

FÉLIX LOPE DE VEGA Y CARPIO

THE BEAST OF HUNGARY

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

David Chibukhchian
Barbara Fuchs
Isaac Giménez
Brenda Saraí Jaramillo
Rachel Kaufman
Robin Kello
Javier Patiño Loira
Aina Soley Mateu
Laura Muñoz
Diana Echeverria Palencia
Marta Albalá Pelegrín
Victoria Rasbridge
Cristian Reyes
Rhonda Sharrah
Rebecca Ogden Smith
Madeline Werner
Jesslyn Whittell

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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

Victoria Jane Rasbridge and Brenda Saraí Jaramillo

Lope de Vega's *The Beast of Hungary* (*El animal de Hungría*, 1617) takes the audience on a wild journey, from the forests of Hungary to the courts of kings. With humor and pathos, the play explores eternal questions about justice, loyalty, and what makes us “human”—in all our frailty and nobility. The extremes of the human heart are on display, from murderous jealousy to the first buddings of young love, making us question what truly separates man from beast.

THE PLOT

Act I starts with Teodosia, the former queen of Hungary, encountering Lauro, a low-ranking nobleman living in the countryside. She is disguised as a beast, and Lauro identifies her as the creature that has been terrorizing and stealing from his village. Teodosia tells him her story: she is the daughter of the king of England, married to Primislao, king of Hungary. When she first arrived in Hungary, Teodosia was lonely and sent for her sister, Faustina, to keep her company. But Faustina fell in love with Primislao and secretly determined to steal Teodosia's throne. She claimed Teodosia was having an affair with the prince of Scotland and plotting with him to murder Primislao. Primislao believed Faustina, and sent his men to kill Teodosia. Taking pity on the innocent queen, the soldiers left her alive in the woods, though they reported to Primislao that she was dead. Primislao then married Faustina, who became the new queen. Lauro, sympathetic, promises to not tell anyone what Teodosia has revealed to him and to visit her in the cave where she lives in hiding.

Nearby, the town officials hold a meeting to discuss important affairs. Pascual, a villager, interrupts by announcing that the king of Hungary will go hunting in the nearby woods. They all hope he can hunt down the beast. Faustina and Primislao arrive with their entourage. She is noticeably pregnant. The townspeople greet the monarchs and tell them about the beast. Faustina begins to feel ill with the heat and sun; Primislao suggests a nap in the woods and leaves her behind as he proceeds with the hunt. Alone, she goes into labor. Teodosia encounters Llorente, a villager, in the woods. He tells her that the king and his wife have come. Faustina emerges from the woods with her newborn baby. Vowing revenge, Teodosia jumps out and startles Faustina, who does not recognize the beast as her sister. As Faustina faints from fright, Teodosia takes the baby and disappears. When Primislao and his entourage return, Faustina comes to and explains what happened. Primislao calls a massive hunt for the beast.

Meanwhile, three Spanish noblemen come ashore. They are following orders from the count of Barcelona to abandon the young Felipe, his illegitimate grandson, in the wilds of Hungary. Felipe's mother is the count's daughter; his father is the son of the king of Naples, and the count's nephew. Displeased at their secret marriage, the count has ordered his men to get rid of the child. Despite the young boy's tender pleas, they abandon him in Hungary. Lauro and Llorente then discover Felipe. Lauro, who can speak Spanish, hears his sad tale, then promises to take him in and raise him as his own son.

Twenty years pass between Act I and the opening of Act II. Teodosia is arguing with Rosaura, the child she took from Faustina so many years ago and raised as her own daughter. Rosaura likes to go off into the woods by herself, which Teodosia has forbidden for fear she will encounter villagers on the hunt. Rosaura is frustrated with Teodosia's many rules, and wants to know who her father is. Teodosia tells her that she, Teodosia, is Rosaura's mother and father.

Faced with Rosaura's disbelief, Teodosia tries again and tells her that the sun is her father. Rosaura then reveals that she has seen a man for the first time, naked and bathing in the river. She concludes that she must have seen the sun, her father. She innocently asks her mother if the sun has burned her, because she is aflame with passion. Teodosia is mortified. She attempts to convince her daughter that men are dangerous. Meanwhile, Belardo, a villager, tells Lauro and Felipe that he saw not one, but two beasts in the woods. Lauro knows that the older beast is Teodosia, but doesn't know who the younger beast could be. Once alone, Lauro and Felipe talk about Felipe's secret noble background. Lauro makes Felipe promise that he will one day return to Spain to claim his throne and assume his identity as the count of Barcelona's rightful heir. Reluctantly, Felipe agrees.

