come his way, while I tackle all the maids who make our beds. So Inés falls to me. She is in my jurisdiction, within five leagues of the inn.	 1480

GERARDA	Beltrán, if you think that women from Madrid are fools, undone by time and ill fortune, you've missed the mark. Imagine Madrid as a sort of Noah's ark, like in the Great Flood. ³⁶	1485
BELTRÁN	It's like the Cid's trick ark, full of sand, instead of gold. ³⁷	1490
GERARDA	It's got two of each kind of animal.	
BELTRÁN	No, I'm sure it must have more than that. The rabbits from the park get all the way to San Juan. ³⁸	1495
GERARDA	And what lies in that Ark? Two sensible people and two fools, two wealthy ones and two beggars, two wise and two ignorant, two commoners and two nobles, two tall and two short, two fat and two thin, two turtle-doves and two harpies, two lay people, two clerks, two gardens, two deserts, two people with eyes and two with one eye, two dirty and two proper, two ladies and two maids— so that when the deluge is over, the world may have all the characters it had before, with no need to cast them all over again. Now, Beltrán, you wouldn't happen to think	1500 1505 1510 1515

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

³⁷ In *The Poem of the Cid* (vv. 100-181) the titular hero tricks two Jewish lenders into taking a strongbox, or ark, full of sand and making them believe it is filled with gold.

³⁸ Perhaps a reference to Calle San Juan de Mata in Madrid, which is close to open woodland.

	I am one of the fools, would you? Florencio did not trick me, though he tried.	
	And if ladies are his lot, you seem to have changed places, for he ignores a lady now. Or are you so fond of him that you grant him what is yours? Tell him a gentleman—a suitor to ladies— should not stoop so low. It's your duty, Beltrán. Inés belongs to the inn— she's not for him.	1520
	He's arranged to see Inés tonight, and given her a ring as a pledge, if there can be such a thing. He who loves me should refrain from such low thoughts and self-abasement.	1530
	He who boasts of so much elegance and calls me his own should not look at the stars, much less at a maid. My God, how disgusting! What shameful taste! What filthy desire! What vile love! What a despicable trophy!	1535
BELTRÁN	Don't go using such language to describe Beltrán's fine taste! It's a foible shared by many men of good judgment.	1540
FLORENCIO	Quiet, Beltrán. If you go on defending these women, she will think I like them!	1545
BELTRÁN	Should I keep quiet when you say nothing, while someone insults the apples of my eye? For God's sake, I'll have you know there are fine maids out there with no embroidered skirts, no light cloaks, no elegance,	1550

	no heels even!	1560
	Their bonnets plain, their aprons whiter than snow, peddling their cream— a simple love is proof of good taste!	
	What petticoat on a lady can compare to the bloom and snow of a maid half-dressed?	1565
	What good is it for husbands or suitors to shower women with potions when all they do is poison them?	1570
GERARDA	Beltrán, Inés and the other maids around here may be beautiful swans to you, but you should know they have ugly feet under all those feathers. Just a glimpse of them would undo the whole effect. When a painter paints the devil, he starts out with a human face, but when he comes to the feet, the hooves give the truth away. And what are maids, I ask you? Painted devils!	1575
BELTRÁN	They're the ones I care for, not stuffy ladies full of titles.	1580
GERARDA	Beltrán, dyers stink of dye, painters of oil, and fishermen of fish. Tanners stink of leather, maids of the wash.	1585
BELTRÁN	Isn't that fresh and clean scent much better than the whiff of prudery and affectation? Insult them all you will, but let me have Inés.	1590
GERARDA	Oh, so she's yours, is she, Beltrán?	
BELTRÁN	Tonight we celebrate our wedding.	
GERARDA	How can that be,	

	when she just told me that my brother was courting her?	1600
BELTRÁN	Hilarious, isn't it, Florencio? She thinks I'm her brother!	
FLORENCIO	She must think Beltrán is your brother if she said that!	
GERARDA	Thoughts of that sort are unworthy of a gentleman like you. Enough! I admit my own confusion led me too quickly to anger. If I've offended you, I humbly await my punishment. Though I would much rather have those arms around my neck.	1605 1610
FLORENCIO	They are love's sign and seal, duly witnessed and recorded.	
<i>They embrace as LISENA enters</i>		
LISENA	<i>(Aside)</i> Why, oh, why?	1615
BELTRÁN	<i>(Aside)</i> It's Lisena. I'll hold her off.	
<i>BELTRÁN stands in front of her, pretending not to recognize her</i>		
	<i>(To LISENA)</i> So, Inés, am I good at woodworking? Am I not a fine woodworker, Inés?	
LISENA	Let me through. Move!	1620
BELTRÁN	You'll have to give me a hug.	
LISENA	I can see right through you, Beltrán. Let me through, since you recognize me.	
BELTRÁN	See right through me? What am I, a lattice gate?	1625
LISENA	Beltrán!	
BELTRÁN	Inés!	

LISENA	I'll scream.	
BELTRÁN	And what if you do?	
LISENA	It doesn't matter anymore. More's the pity!	1630
BELTRÁN	Gerarda, you be on the lookout. I want to hold Inés.	
GERARDA	Go ahead, I'm not going anywhere. But then you'll do the same for me.	1635
LISENA	<i>(Aside)</i> I can't believe this is happening to me.	
FLORENCIO	<i>(To GERARDA)</i> Are you mine?	
GERARDA	I'm yours.	
LISENA	"I'm yours!"	
BELTRÁN	You're mine?	1640
LISENA	I am not talking to you.	
BELTRÁN	What do you mean? You said, "I'm yours."	
LISENA	Me? I was just repeating what I heard. Let me through, Beltrán.	1645
GERARDA	Florencio, you are the apple of my eye.	
LISENA	"You are the apple of my eye!"	
BELTRÁN	Those eyes will make everything right. I am the apple of your eye, you say?	1650
LISENA	Would I say such things to you? Can't you tell my suffering makes me repeat their words?	
BELTRÁN	So quickly you deny what you've said, Inés?	

LISENA	I am not Inés!	1655
BELTRÁN	You're mad. What do you mean you are not Inés?	
FLORENCIO	(<i>To GERARDA</i>) I love only you.	
LISENA	This is beyond love. This is pure jealousy. "I love only you!"	1660
BELTRÁN	That is no more than I deserve.	
LISENA	(<i>Aside</i>) "I love only you?" Oh no, you traitor, not so long as I am here looking at you. "I love only you!"	1665
BELTRÁN	My Inés, so you love no one but me, after all?	
LISENA	Beltrán, I feel faint. I am Lisena! Can't you see?	1670
FLORENCIO	(<i>To GERARDA</i>) I can't live without you.	
LISENA	(<i>Aside</i>) Can this really be happening? Oh, eternal punishment! Oh, jealousy! Like a hellfire that consumes me. (<i>Aloud</i>) "I can't live without you."	1675
BELTRÁN	Already you can't live without me?	
LISENA	I am the living Echo of those tender words, Beltrán. I sound the last sighs of that Narcissus, ³⁹ who turned me into thin air at that fateful fountain.	1680

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

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

1685

GERARDA Let's go, darling.

Exit FLORENCIO *and* GERARDA

LISENA What is left of me?

BELTRÁN Calm down, Inés.

LISENA You despicable go-between. 1690
Cape and mantle to them both.
They got away from me thanks to you.

BELTRÁN What's wrong with getting in between?
 There's nothing better,
 especially when you get to conceal 1695
 pleasure from jealousy.
 Just like trees—aren't trees good?

LISENA They are, indeed.

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

1700

LISENA Of course.

BELTRÁN Well then...
 when the sun is gone,
 what covers everything beneath it?

1705

That's me, right here.
The night, like a cape and mantle,
brings on a blessed quiet.
Gloves cover hands; 1710

clothing, the body;
shoes, the feet;
a canopy, the King;
bags, money;
curtains, portraits;
and mines, the diamonds deep within.
Decks cover sailors,
and powders, the flaws on ladies' skin.

	Then why rail against one who, I must confess, covers up secrets, no less?	1720
LISENA	How is it, Beltrán, that four days of absence have done this to Florencio and undone at once all his obligations to me? How, Beltrán? Was it not just yesterday in Granada that he cried more tenderly over me than the tenderest of women? How is it possible, Beltrán, that a gentleman should lie, who cried and felt so much? That he should disgrace a woman who loves him so well?	1725 1730 1735
BELTRÁN	Don't Beltrán me, Lisena. If you want me to stop calling you Inés, and talk about what you want, open your eyes and realize you're the one who provoked this change in him. By God! A woman in love should not allow another man to speak to her. To speak to her? Not even to look at her! Eustacio chases after you, and you're swept off your feet. And after this most unfair competition, he acts fierce and tries to chase us off his street. And you want the other one to hold his peace? Florencio has run away from Granada, leaving his parents behind, all for your sake. And you? You have the nerve to complain that he has forgotten you. What do you say to that?	1740 1745 1750 1755
LISENA	Even if I had given Florencio a reason to act as he has— and this is all, in truth, his jealous fantasy—	1760

the fact that I have come here,
to serve in these clothes,
bringing shame on my good name,
should undo any blame. 1765

Beltrán! Confess!
You saw Gerarda's friend from Madrid,
young and pretty,
and you convinced Florencio
to do what he's done,
so you could have some fun.
Don't make me the cause
of his unjust forgetting.

BELTRÁN

Don't you know me?
For God's sake! 1775

If Nature's brush could paint on a lady
everything He placed in the heavens...
The hue of the sun,
precious stones, crystals, roses,
the divine smell of flowers... 1780

If she had the wisdom of celestial spirits,
lips of coral,
and a mouth full of pearls...
I would never fall for a lady.
I, Lisena, a lady?

I, tender, loving, and caring?
I, writing nonsense?
I, going around in a daze,
jealous and afraid?

Oh, my holy maids, 1790
comr plead your case! Good God!

You could not offend me more
by slandering me in a book,
sticking me through the chest,
insulting me in public, 1795
affronting me,

or writing libels against me,
 than by claiming I love a fine lady.
 It's true enough that she favors me,
 and that I flatter her back, 1800
 but interest or love? Me?

Take care of yourself, Lisena.
I pity you.

Exit BELTRÁN

LISENA	Wait, listen! How can you be so harsh? I am so wretched! Everyone abandons me. What am I to do? Nothing is now as it once was. Oh, you traitor, you dissembler! I know your tricks well.	1805 1810
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Exit all

SCENE 2

Enter FINEO and the LIEUTENANT

FINEO	<i>(To a servant offstage)</i> Tell them to store our luggage and see to the mules.	
LIEUTENANT	I hardly recognized you when I saw you walk by, Fineo.	1815
FINEO	It was good of you to call out to me.	
LIEUTENANT	You look fantastic! Not a day older.	
FINEO	God knows I'm not as well as you think.	1820
LIEUTENANT	Is there anything better than two friends running into each other?	
FINEO	Where are you headed?	
LIEUTENANT	I am spending time that I will never get back. I am recruiting men.	1825
FINEO	With whom?	
LIEUTENANT	With Captain Acevedo.	
FINEO	Congratulations, then.	1830

He is a great friend,
and a worthy man.

LIEUTENANT And you, where are you headed?

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

LIEUTENANT Nothing surprises me anymore. 1835

FINEO Will they not give us a room?

Enter LISENA

LISENA Here is the key.

FINEO What a fierce maid!

LIEUTENANT Easy.

FINEO Is she an easy catch? 1840

LIEUTENANT She is like the wind.
The Captain has already fallen for her.
He doesn't want to leave this place.
He has put his trust in me,
but I've fallen for her, too. 1845
Anyway, we're going to watch the bullfight;
it should be quite an event.

FINEO What a lovely girl!

LIEUTENANT Beautiful!
She shines like new gold. 1850

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

LIEUTENANT Oh lord, I don't know
if you'll be welcome.
She's got the temper of a young bull. 1855

FINEO Oh, darling!
Why so sad?

LISENA What's it to you?

FINEO	Lieutenant Carrillo loves you so tenderly, that I, as his friend, long to deserve your courtesy, and request your favor.	1860
LISENA	This room will do. Will it be just you?	1865
FINEO	Yes, just me.	
LISENA	I will get it ready.	
FINEO	What a slim waist!	
LIEUTENANT	Glorious. But first, my little nymph, before you go, tell me why you're so sad.	1870
LISENA	Because of men.	
FINEO	If it's because the one you love doesn't treat you as he should, choose another—there are plenty more.	1875
LISENA	I don't like any of them.	
<i>Exit LISENA</i>		
FINEO	You've forgotten what it is to love.	
LIEUTENANT	What do you think of her?	
FINEO	A very pearl.	
LIEUTENANT	We're alone now. Tell me. What's dragged you away from Madrid? The festivities?	1880
FINEO	I'm not here for that.	
LIEUTENANT	Then what?	
FINEO	I am following a lady.	1885
LIEUTENANT	Has she betrayed you?	

[illegible]

⁴⁰ Philip III of Spain (ruled 1598-1621). His grandfather was Charles V and Philip II was his father.

⁴¹ *El Escorial*: palace and monastery north of Madrid, a symbol of Spanish imperial and Catholic power.

⁴² *Vaciamadrid*: a town a short distance to the southeast of Madrid that served as a secret romantic meeting place for Spanish royalty and way station for royal travel to and from the capital.

⁴³ One hypothesis for the origin of Vaciamadrid's name is that it comes from the Arabic Manzil Ma'yrit,

1925

I'll stick to the wine.

1930

1935

1940

1945

we crossed that pond, or Foolish Sea.⁴⁶

Foolish Sea?

1950

swept away by its current,

⁴⁶ Lope de Vega calls it “mar Tonta” (literally, “Foolish Sea”); it is a very small body of water in Aranjuez, Spain, over which a street named Toledo runs.

	and the vain, so confident in their own beauty, turned to swans on its waters.	1955
	Those who lend, those who give credit, the serious and the reluctant, those who make bad marriages, the greedy and the rich, the scathing, the annoying, the reticent, and the verbose.	1960
LIEUTENANT	A thousand arrogant suitors swan around on the Foolish Sea!	
FINEO	The palace is remarkable, a unique building.	1965
	Galleries, halls, and stables, smooth marble and jasper, the chapel and the corridors! That divine altarpiece by Titian, ⁴⁷ and a clock, of such exceptional craftsmanship!	1970
	The French topiaries, in which I saw a thousand musicians making music in myrtle, the very picture of artists, though they lack soul, taste, and sense.	1975
	I saw a thousand green galleys, bulls, dogs, crocodiles, birds and hunters, snakes and basilisks, in a courtyard rounded and squared.	1980
	Then, following the bridge, down along Elm Street, I passed the mulberry orchard, where I saw crowned peacocks in all their rich plumage.	1985
	I saw the unfinished bridge over the crystalline Tagus, and the water at the locks, a spiral and a labyrinth.	1990
	To the Cow Stables I went with great merriment,	

⁴⁷ *Titian*: Tiziano Vecellio (1485-1576), noted Italian painter in the service of Charles V and Philip II, who commissioned many of what are now considered to be his best paintings. The altarpiece hung in the royal chapel and depicted a religious scene, although the specific imagery of the piece remains unclear.

and circled the square on twelve verdant streets. Seven Assyrian camels passed us there.	1995
Though they come from Asia, they now serve Philip of Spain, King of Jerusalem, ⁴⁸ proof that the Fourth or Fifth ⁴⁹ will free the Holy City and Christ's Holy Sepulcher. ⁵⁰	2000
I saw, at last, after all these things, the marriage of the two rivers, for there they become one— no priest required.	2005
I won't even mention the fountains, the water games, the jets, nymphs, satyrs, and children in marbles and castles. And those avenues of flowers	2010
where her Serene Highness the Princess, the springtime of this Elysium, goes to exercise! Wherever she would step, even at the height of summer,	2015
white roses were born, as was said of Venus. There is white jasmine, fragrant jonquil, and pale broom, Adonis and Narcissus. ⁵¹	2020
There are blue and red linnets, ⁵² salvia and red iris, pristine wallflowers, carnations, and laburnum, and the water, which cuts through stones.	2025
There are birds from the Indies	

⁴⁸ *King of Jerusalem*: a purely symbolic title over Jerusalem, one of Christianity's holiest cities, recalling Spain's self-presentation as a crusading nation and defender of Catholicism.

⁴⁹ Hypothetical future kings, descendants of the monarch at the time, Philip III.