Rosaura is wandering in the woods when she encounters Felipe again, now alone. She makes the sign of the cross to scare him off, but the two identify each other as Christians. As they converse, they quickly fall for each other. When Felipe leaves, Rosaura becomes jealous of Silvana, a villager who has also wandered into the woods. Thinking Felipe might love Silvana instead, Rosaura attacks her. Teodosia arrives and stops Rosaura, but is dismayed to find out that Rosaura is in love. Felipe returns, and the two lovers commit to each other. Soon the villagers appear, hunting Rosaura because Silvana has informed them of her attack. Felipe attempts to stop the villagers and in the ensuing scuffle he kills one of them. The villagers take him prisoner, while Rosaura vows to rescue him. Lauro begins to tell them of Felipe's secret noble heritage in order to save him, but Felipe makes him stop. The mob decides to take Felipe to King Primislao to be punished. As she attempts to save Felipe, Rosaura is apprehended and chained. Rosaura and Felipe pledge their undying love for each other.

In Act III, Primislao and Faustina discuss their two captives. An ambassador from Barcelona arrives. He announces that Felipe's grandfather has passed away, and his parents, now the rightful countess and count of Barcelona, seek their long lost son, Felipe. Primislao agrees to help find him. Teodosia enters, disguised as a peasant. Faustina asks what she knows of the beast they have captured. Teodosia tells them that since the day of Queen Teodosia's death, the village has been terrorized by a beast. Teodosia implies that the death was under suspicious circumstances, which frustrates Primislao, who still believes her death was righteous, and frightens Faustina, who is afflicted with a guilty conscience. Teodosia, disguised, goes on to report that ever since the attack on Faustina and her baby's subsequent disappearance twenty years ago, the village has recorded sightings of two beasts, one older than the other. Suspicious, Faustina asks Teodosia to find out if the dead baby Faustina was presented with twenty years ago was actually hers, or if her baby survives somewhere. Primislao also asks the disguised Teodosia to act as the captive beast's keeper. Rosaura is brought to the room, and Teodosia signals she must pretend not to know her. The admiral of Hungary enters. He announces that the king of England, father to both Teodosia and Faustina, plans to attack Hungary, for he now knows that Teodosia's apparent death was a plot and wants revenge. He is aided by the prince of Scotland, who is outraged that he was named as Teodosia's supposed lover. As Primislao prepares for war, a magistrate enters to request the execution order for Felipe. Rosaura argues that she should be put to death instead. Primislao orders her to be executed, too. Rosaura, fighting with her captors, pledges to free Felipe.

Later, Teodosia observes, unseen, a meeting between Faustina and the admiral. Faustina reveals that the admiral supported her plot to kill her sister. She now plans to poison Primislao so he will never discover her murderous plot against Teodosia. She promises to marry the admiral

and make him king if he defends her against her approaching father. Teodosia hears everything. Primislao, Lauro, and the ambassador of Barcelona enter. Lauro tells them that Felipe is the grandson of the count of Barcelona and asks that he be freed from prison and pardoned for his crime. Felipe tells Rosaura that she will be his queen. When Felipe is released, Rosaura asks to sit at the king's table and dine with him, but instead she is tied to a pillar. The king of England, the prince of Scotland, and soldiers enter and confront Primislao. Teodosia reveals that Rosaura is Faustina's baby, and that she is actually the former queen, long believed dead. Primislao immediately embraces his long-lost wife, agrees to marry Rosaura to Felipe, and pardons Faustina for her crimes.

QUEENSHIP IN THE PLAY

In early modern Spain, queens were at the center of familial and political systems of power and instrumental to the efficient running of the monarchy. They were wives, sisters, daughters, and mothers whose royal lineage and marital alliances brought them global influence. Although queens have historically been seen as secondary figures, inferior to their male counterparts, they often held positions of power in their own right. Female monarchs often stepped into the role of regent when a king or prince was absent, at war, visiting other parts of their kingdom, or simply too young to rule. In fact, due to what Merry E. Wiesner-Hanks calls a series of "dynastic accidents" in Europe, an unprecedented number of women occupied the highest positions of power throughout the early modern period (28).

A female monarch could play a number of different roles: queen consort, queen regent, dowager queen, or even queen regnant. What is more, she could play different roles throughout her lifetime. While each role demanded its own skill set, all were undermined by a fundamental

paradox: as a ruler, the queen was expected to act with authority and enjoy absolute power over her people, but as a woman, she was considered innately inferior to half of her kingdom.