⁵⁰ *The Church of the Holy Sepulcher*: located in Jerusalem, believed to be the site of Jesus Christ's crucifixion, burial, and resurrection. Fineo refers to the enduring crusading fantasy of reconquering Jerusalem from its Muslim Ottoman rulers.

⁵¹ *Venus*: the goddess of love, fertility, and prosperity in Roman mythology. In the story of her birth, Venus rises from the sea and comes to land. The foam that touches the shore as she does causes white roses to grow. In Greek mythology, Adonis and Narcissus were both transformed into flowers, the anemone and the daffodil, respectively.

⁵² *Linnet*: a bird in the finch family.

	with two red tassels upon their feathered heads, named Zaidas, though they are not descended from Moors. ⁵³	2030
	But why go on about birds, or their various colors, why proceed with the portrait of this second Paradise? Suffice it to say it all belonged to the sovereign father of the grandson of Charles the Fifth. ⁵⁴	2035
LIEUTENANT	Oh, how you make me long to go! I must see it before the week is up.	
FINEO	Go soon, and you'll find the bronzes I saw, and the marble I've described. Yet my lady was not there. I left the garden, Lieutenant, and continued on to Illescas, but could not find her there. I heard about these festivities, and I've come to see if she's here, driven mad as I am by this love I cannot speak.	2040 2050
LIEUTENANT	Well now, forget your pain. This is a great opportunity for some amusement. Come, take off your spurs, your boots. The city is filled with thousands of women who've come to see the grand festivities, the jousting and the feats of strength. Distraction makes any sorrow easier to bear. They also say there will be a literary contest, and since you touch on the poetic, you can write for the prize. ⁵⁵	 2055 2060

⁵³ *Zaida*: a common Arabic female name. Fineo's disclaimer about the Arabic origins of the bird's name betrays an unease about the Moorish cultural heritage of Spain.

⁵⁴ Charles V, Holy Roman Emperor and Charles I of Spain, was the father of Philip II (with whom the building is associated), and grandfather of Philip III, the king of Spain when Lope wrote this play.

⁵⁵ Mayor Alonso de Cárcamo, who was good friends with Lope, asked the playwright to organize a literary contest in Toledo (1605). On May 6 of that year the rules for the contest were posted, along with the ac-

FINEO	What are the topics?	
LIEUTENANT	Too many to count.	
FINEO	What verses do we start from?	2065
LIEUTENANT	Concise ones: “By will of God, a great feat in Austria’s sea never outdone, Margarita, mother-of-pearl, has now a pearl of a son.”	2070
FINEO	The first and the third are the most difficult. I’ll take off my boots.	
LIEUTENANT	Go on, I’ll talk to Inés in the meantime.	2075
<i>Exit FINEO, then enter LISENA</i>		
LIEUTENANT	Oh, my Inés! Don’t you want to be mine?	
LISENA	To see you is to weep. Let me sweep.	
LIEUTENANT	Inés, you are like the dawn sweeping away the stars. With those beautiful hands, the light of heaven is never far. Do battle with me. Put up your arms, Inés, and you shall see...	2080 2085
LISENA	Quiet! Later, when the night is quite dark, you may come speak to me. You know where my room is. During the day I never agree, nor let anyone in. I don’t want the innkeeper	2090

ceptable topics. The poets who participated created verses in praise of the king and the newly born crown prince, much like those recited by the Lieutenant.

to know of this sin.

LIEUTENANT	Ah, now you are as kind as you are lovely! I'll take you at your word, and pray that the heavens draw their veil upon this day, and that the sun might never rend it.	2095 2100
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Exit the LIEUTENANT

LISENA	May God never keep that idiot of a Captain and you. Some progress I'm making! Burn, jealous doubt, pierce my breast, break me, let tears flow from my eyes, and press all my anger out. Burn, heart, burn! Burn, sad heart, so you might distill the venom of passion from the tears that run down my face. Burn without end, and, though I die in this fire, ease me with death, for I cannot ease you.	2105 2110 2115
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Enter GERARDA and LUCRECIA

GERARDA	Oh, Inés, how awful!	
LISENA	What is it now? What has happened to you?	
GERARDA	There is a foreigner here, to my great dismay. If he sees me, I am dead, Inés.	2120
LISENA	But why, if Florencio is your brother?	
GERARDA	I cannot conceal my misfortune any longer. For he is not, you see.	2125
LISENA	And what about the one who has just arrived?	

You have so many relations.

GERARDA I am so wretched, Inés!
I have other obligations to him. 2130
You must hide me tonight.
He'll be sure to leave
in the morning.

LISENA (*Aside*) Is this Love
coming to my rescue? 2135
(*To GERARDA*) In this hallway
there is an empty room,
a perfect spot to hide.
You will be fine there.
I'll lock it from the outside, 2140
and when I find some time,
I'll bring you dinner.

LUCRECIA You won't tell anyone, Inés?

LISENA I won't, by my life!

LUCRECIA Ours are in your hands. 2145

LISENA In here, quietly.

Exit GERARDA and LUCRECIA, then enter LUCINDO and RISELO

LISENA Heavens above,
my wishes come true!

RISELO I spoke to Inés on your behalf,
and she said she'd speak to Gerarda. 2150
Here is Inés.

LUCINDO My dear Inés!

LISENA My goodness,
I was just looking for you!

LUCINDO Have you spoken to Gerarda? 2155

LISENA I spoke to the two of them, Lucindo,
for the two of you.

RISELO You did well.

LUCINDO	And what did they say?	
LISENA	She expects you'll sleep at the inn tonight, so you can see her from midnight till six!	2160
LUCINDO	Sleep here? How?	
LISENA	I will give you rooms. Gerarda has it all planned out.	2165
RISELO	Well, we won't sleep without first visiting their room the first chance we get.	
LISENA	All right, then, the two of you should go beg the Captain for a dinner invitation.	2170
RISELO	Let's go.	
LUCINDO	What a night we have ahead of us!	
LISENA	You can tell me all about it tomorrow.	2175
	<i>Exit LUCINDO and RISELO, then enter FINEO</i>	
FINEO	(<i>Not seeing LISENA</i>) It's all very strange, almost like a dream, so odd that even the dreamer cannot understand it. I came here to find Gerarda, full of jealous passion, and at this inn I found a maid so beautiful that my desire for her is like a runaway horse, undoing my passion for those other eyes. Tonight, at least, I'd like to try... But here she comes.	2180 2185
LISENA	(<i>Aside</i>) This is the one searching for a lover's gaze. (<i>To FINEO</i>) Do you not like the room, sir?	2190

FINEO	By God, not nearly as much as I like you!	
LISENA	That's very kind of you.	
FINEO	I will only be in Toledo for this one night.	2195
LISENA	I thought so.	
FINEO	I want to tell you about a wish I have.	
LISENA	I have to prepare dinner.	
FINEO	And could I not tell you sometime later tonight?	2200
LISENA	Oh, Lord! You could tell me your whole list.	
FINEO	Where will you be, Inés?	
LISENA	My room is just past the kitchen, to the left.	2205
FINEO	Is that right? That's a sign of your importance.	
LISENA	Rest assured, though it is I who has to trust you. Keep your eyes about you, and let no one notice, sir, that you and I are talking. Go on, for at midnight, this fickle thought will incline to your room.	2210 2215
FINEO	<i>(Aside)</i> Is it possible that an inn should hold such a beautiful woman? Our shared pleasure only increases her worth. Beautiful things in such low places are underestimated. Not until their mystery is revealed can they be appreciated.	 2220

LISENA (*Aside*) I have made a thousand promises,
and all of them for tonight. 2225
Who will be the husband
on this wedding night?
The Captain awaits me,
the Lieutenant holds his place.
And now Gerarda's suitor 2230
begs me to love him as well.
I have given my word
to both Lucindo and Riselo.
Night, lend me your hand.
Oh, night, draw your black veil, 2235
for though I only have
from now until tomorrow,
I swear they will never forget
this *Wild Night in Toledo*.

END OF ACT II

ACT III

SCENE 1

Enter FLORENCIO, JULIO, and BELTRÁN

FLORENCIO What's this you say, Julio? 2240

JULIO I say you'd better get out of town,
because there was an officer
in the city square
asking about a certain
Florencio from Granada. 2245

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

FLORENCIO Things will be worse for us
if we leave the city now. 2250

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

FLORENCIO Because the Law is on our trail.
They'll be on the lookout,
especially this late. 2255

BELTRÁN Call the innkeeper.