Queens were, therefore, often the subject of intense social and political scrutiny, and their power was repeatedly called into question. This was particularly true during the period in which *The Beast of Hungary* was written. At this time, Margaret of Austria, queen consort to King Philip III of Spain, was the subject of a long and vicious smear campaign led by the duke of Lerma, the king's favorite (*privado*). Like countless men before him, Lerma used scandal and slander to challenge Margaret's alleged power over the king. Accusing her of disloyalty to Spain, Lerma tried to hem her in at court and even to separate the royal couple by sending the king on countless travels, hoping this physical distance would inspire an emotional one.

The duke of Lerma's accusation—that Margaret of Austria was not acting in the interest of the Spanish people, but that of her kingdom of birth—preys on the fact that royal women were often geographically transplanted. Following marriage, a queen was expected to leave her homeland and familiar court to take up residence in the kingdom of her new husband. With this move came the expectation that she would embrace her husband's culture and partake in his kingdom's traditions. Yet, as an ambassador for her own family and kingdom, she was also expected to remain loyal to her heritage and publicly display her close connection to it. The queen was paradoxically valued because of her familial connections, heritage, and difference, but also expected to forget her loyalties and assimilate into a new society.

While a queen's ability to navigate these paradoxes influenced her perceived success as a ruler, it was her ability to produce a legitimate, preferably male, heir that ultimately determined her success—hence Faustina's anxiety at not being able to produce an heir in this play. Fulfilling the role of royal mother was of such great importance that many early modern queens spent the

majority of their married lives pregnant, and death in childbirth was the leading cause of queenly mortality. Many queens “were literally bred to death” (Beem, 4).

MATERNITY

The overlapping prerogatives of queenship and motherhood are crucial to Lope’s play. Being a mother was fundamental to being queen, and the central conflict of the plot is the struggle over who can be the best queen-and-mother. *The Beast of Hungary* actually hinges on the battle between two female sovereigns—Teodosia and Faustina—whose attempts to secure power rely on their proximity to, and influence over, legitimate heirs.

Teodosia and Faustina embody the various vices and virtues associated with the figure of the maternal sovereign. Faustina is ambitious and cunning enough to assume a higher birthright and become queen, despite her status as a second daughter. Furthermore, her relative youth, with its corresponding associations of health and fertility, soon leads to pregnancy, making her a powerful contender to the throne. However, Faustina’s ambition and efficacy are also indicators of her cruelty, and her inability to mother any of her children, due to miscarriages, stillbirths, and kidnapping, implies divine punishment for her malicious plotting. Like Lady Macbeth, who offers up her maternity in exchange for being “unsexed” enough to carry out masculine-coded violence, Faustina can never be a mother following the success of her political schemes. In this play, the lack of a child is punishment for an unacceptable performance of female sovereignty.

Unlike Faustina, Teodosia does not biologically produce a child, but instead exercises social mothering as an adoptive parent. As Act II begins, it becomes clear that Teodosia has instructed Rosaura in logic and reasoning, and has relied on religious doctrine to guide her moral conscience. In this way, she is responsible for Rosaura’s moral instruction and intellectual

development, which corresponds to the definition of the word *educación* in Spanish. This emphasis on evaluating a maternal sovereign's success via the *educación* of her heirs perhaps explains why the child born at the end of Act I has no distinguishing features—ungendered and unnamed, it is the perfect empty slate to receive the teachings of its queen-and-mother. The two decade gap between Act I and Act II, in which Rosaura grows into a young woman, covers a generation, the time “within which values, wealth, goods, and morals are passed through family ties from one generation to the next” (Halberstam, 5). This use of time grounds the present moment of the play within the historical past of the royal family while simultaneously pointing towards a more just future for Hungary. In the play, this time is entirely controlled by Teodosia, who assumes responsibility for the royal succession as she raises the first living child born to the king and his new queen. Teodosia's morality in the political sphere—shown in her decision not to hurt Faustina in Act I and later pardon her in Act III—implies an ethics that makes her a commendable maternal figure to Rosaura, the future queen of Hungary. In Teodosia's approach to Rosaura, Lope suggests a good queen needs to not simply produce heirs, but to instruct them properly. As (adoptive) mother to the future of the kingdom, she is performing her duty as queen *in absentia*. Thus the play's ultimate sympathetic maternal sovereign is not the woman best suited for politics or even childbearing, but the one best suited for moral mothering.