Exit JULIO

FLORENCIO The end of the day, as the night falls,
is the safest time of all. 2260
With everyone heading home,
there's more confusion,
more noise, more people.

JULIO returns with the INNKEEPER

JULIO Here's the innkeeper.

FLORENCIO Wait outside. 2265

Exit JULIO

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

INNKEEPER How may I help you?

FLORENCIO Listen: While in Granada, 2270
I wounded a man so that he almost lost his life.
They say there is a warrant out for my arrest.
At this hour, it is too late to leave the city.
Is there a room in this house
where I can hide for the night? 2275

INNKEEPER That one right there has windows
facing the Concepción,
or the Carmen,⁵⁶ if you prefer.
From there you can easily reach
the roof of the next house over, 2280
get down into a barnyard,
and finally into the fields.
And from there, you can get to the monastery.

FLORENCIO Perfect. I trust in your protection.

BELTRÁN Is the jump dangerous, innkeeper? 2285

INNKEEPER By God, there's nothing to it!

BELTRÁN That's why I ask.
I'm not exactly a featherweight.
And since the heavens didn't give me
the face of an angel, 2290
I wouldn't want to steal their thunder.

FLORENCIO Let us in, innkeeper.

INNKEEPER Inés! Do you hear me, Inés?

Enter LISENA

⁵⁶ *The Carmen*: a steep public roadway that led to the isolated square of Concepción, at the bottom of which was the monastery of Carmen Calzado. Churches and monasteries were sanctuaries for criminals, since legal officials could not enter them to make arrests.

LISENA	When you need something, you know no other name. My God! Can't you call someone else? Can't you see how tired I am after serving so many guests?	2295
INNKEEPER	Open up that room.	
LISENA	Which one?	2300
INNKEEPER	You're so slow! Give me those keys.	
LISENA	The key to that room isn't here.	
INNKEEPER	What do you mean it's not here?	
LISENA	It's lost.	2305
INNKEEPER	Come on. Give it here.	
LISENA	Let go. I'll open the door.	
INNKEEPER	Fine. But hurry!	
LISENA	Why do you want this room? Aren't there others?	2310
INNKEEPER	It has to be this one. Don't talk back to me, girl. (To FLORENCIO and BELTRÁN) Go on in, the beds are made. And if you should hear the Law at the door, there's a window right there. Get yourselves over to the Carmen.	2315
FLORENCIO	Thank you, my good man, I am in your debt.	
BELTRÁN	I can't get past this business of the jump.	
INNKEEPER	In the meantime, I will go see if anyone is keeping watch.	2320
	<i>Exit the INNKEEPER</i>	
BELTRÁN	(To FLORENCIO) Must I really jump?	

FLORENCIO Get in there already.

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

2325

Exit FLORENCIO *and* BELTRÁN

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

to barge in and kill them?
 Just kill me with love, jealousy! 2365
 I was the key—I gave Florencio and Gerarda
 the chance to be together!
 Florencio, you traitor,
 I am Lisena. If you claim you left me
 because I made you jealous, 2370
 then why resort to deception?
 I have always loved you, you cruel man.
 Don't give me reasons to forget you.
 You were my first love.
 I never loved before or after. 2375
 Oh Heavens, I am trembling.
 Did they come here to meet?
 Have they already recognized each other in there?
 Does she want him to hold her in his arms?
 Or are they hiding in silence, 2380
 because Gerarda doesn't know who has come in,
 and Florencio doesn't know
 that it's Gerarda?
 What terrible confusion!
 But they will talk. 2385
 One of them will certainly make noise,
 and the other will ask who's there.
 Or, when he hears someone breathing,
 Florencio will ask, suspiciously, "Who's there?"
 How can Gerarda, after hearing his voice, 2390
 possibly stay away from him?
 Lovers' arms work faster than their voices.
 How then, my sorrows, am I to endure you,
 when you allow them to enjoy each other?
 I will not allow it. 2395
 I will tear you to pieces,
 you cursed doors.
 May fire consume you,
 though I die in the attempt,
 a Samson⁵⁷ to this dreadful temple. 2400
 Just fall on me, kill me already.
 I was the key—I gave Florencio and Gerarda
 the chance to be together!

Enter the CAPTAIN

⁵⁷ *Samson*: In the book of Judges, Samson leads the Israelites in their fight against the Philistines. Overpowered, Samson was tied to the temple pillars. He tore down the pillars and with them the entire temple, killing both his enemies and himself.

CAPTAIN	Ah, my lady Inés!	
LISENA	(<i>Aside</i>) The one thing I needed!	2405
CAPTAIN	The night had barely tiptoed in, once Apollo ⁵⁸ made his exit, and already I was waiting for you. You've taken your time, and now it's ten o'clock.	2410
LISENA	(<i>Aside</i>) Will my troubles never end? What will I say to him? Dear Lord! Will this work? It will have to do. This will be the antidote for the poison of my jealousy. (<i>Aloud</i>) Captain, we'll need to clear out this room here for there aren't any others, and this is all I can think of.	2415 2420
CAPTAIN	By God, were these the walls of Antwerp or of Maastricht at the siege...! ⁵⁹	
LISENA	Hush! We'll need to use our wits. That's most reliable. Come with me, and say that the Law is at the door.	2425
CAPTAIN	Shall I disguise myself, or go like this?	
LISENA	You'll need a disguise.	2430
CAPTAIN	All right! Let's go. For you, I would kick down the doors...	
LISENA	I'm sure you would, but wouldn't that hurt your feet?	
CAPTAIN	By God, you are right!	2435

⁵⁸ *Apollo*: Greek god of the sun.

⁵⁹ *Antwerp and Maastricht*: two cities in Flanders that had recently been under siege by the Spanish.

LISENA *(Aside)* What a blowhard!

CAPTAIN (*Aside*) Inés, so sweet and pure!

Exit all

SCENE 2

Room at the inn with windows facing a roof

Enter FLORENCIO and GERARDA, in the dark

FLORENCIO I can hardly believe that it's you,
my beautiful lady!
Now the soul that adores you 2440
has granted me the light to see by.

GERARDA	Oh, Florencio! How did you get in here? You must have bribed Inés. I am so happy to see you! Is it really you? I can hardly believe it!	2445
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Enter BELTRÁN, feeling his way

BELTRÁN Hey, Florencio!
 Where are you?

FLORENCIO Quiet down!
You're so loud! 2450

GERARDA Beltrán!

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

GERARDA Over here, come over here. 2455

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

GERARDA	What do you mean?	
BELTRÁN	She was coming towards me, feeling her way along the wall. Gerarda, I was hiding in the bed curtains, she put her hand in my scrub-brush, I mean, my beard... and asked me if I was a dog. Do I look like one? One of her fingers found its way into my mouth. I bit down, and now she's crying.	2460 2465
GERARDA	Where is she?	
BELTRÁN	She won't come.	2470
GERARDA	Is she out of her mind?	
<i>Enter LUCRECIA</i>		
LUCRECIA	Damn you, Beltrán! You always take things too far!	
BELTRÁN	Quiet, and watch what you say to me!	
LURECIA	Where are they?	2475
BELTRÁN	They are right here!	
LUCRECIA	What a dark room!	
GERARDA	My love, how did you get in here?	
FLORENCIO	I followed a cruel destiny to this unexpected delight. The cards turn out right when you least expect it. There's a silver lining to every cloud, and every storm must pass. I was running away from an officer from Granada, so I asked the innkeeper...	2480 2485
BELTRÁN	Is this the time and the place, Florencio? Words are not the point when lovers are alone.	2490

	When the rivers Tagus and Jarama meet ⁶⁰ they don't need to say a word.	
FLORENCIO	Let's not ask how we got in here, nor why you were here already. Instead, since this is our time together, let's not waste it. What good fortune to have come to Toledo! Oh night, you are like the day, as long as this sun shall stay! A beautiful night in Toledo! What are the <i>Attic Nights</i> ⁶¹ when compared to you? A most beautiful Diana ⁶² lights up this night!	2495 2500 2505
BELTRÁN	Enough talk! A wise man doesn't go on and on in the dark.	
LUCRECIA	Since you can't tell me things you don't feel, Beltrán, you scold the lovers who say pretty words.	2510
BELTRÁN	Lucrecia, if what lovers say mattered at all, I would say all sorts of things to you, but they're all lies. If I called you a sun, you'd know I was lying, because <i>sol</i> is masculine, and you are a woman. ⁶³ To call you a moon would be to insult you, claiming you're inconstant and cold. To call you a phoenix would be to assign you a very large nose. ⁶⁴ To say you're a diamond would mean we'd need steel pliers ⁶⁵	2515 2520

⁶⁰ Aranjuez. See note 19.

⁶¹ *Attic Nights*: a commonplace book written by the Latin author Aulus Gellius (125-180 CE), a compilation of texts on various subjects.

⁶² *Diana*: Roman goddess of the moon, here cited ironically as a symbol of chastity.

⁶³ In Spanish, the sun (or, *el sol*) is a masculine noun.

⁶⁴ *Phoenix*: In Greek mythology, the phoenix was a bird who cyclically died and was reborn from its own ashes. Beltrán compares Lucrecia's nose to the bird's beak.

⁶⁵ *Pliers*: a steel instrument used for paring the hooves of horses.

just to get your nails clipped.
To say that you're coral 2525
would make of you a bunch of rosary beads.
Snow is unpleasant, and mortally cruel.
Silver is all gone now,⁶⁶ and gold
would get you clipped like a coin.⁶⁷
Let's just say I adore you, my lady, 2530
and leave it at that.

The CAPTAIN speaks from offstage

CAPTAIN	Open up!	
FLORENCIO	They're at the door!	
BELTRÁN	Our time is up. Is that a gavel banging, or the pommel of a sword?	2535
FLORENCIO	Go to the door, Beltrán.	
CAPTAIN	Open up in the name of the Law!	
BELTRÁN	The Law? Good God!	
LUCRECIA	We are ruined!	2540
GERARDA	Could this be the innkeeper's malice?	
FLORENCIO	Let's jump.	
BELTRÁN	You want me to do what? "Oh night, dear to me as day, what a stroke of luck it was that brought me to Toledo!"	2545
FLORENCIO	Jokes at a time like this, Beltrán? Curse the day I was born! Let's jump!	

⁶⁶ A possible allusion to the dire economic situation of the Spanish Crown between the end of the 16th and beginning of the 17th century. During that time, silver coins were increasingly replaced with copper-based ones. Imports of silver from the Americas fell to half their previous rate, and were used to pay off the Genoese and other creditors.

⁶⁷ Small amounts of precious metal were clipped off coins, diminishing their value.

BELTRÁN	I couldn't do that, could I?	2550
FLORENCIO	Those roofs are close enough.	
BELTRÁN	Am I a cat, Florencio, to be jumping around on roofs?	
FLORENCIO	Jump and be quiet, Beltrán!	
BELTRÁN	And now I have to jump quietly? By God, I'll take half the roof down with me if I jump!	2555
FLORENCIO	Enough, don't be such a drag! Jump now! They'll have the door open soon!	
BELTRÁN	If I weren't such a drag, I could have been a trapeze artist, and made a fortune flying about.	2560
FLORENCIO	Jump!	
BELTRÁN	Am I a dog, then, to jump at your beck and call?	2565
FLORENCIO	Yes!	
BELTRÁN	OK, then I'll go first. It's a long way down, by God! This was not a hoop for the dog to jump through...	2570
FLORENCIO	There's a whole crowd outside!	
BELTRÁN	You know what? Jail isn't so high up. Walking into prison sounds a lot safer than falling from here.	2575
FLORENCIO	Hurry up and jump!	
BELTRÁN	I will! God, get ahold of yourself! "Beautiful night in Toledo, you put the <i>Attic Nights</i> to shame!"	2580

FLORENCIO	Should we turn ourselves in, then?	
BELTRÁN	Can't you see I'm much too heavy to dance? ⁶⁸ I'll jump.	2585
FLORENCIO	Well, I'm jumping.	
BELTRÁN	I object... Let's jump together, and take our lives in each other's hands. Going once, going twice...	2590
FLORENCIO	What a fate! Here I go!	
	<i>FLORENCIO jumps</i>	
BELTRÁN	Godspeed.	
GERARDA	Open the door. There's nothing to see in here.	2595
BELTRÁN	I'll jump.	
LUCRECIA	Be well!	
BELTRÁN	This is what they call cartwheeling into hell!	
	<i>BELTRÁN jumps, then LISENA enters</i>	
LISENA	It's all right. They've gone now.	2600
GERARDA	Who was it?	
LISENA	Sheriffs, searching for a thief.	
GERARDA	That was very upsetting!	
LISENA	Did Florencio jump?	2605

⁶⁸ Beltrán may be alluding to hanging.

LUCRECIA	He did.	
GERARDA	There they go on the roofs.	
LISENA	Was it hard for Beltrán?	
LUCRECIA	I'm sure the landing was. But anyway, who brought them here?	2610
LISENA	I did, to make you happy, and then I managed to get rid of the Sheriff.	
GERARDA	How lucky!	
LUCRECIA	Send for them now, so they can come back.	2615
LISENA	Once things calm down, they'll come back to the inn. But in the meantime, you can wait in my room, Gerarda, where you'll converse with him at your ease. Lucrecia can wait alone in the room across the way.	2620
GERARDA	Where did my Florencio go?	
LISENA	Do you miss him?	2625
GERARDA	Oh Inés, do what you can so I can be with him!	
LISENA	Follow me.	
GERARDA	You are my North Star. Bring me the sun to fill my soul with light!	2630
LISENA	You'll be with him until morning, with no one to disturb you. (<i>Aside</i>) I swear they will remember this <i>Wild Night in Toledo</i> !	

Exit all

SCENE 3

Enter BELTRÁN and FLORENCIO

FLORENCIO	Are you hurt?	2635
BELTRÁN	There's not a single bone in one piece.	
FLORENCIO	Where are we?	
BELTRÁN	How am I supposed to know? Is there a map of all the rooftops? A chart to show the path from chimney to chimney, or from ridge to ridge? A Ptolemy, ⁶⁹ or some other cosmographer, of the roofs, instead of the heavens?	2640
FLORENCIO	This house looks like an inn.	2645
BELTRÁN	That it is, no doubt. From Concepción to Carmen every building this side of the street is an inn.	
FLORENCIO	This must be a pigeon loft, or a chicken coop.	2650
BELTRÁN	I think one of these roofs must hold a hive.	
FLORENCIO	Worse than bees— those are drones or wasps. They've left my face, legs, and hands full of holes, like a sieve.	2655
BELTRÁN	By God, that wasp left a welt on my nose that's made an elephant of me!	
FLORENCIO	Wouldn't we be better off with the chickens?	
BELTRÁN	To hell with the chickens! I was barely in the coop	2660

⁶⁹ *Ptolemy*: Greco-Egyptian astronomer, mathematician, and geographer (c. 100 CE.-170 CE), whose geocentric cosmology prevailed in Europe until the heliocentric theories of Copernicus and Galileo.

when the rooster started closing in on me.
It must have thought I was a thief—
it nearly pecked my eye out!

FLORENCIO Am I very dirty? 2665

BELTRÁN Like a dung heap.

FLORENCIO What was that first place we walked through?

BELTRÁN A pigsty.
I got eaten half to death
by all the fleas I picked up. 2670

FLORENCIO It's a miracle we escaped that dog!

BELTRÁN Not me, I wasn't so lucky.

FLORENCIO It bit you?

BELTRÁN I lost a pound and a half
from my left calf. 2675

FLORENCIO A chip off the old block!

BELTRÁN That dog showed no respect for family.
I'm a gentleman,⁷⁰ I'll have you know,
though I may look like a dog.

FLORENCIO My God, what a night! 2680

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

FLORENCIO How is it Love's fault?

BELTRÁN Love may be wonderful in Toledo by day,
but not at night. 2685
It's all ups-and-downs, brick walls,
devil men, wasps, dogs, fleas,
rooftops, chicken coops, and sheriffs!

VOICES (*Offstage*) Thieves! Thieves!

⁷⁰ Florencio implies that Beltrán is descended from Muslims, who were often insulted as “dogs” in early modern Spain. Beltrán claims he is of noble Christian descent, though not very convincingly.