VIRGINITY, SEXUALITY, AND CARNAL KNOWLEDGE

Ironically for a play about mothering, virginity is a key measure of successful female sovereignty. Teodosia recalls the immediate solitude and culture shock she experienced upon moving to Hungary from England, which her husband rectified by taking a long absence from the castle to fetch her sister, Faustina, to keep Teodosia company. Teodosia's lack of access to

the king, due initially to his long absence and subsequently to her sister's infatuation, implies that her marriage was never close. Teodosia's physical, and presumably emotional, distance from her husband then becomes the target of Faustina's malicious plotting: she accuses the rightful queen of engaging in infidelity and sexual promiscuity with the prince of Scotland. The supposed affair is carried out discursively via letters that Faustina forges as evidence. Teodosia is socially excoriated and politically excised from the monarchy. It is important to note, however, that Faustina's accusations imply planned promiscuity and infidelity at both a geographic and temporal distance. In other words, Teodosia's purported crime is *plotting* political and sexual treason, not actually committing it in the present time and place of the play. In this way, Teodosia's implied moral purity is preserved, despite the accusations levied against her.

The emphasis on virginity as a condition of female success is challenged most directly by Rosaura, who rebels against her mother's insistence on abstinence. Beyond functioning as comic relief, Rosaura's intense interest in human sexuality stands in stark contrast to both Teodosia and Faustina. Teodosia, on the one hand, needs Rosaura to perform a virginity legible to the royal court in order to confirm her own chastity by proxy. Though Rosaura is not yet sexually active, her frank curiosity regarding sexual activity undermines Teodosia's hope for redemption. On the other end of the political and sexual spectrum is Faustina, whose weapon of choice is her own sexuality. With it, she can express her uncurbed ambition and secure alliances in her favor: first with the king of Hungary to dethrone her sister the queen, then with the admiral of Hungary to kill her husband and wage war against her father, the king of England. This political maneuvering via female sexuality is something that is wholly absent in Rosaura. Her earnest interest challenges the binary distinction between virginity and monstrosity as represented by Teodosia and Faustina. Instead, Rosaura manages to unite Faustina's politicized sexuality with

Teodosia's virginal innocence, thereby constructing a unique womanhood that embraces carnal knowledge for its own sake. Rosaura reminds us that this instinctual thirst for knowledge, intellectual or carnal, need not be constrained by inherited gender norms: "Mother, don't be angry at my desire to know" (1118-9).

EARLY MODERN MONSTERS

Rosaura is vividly marked by her relentless "desire to know" (1119), to understand what it means to be a human. As she attempts to figure this out, Rosaura draws on her upbringing as a beast, intertwining Renaissance understandings of the anatomical, moral and intellectual capacities of monsters, animals, and humans.

During the period, people believed that the animal body and the human body were almost identical, differentiated only by humans' possession of an inorganic, rational soul. It was humans' immaterial soul that allowed them to look up to heaven, and bestowed them with common sense, fantasy, imagination, thought, and memory. It was also the rational soul that housed humans' emotions, passions, and appetites, allowing them to love, desire, hope, fear, and despair. Standing in stark contrast to humanity is the monster—anything abnormal or outside the natural order. In the Renaissance, a monster was most typically identified by a "monstrous" birth—that is, the birth of a child with any physical deformities. But a monster could also be anything extraordinary, anything made imperfect or different by either excess or deficiency. Because a monster was primarily distinguished by its difference (good or bad), its characterization shows what a society deemed unacceptable or undesirable.

The distinction between animals, humans, and monsters is constantly called into question in Lope's play, as the audience is asked to weigh who, or what, is a real monster when presented

with Teodosia, Rosaura, and Faustina. The most obvious embodiment of the monster, or beast, is Teodosia, the former queen consort of Hungary and princess of England who transforms herself into a wild beast in order to survive in the mountains where she has been abandoned. Teodosia's transformation involves using an array of costumes, disguises, and a veil of savagery. Yet her savagery is largely reported rather than acted out on stage. The villagers tell many stories of her thefts and supposed attacks, but when she actually appears on stage, her character does not match her disguise: she speaks to Lauro with honesty in Act I; she stops Rosaura from attacking Silvana in Act II; and she forbids Faustina's execution in Act III. Despite her external appearance as a monster, it is clear that Teodosia possesses a rational soul and is of a gentle disposition.