BELTRÁN	Oh, this is great!	2690
FLORENCIO	What now? They're up in arms!	
VOICE	(<i>Offstage</i>) Give me that pistol! Let the dog loose!	
BELTRÁN	That dog remark was a crack at me. They're on to us now.	
FLORENCIO	Down through here. Let's go into the stables. When the next guest leaves, we'll follow him out.	2695
FLORENCIO and BELTRÁN <i>exit</i>		
VOICES	(<i>Offstage</i>) "Over there, over there, there they go!"	
<i>Enter FINEO, covered in a cloak</i>		
FINEO	Night, which the poets once called dark black dungeon of the Day, in your cold shadows may I stay, until the Sun is newly installed. At your altar I'd place linens most white, newly come from Flemish lands, ⁷¹ for lovely Inés, if it's in your hands, to let me enjoy her at last tonight. Atlas's ⁷² palace is this enchanted inn, where each one must follow his whim. Night, do now as you once did for loving Psyche and Cupid: ⁷³ cover us with your blankets dark, and put out this, my jealous spark.	2700 2705 2710
<i>Enter the LIEUTENANT</i>		
LIEUTENANT	Night, you whose rest all must seek, who soothes the burbling brook and creek,	2715

⁷¹ Flanders was famous for its high-quality linens. The comical references to linens and blankets here may reference the setting in the courtyard of the inn, where clothes could have been hung out to dry.

⁷² See note 30. The reference here is primarily to Atlas's magical palace in *Orlando Furioso*.

⁷³ *Cupid*: Roman god of desire, fell in love with *Psyche*, a beautiful princess. Cupid came to her only by night, as he did not want her to see him.

who lulls mothers as eagle-eyed
as Argus⁷⁴ himself ever spied,
whose dark mantle, draped in the west,
limns figures going to their rest—
may damp air never make you ill, 2720
may summer breezes never chill,
so that I may, ere Night is done,
possess Inés, my only one,
crown jewel of your diamond skies.
Shine your stars on my enterprise! 2725
As I bask in her reflected light,
let not your jealousy lead to spite.

FINEO Another guest, hidden in his cloak,
who also courts Inés!
I'll just exit casually, 2730
so as not to arouse his suspicion.
He's sure to leave eventually.

Exit FINEO

LIEUTENANT Another guest was here,
waiting perhaps to take
what Inés has offered me. 2735
He left when he saw me,
but there's no need for suspicion.
There's no room for jealousy at an inn,
even if love calls for it.

Enter the CAPTAIN

CAPTAIN Oh black, unkempt, and sullied night, 2740
your bedraggled mantle and filthy locks,
envious of the sun, spread now their shade!
Slow to do good, quick to betray,
thieving, insolent, adulterous,
devious, cowardly, and murderous! 2745
Terror of the herd, the wolf's delight!
I conjure you by your treacheries,
by your fearful tricks and jealousies:
let me enjoy what I want tonight! 2750
Then may owls sing your dark praise,
then may the pious heavens embrace
your blackest course, oh Night,

⁷⁴ *Argus*: a hundred-eyed giant in Greek mythology.

over the sun, so pure and bright.

LIEUTENANT (*Aside*) A guest is up, 2755
watching and waiting outside Inés's room.

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

LIEUTENANT (*Aside*) Is that the Captain? It is. 2760

CAPTAIN (*Aside*) The Lieutenant is here.

FINEO returns

FINEO (*Aside*) I'll come around again
to see if that man is gone.
Just my luck, now there are two of them!
What if they're both here 2765
for the same reason?

One is watching me carefully,
while the other heads toward me.
I must make my rounds again,
to conceal my intentions. 2770

Exit FINEO

CAPTAIN (*Aside*) Inés is laying out her endgame
on the chessboard that is this place.
Taking pieces from her bag,
moving men from space to space.
Is the lieutenant her pawn, too? 2775

If I'm not mistaken,
Inés has invited the whole regiment
to seek her out tonight.
There's no doubt they'll all turn out.
Here come two more now! 2780
If the captain can't resist,
the soldiers don't stand a chance.

Enter LUCINDO and RISELO, who stand on one side

LUCINDO Oh night serene, beautiful, and clear.

RISELO Dark night, you cruel fiend.

LUCINDO	Wrap me lovingly in your wings.	2785
RISELO	Lend me the shadow of your tear.	
LUCINDO	Cover my thoughts in your dark cloak.	
RISELO	Let me be Tarquin to this Lucrece. ⁷⁵	
LUCINDO	With Gerarda let me find my ease!	
RISELO	Oh night, it's you that I invoke.	2790
LUCINDO	Only you, Night, can satisfy a lover.	
RISELO	Night, you are the sum of all love.	
LUCINDO	You undo shame under your cover.	
RISELO	Your silence fits us like a glove.	
LUCINDO	To you we'll offer, in a wink.	2795
RISELO	Coal.	
LUCINDO	Ebony.	
RISELO	Myrrh.	
LUCINDO	Tar.	
RISELO	And ink!	2800
LUCINDO	(To RISELO) There are people coming, Riselo. It must be Florencio and Beltrán.	

Enter FINEO

FINEO	(<i>Aside</i>) Good God, now there are four! When I left, there were only two! Well, I won't leave again, I'll just wait for her here. If I leave again, I'm sure to return and find so many men there won't be room for us all.	2805
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⁷⁵ For Tarquin and Lucretia, see note 21.

There are five of us now, what a sight! 2810
 What stamina Inés has!
 This is a duel, it seems, by the book.⁷⁶
 Three here where I set foot,
 or maybe four is what she wanted.
 Even with five, Inés stands her ground! 2815
 She's challenged them all,
 and put them to the test,
 all according to the law.
 Many have been called,
 but who will be chosen?⁷⁷ 2820

Enter LISENA

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

CAPTAIN Inés, over here! 2825

LIEUTENANT Inés! Can you hear me?

LISENA (Aside) How confidently they come to nest!
 There's not a bird so easily caught
 as a man lured by a woman.
 I dare not speak to any of them. 2830

FINEO Beautiful Inés!

LUCINDO My darling Inés!
 Inés, I say!

LISENA (Aside) Well now,
 they are in for quite a night, 2835
 switching partners all around.
 Only Love knows where they'll end up.
 Putting them back in their place
 will be a tricky business.
 (Aloud) Oh, how careless! I can't believe it! 2840
 Fire, fire, fire...

⁷⁶ The laws of the "fuero de España" state that a challenge to a duel must be issued before the king and five gentlemen. Fineo jokes about the number of suitors in the patio: since there are five men around, the battle (of love) is lawful.

⁷⁷ Ironic allusion to the Gospel of Matthew 20:16: "Many are called, but few are chosen."

(Aside)... burns inside them all!

Enter the INNKEEPER

INNKEEPER Where?

LISENA In the kitchen, sir!

CAPTAIN *(Aside)* To the devil with this love! 2845

Exit the CAPTAIN

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

Exit the LIEUTENANT

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

Exit LUCINDO and RISELO

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

Exit FINEO

INNKEEPER There's nothing here.

LISENA Quiet, sir! Fire, fire! 2850

Exit all

SCENE 4

On the street

Enter BELTRÁN and FLORENCIO

BELTRÁN Run!

FLORENCIO What good would it do us now?

BELTRÁN What luck we've had!

FLORENCIO What a night it has been!

BELTRÁN	What do you mean “been”? What time is it?	2855
FLORENCIO	By God, you’re right. It’s not over yet.	
BELTRÁN	It’s after one, I think.	
FLORENCIO	One? More like three.	2860
BELTRÁN	No, then the Seven Sisters ⁷⁸ would be out already, rising from the edge of the sky, and climbing north toward the heavens. Two men, three hours in a stable, and a thousand fleas gnawing at them!	2865
FLORENCIO	Don’t call them fleas. These are demons!	
BELTRÁN	I saw a flea that had pincers to bite with.	
FLORENCIO	What a night!	2870
BELTRÁN	What a bed!	
FLORENCIO	So this is falling in love in Toledo, with girls at inns!	
BELTRÁN	My god, what a night!	2875
FLORENCIO	Settle down.	
BELTRÁN	I can’t!	
FLORENCIO	Why not?	
BELTRÁN	These are oversized fleas, each one eats for two.	2880
FLORENCIO	What a terrible night! I’d gladly trade wounds with that fellow in Granada,	

⁷⁸ The Pleiades, among the nearest star clusters to Earth and the most obvious to the naked eye.

	if he's the one who sent this curse!	
BELTRÁN	If the innkeeper hadn't come out, we might still be out there... But nothing could be worse than this.	2885
FLORENCIO	How's that?	
BELTRÁN	As I was going out the door, I caught my leg on a latch on the wall. One whole side of my pants is still hanging there, and the shape of that latch is branded right here.	2890 2895
FLORENCIO	I'm not doing too well myself, for as I was leaving, a mule attacked me, entirely unprovoked, and now I think my leg is broken. A lantern blinded me and I ran so hard into a post that, had I not hit my nape, I would have broken nose and brow. I am beside myself. Love be damned! Not another night in Toledo!	2900 2905
BELTRÁN	Someone is coming.	
FLORENCIO	And to think the best may be yet to come!	2910
	<i>Enter two SHERIFFS, the NOTARY, and some others</i>	
BELTRÁN	What are we going to do?	
FLORENCIO	Well, all I know is we can't run now.	
SHERIFF 1	Who goes there?	
FLORENCIO	Can't you see?	2915
SHERIFF 1	Who are you?	

FLORENCIO	Two law-abiding citizens.	
SHERIFF 1	At this hour? Impossible.	
BELTRÁN	So what about you?	2920
SHERIFF 1	Don't move!	
FLORENCIO	(<i>Aside to BELTRÁN</i>) Have they come to arrest us?	
BELTRÁN	(<i>Aside to FLORENCIO</i>) No doubt.	
FLORENCIO	(<i>Aside to BELTRÁN</i>) Change your name.	
BELTRÁN	(<i>Aside to FLORENCIO</i>) I will, and don't you tell them yours.	2925
NOTARY	Are you trying to flee?	
BELTRÁN	(<i>Aloud</i>) No, not at all, I'm just tired of being on my feet.	
SHERIFF 1	Bring a chair over here.	2930
NOTARY	Who are you?	
FLORENCIO	Two travelers.	
NOTARY	Of what sort?	
FLORENCIO	Gentlemen.	
NOTARY	Gentlemen? How is that? Where are you going at this hour?	2935
BELTRÁN	To our inn.	
SHERIFF 1	And where do you come from?	
SHERIFF 2	(<i>Aside to the NOTARY</i>) He sounds uneasy. They must be thieves. Separate them.	2940
NOTARY	You're right.	

Keep this one here.
Get that one over there.

They separate BELTRÁN *and* FLORENCIO

BELTRÁN	(<i>Aside</i>) Dear Lord, don't make us suffer more of the same! A wretched night, of roofs, attics and dovecotes, stables and workshops, fleas, kicks, and locks, running from the Law, just to run right into it! What bad luck!	2945 2950
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They interrogate FLORENCIO individually

FLORENCIO Step back, gentlemen.
 There's nothing to see here. 2955

SHERIFF 1 State your name.

FLORENCIO I'm Don Fernando.

SHERIFF 1 And your partner, who is he?

FLORENCIO A certain gentleman.

SHERIFF 1 His name? 2960

FLORENCIO Marcial.

SHERIFF 1 Where are you two from?

FLORENCIO From Jaen.⁷⁹

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

BELTRÁN What do you want from me?

NOTARY What's your name?

BELTRÁN It's Rob.

⁷⁹ *Jaen*: a city in south-central Spain.

	It used to be Robby. But now it's just Rob.	2970
NOTARY	And what are you to this gentleman?	
BELTRÁN	I used to be his servant. Now I keep his wine cellar and raid his pantry.	
NOTARY	What is his name?	2975
BELTRÁN	Don Blas.	
NOTARY	Where is he from?	
BELTRÁN	From Talavera. ⁸⁰	
SHERIFF 1	Arrest them.	
BELTRÁN	What's wrong?	2980
SHERIFF 1	Just your story. You scoundrels, you low thieves!	
NOTARY	They must be from that gang who pulled off the robbery in Seville. ⁸¹	
SHERIFF 1	Yes, but none too smooth. One rascal says Rob, the other Marcial. May they both rot in the King's prison!	2985
FLORENCIO	Gentlemen...	
SHERIFF 1	Listen to this thief! He'll be sent to the galleys tomorrow.	2990
SHERIFF 2	We've made quite a catch here!	
BELTRÁN	(<i>Aside</i>) They're going to lash us. I'm sure of it.	
FLORENCIO	Oh, what a nightmare! I want it to be morning,	2995

⁸⁰ *Talavera*: a town a short distance to the west of Toledo.

⁸¹ Seville's prosperity attracted a great deal of criminal activity.

just to see how this night ends.

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

Exit all

SCENE 5

Patio of the inn

Enter LISENA, GERARDA, and LUCRECIA in peasant clothing

GERARDA Why have you dressed us like this?

LISENA	Quiet, just go into this room. Florencio is in there.	3000
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GERARDA Really?

LUCRECIA He's already back from the Carmen?

LISENA	Florencio is quick and Beltrán is strong, a veritable Samson! ⁸² They climbed back over the roof, and went into their rooms.	3005
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GERARDA My Florencio is here?

LISENA Lower your voice!
There are a million exhausted suitors around. 3010
Pretend you're Inés.

GERARDA I'll do my best.
 Here I go.

LISENA	Go on, don't be scared, and don't rustle as you walk. The finest man ever born in Granada is waiting for you in there.	3015
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GERARDA Why would I be scared?

⁸² *Samson*: Famously strong Biblical figure. See note 57.

He promised to marry me.

Exit GERARDA

LISENA And he will keep his word. 3020

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

LISENA He's in that room,
eager to please you, 3025
for that is a lover's greatest reward.

LUCRECIA Is he hurt?

LISENA From what?

LUCRECIA From the jump.

LISENA No, go on in. 3030
He's ready and waiting for you.
But, just in case some nosy neighbor hears you,
pretend you are Inés,
so as not to sully your good name.

LUCRECIA That should work, 3035
since this whole place is full of people
looking for you.

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

LUCRECIA Will they never say our true names? 3040

LISENA And neither will you.

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

Exit LUCRECIA

LISENA O sun in the heavens,
if your rays cut short my plan, 3045
death will unravel this web I spin.
May the rosy dawn

find me crowned with her flowers instead!
 Let me triumph over my enemy!
 I've given each lady to her rightful lover, 3050
 and have faith that my firm devotion
 will wake mine from his unjust delusion.
 Oh, the strength of a woman!
 Oh, what determination!
 Oh, what spirit, which in just one night, 3055
 as though it were a lifetime,
 finds a way to reverse her misfortunes.
 Without forgetting what I owe my family name,
 with new plots, and novel tricks,
 I have put all these people right in their places. 3060
 But none shall know the truth of their desires
 until Phoebus⁸³ shines his rays upon them.
 They all await me, locked in their rooms,
 blind and fully deceived.
 I hear knocking at the door. What is this? 3065
 Another setback? More bad luck?

SCENE 6

At the door of the inn

BELTRÁN (Offstage) Open the door.
 LISENA Who is it?
 FLORENCIO (Offstage) Open the door, Inés! Hurry!
 LISENA That's Florencio's voice. What good fortune! 3070
 I'm coming!

LISENA opens the door and FLORENCIO and BELTRÁN enter

Sir, what a state you are in!
 FLORENCIO I have never had a darker
 or worse night in my life!
 LISENA What happened? 3075

⁸³ *Phoebus*: In classical mythology, another name for Apollo, the sun god.

FLORENCIO	A thousand run-ins with prison and death. To tell you everything that has happened would take until morning. I'm exhausted, disoriented, beaten— Beltrán practically carried me here. Tell her, Beltrán.	3080
BELTRÁN	After that roof and its challenges, we landed back on this street, covered in dust and other things we'll leave unsaid. We ran into the Law... I can't go on. Florencio can tell you more.	3085
FLORENCIO	We answered their questions, flustered with fear, for fear compels even the most honorable man, and between two sheriffs of Toledo, and some of those people who hoist you like garters, they were marching us off to jail as thieves.	3090
LISENA	What terrible luck!	
FLORENCIO	But just as we come to a crossroads, I grab a deputy's blade, and Beltrán does the same. Tell her, for I'm not sure I believe what happened.	3095
BELTRÁN	Why beat around the bush? With each blow they pushed us toward the Alcázar, but we had an advantage, since one captor was in front and the other behind. We threw ourselves into an open sewer, and the justices passed right over us, so blind that liberty, that great treasure of man, was finally ours. We climbed out and made our way to this inn, to clear up the enema—er, enigma. And what of our ladies?	3100 3105
LISENA	Come in. Lucrecia is waiting for you in here, and Gerarda for you.	3110
FLORENCIO	Goodbye, then. Thanks to you, I'm Gerarda's now.	
LISENA	Go in quietly. I will go get her.	

(*Aside*) My love resists your cruelty
with all the courage I can muster. 3115

BELTRÁN So, are you getting her or not?

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

BELTRÁN Is this enough for one night in Toledo?

LISENA (*Aside*) No, not yet. 3120
For with my final trick,
your troubles begin, and mine will end.

Exit all

SCENE 7

Enter the SHERIFFS, the NOTARY, and SERVANTS

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

SHERIFF 2 I heard a noise. 3125

NOTARY And I heard the knocks.
Call them out.

SHERIFF 2 Hello in there!

NOTARY No answer. How nice!

They call out, the INNKEEPER answers

INNKEEPER (*Offstage*) Inés! 3130

SHERIFF 1 The innkeeper must be sleeping.

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

SHERIFF 1 You're right, for he's an honest man,
and if a thief shows up here
wearing decent clothes, 3135
they just think he's honest too.

	A guest's clothing is all the innkeeper has to go by.	
SHERIFF 2	The innkeeper has an excuse. Not us—he gave us the slip again!	3140
INNKEEPER	<i>(Offstage)</i> Inés, Toribio! What's all the commotion?	
NOTARY	Put some clothes on for once and for all!	
INNKEEPER	<i>(Offstage)</i> I'm coming. What wonderful servants I have. All they do is eat and upset things!	3145
	<i>The INNKEEPER leans out of a window</i>	
	Who is it?	
SHERIFF 1	It's the Law!	
INNKEEPER	Well, what do you want in the middle of the night?	
SHERIFF 2	What guests do you have in there?	
INNKEEPER	Last night, there were three from Madrid, two from Granada, a soldier, and a captain, I think.	3150
NOTARY	Call them right away. Where are they?	
INNKEEPER	<i>(Aside)</i> I wonder if those two went to find sanctuary as I suggested? <i>(Aloud)</i> Everyone, get dressed. Is there a problem here?	3155
SHERIFF 2	The two greatest thieves...	
INNKEEPER	<i>(Aside)</i> What are the odds?	
SHERIFF 2	...ever to have come to this city.	3160
NOTARY	Will they ever get dressed?	
INNKEEPER	They should all be ready by now.	

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

SHERIFF 1 Open the doors, go in!

The SHERIFFS, the NOTARY, and some others run into the inn

SCENE 8

Courtyard of the inn

Enter the CAPTAIN

CAPTAIN	Is it any crime to entertain a lady whom I have just seen walking through my very threshold?	3165
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SHERIFF 2 Get her out here.

Enter the LIEUTENANT

LIEUTENANT It's just me here...

CAPTAIN Lieutenant, is that you? 3170

LIEUTENANT Yes.

CAPTAIN Well, that's a good one!

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

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

3175

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

INNKEEPER No, she just got here yesterday. 3180

SHERIFF 2 Who are these gentlemen?

INNKEEPER Lieutenant and Captain.

NOTARY	And the others, where is everyone else?	
CAPTAIN	The look on your face is killing me. Lieutenant, were you looking for me?	3185
LIEUTENANT	And you, were you looking for me?	
<i>Enter LUCINDO</i>		
LUCINDO	What do you want?	
SHERIFF 1	To know who you are and where you're going.	
LUCINDO	This lady is my wife, and that's why I'm with her.	3190
INNKEEPER	What lady?	
LUCINDO	I have been her husband since yesterday. Come on out here, my lady Gerarda.	
<i>Enter LUCRECIA</i>		
LUCRECIA	I am Lucrecia, Beltrán.	3195
LUCINDO	I'm Lucindo.	
INNKEEPER	Congratulations! What a ruse.	
LUCRECIA	I was told that Beltrán would wait for me here. How low!	3200
LUCINDO	And I was told the same about Gerarda.	
NOTARY	Indeed, this is getting good.	
SHERIFF 1	Open those rooms. What is this, innkeeper?	3205
INNKEEPER	I don't know. For God's sake, I went to bed unaware of any of this. Inés must be	

	some kind of devil.	3210
SHERIFF 2	Open up right now!	
	<i>Enter FINEO</i>	
FINEO	Why such an uproar? What is all this? I'm a man, and she is a woman.	
NOTARY	Another woman?	
INNKEEPER	Oh, my Lord!	3215
NOTARY	Play the saint another time.	
INNKEEPER	What woman are you taking about?	
FINEO	Inés, who came to see me and is here right now. Is it a crime for a passing man to rub up with a maid? I talked to her in the kitchen yesterday.	3220
	<i>Enter GERARDA</i>	
SHERIFF 1	So this is your maid?	
GERARDA	I am Florencio's wife. I am with my husband.	3225
FINEO	Gerarda!	
GERARDA	Who's that?	
FINEO	It's me. What are you doing here?	
GERARDA	Is that Fineo?	3230
FINEO	Who else?	
GERARDA	I'm so ashamed, I can't even look at you.	
FINEO	I am shocked by your disloyalty.	
GERARDA	And I am shocked by yours.	

FINEO	Well, mine is Inés's doing!	3235
GERARDA	Mine, too.	
SHERIFF 2	Inés planned the whole thing.	
NOTARY	Bring her here.	
<i>A knock at another door</i>		
SHERIFF 1	Who is that?	
<i>Enter BELTRÁN and RISELO</i>		
BELTRÁN	By God, you've got some nerve! Why are you hugging me like that?	3240
RISELO	Why are you asking me that, when you hugged me first?	
BELTRÁN	I thought you were Lucrecia.	
RISELO	I was waiting for Lucrecia, too. Who told you she was here?	3245
BELTRÁN	Who told <i>you</i> she was here?	
RISELO	Inés.	
BELTRÁN	Me, too.	
INNKEEPER	Inés again? This is good.	3250
CAPTAIN	Inés has made fools of us all!	
BELTRÁN	Captain, you too?	
SHERIFF 1	Get that Inés out here, for I'm dying to see the woman behind all this.	3255
INNKEEPER	She just got here yesterday. In four days, she could match up enough people to fill the town square!	

Enter FLORENCIO

FLORENCIO Why all this commotion,
when we all know
that Gerarda is my wife? 3260

GERARDA What do you mean?

FLORENCIO That is what my love procures.

GERARDA Can't you see that I'm Gerarda? 3265

FLORENCIO Did I mistake
 another woman for you?

GERARDA I've fallen for the same trick.
I am Fineo's now.

FLORENCIO Inés deceived me.

3270

GERARDA Me, too.

INNKEEPER Let her come forward, then.
 If she doesn't show herself,
 I am going to start thinking she is *my* wife,
 such is her cunning. 3275

Enter LISENA

[illegible]

I came here following Florencio,
dressed as a peasant,
and jealous of the change in him.
I found him at this inn,

3285

and became a servant here, as you can see,
Here I saw how he, so unfaithful,
was captivated by this woman.
So I used my wits,
as women do.

SHERIFF 1	How peculiar! Innkeeper, is there anyone else here?	
INNKEEPER	No. Just those you see here.	
SHERIFF 1	Is any of these men our suspect?	
SHERIFF 2	This man sounds like him, but they all say they are gentlemen from Granada, and, since you are gentlemen, too, hear me out. Are these ladies your equals?	3295 3300
SHERIFF 1	They say nothing.	
SHERIFF 2	I'm asking if they're your equals.	
FINEO	Gerarda is mine.	
LUCINDO	And Lucrecia is mine.	
FLORENCIO	And Lisena mine.	3305
SHERIFF 2	Well, then, that's that. You can pledge your troth to each other, faithfully and under oath, or come with me to prison.	
FINEO	I give my hand to Gerarda.	3310
LUCINDO	I give mine to Lucrecia.	
FLORENCIO	I give mine to Lisena, and I will keep my word.	
CAPTAIN	I give mine to the Lieutenant.	
BELTRÁN	I give mine to Riselo.	3315
LIEUTENANT	None of that! Show some decorum!	
FLORENCIO	Gentlemen, please dine here tonight. You'll get fifty ducats to your credit.	

SHERIFF 1	May you all rejoice a thousand years!	3320
BELTRÁN	Oh, so now our days are numbered!	
FLORENCIO	And here ends, noble senate, this <i>Wild Night in Toledo</i> .	