Rosaura, by contrast, is raised by Teodosia in the belief that she is an animal. Although the audience does not see her grow up, thanks to the two decade gap between Act I and Act II, the stories of the villagers and Rosaura's own remarks make it clear that she was raised physically, if not morally, to live as a wild animal. Over the course of the play, however, it becomes apparent that Rosaura is unlike the other animals with whom she shares her home. Constantly asking questions and using logic to solve the mysteries for which she is denied answers, Rosaura attempts to learn how she came to exist. This culminates in the middle of Act III when Rosaura, having come to the palace to rescue Felipe, is bound by chains and tied to a pillar. Standing alone on the stage, she asks herself:

Oh soul hidden beneath this rough exterior,

are you capable of feeling?

Then my soul says: "Can you not see that I am?"

And of understanding?

"In understanding I am naturally blessed."

And of acting with free will?

“Do you not see it in the one I choose to love,

despite the suffering it brings?”

And what of memory?

“That too, and at any moment,

I am ready to fly on its wings.”

Well then, my soul,

if you love, understand, and remember,

and your love is led by your understanding and memory,

then do not lose your mind,

but hold onto those faculties that God has given you

to distinguish good from bad,

punishment from glory. (2909-26)

Rosaura here outlines the faculties that differentiate a human from an animal: feeling, understanding, memory, and acting with free will. Her quest for knowledge and sound reasoning clearly demonstrate her rationality, a concept alien to both beasts and monsters. As Rosaura blossoms sexually in the play, so too does she blossom intellectually; her transformation encourages the audience to look beyond appearances or first perceptions, to question representation and find the reality that lies beneath.

Faustina, on the other hand, is presented as unequivocally human. Her schemes to usurp her sister's throne and her seduction of the admiral of Hungary to maintain her position as queen demonstrate her ability to think and act rationally. At no point does she physically adopt the dress of a beast, nor does she leave the confines of the palace and court in the play, except to

give birth in Act I. Yet it is Faustina who acts with the greatest savagery. Over the course of play, she commits numerous atrocities: falsely accusing Teodosia of infidelity with the prince of Scotland; sanctioning her sister's unjust punishment and murder; and seducing the admiral of Hungary to get him to help kill her husband, King Primislao. If we revisit Rosaura's definition of what it is to be a human—to feel, understand, love and use “those faculties that God has given you to distinguish good from bad, punishment from glory”—we might doubt Faustina's humanity altogether. While she evidently acts with plentiful free will, her actions appear devoid of feeling, understanding, or love, as she crosses the line between good and evil. Her repeated sanction of murder in pursuit of power hints at the fact that she may, in fact, be the most monstrous of all. Through the careful construction and juxtaposition of these three female characters, *The Beast of Hungary* invites the audience to reflect upon what truly makes a monster, and ultimately ask themselves who *The Beast of Hungary* may truly be.

ABOUT THIS TRANSLATION

This translation is a collaborative effort of UCLA's *Comedia* in Translation Working Group, based on an edition of the play prepared by the Biblioteca Virtual Miguel de Cervantes. We have also consulted Christopher John Follett Michell's 2006 thesis, titled *Lope de Vega, El Animal de Hungría: Estudio crítico y traducción al inglés*. Our perennial goal is to make the translated text attractive for contemporary directors and performers. To that end, we have chosen to translate into prose. In addition to facilitating performance, translating into prose foregrounds the play's cheeky emphasis on teenage rebellion, budding sexuality, and first love, which we hope will resonate with contemporary audiences of all ages.

PRODUCTION HISTORY

First published in 1617 in Lope's *Parte IX*, *The Beast of Hungary* was probably written around 1608-1612. No original manuscript exists to give us insight into the play's early performance history, and modern editions unfortunately offer no clues regarding historical performance. Recent productions include *La Poltrona* at the University of California Davis (2015), and the Madrid theater group Colectivo Állatok, who toured their production across Spain in 2021 and presented it at the LA Escena Festival of Hispanic Classical Theater at UCLA in 2022. Red Bull Theater (New York) presented the first reading of our translation in September 2024 (see below).

References and Further Reading

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Our translation of *The Beast of Hungary* was given an early staged reading by Red Bull Theater in September 2024, as part of our ongoing Hispanic Golden Age Classics collaborative series (<http://www.redbulltheater.com/the-beast-of-hungary>).

RED BULL THEATER CAST

Rosaura: Isabel Arraiza

Faustina: Shirine Babb

Llorente/Riselo/Lidio/King of England: Jimonn Cole

Felipe/Pascual: Darryl Gene Daughtry Jr.

Bartolo/Arfindo/Belardo/Ambassador: Jill Durson

Barber/Fulgencio/Velardo/Servant/Warden/Pablos: Zachary Fine

Benito/Silvana/Fenicio/Magistrate/Notary/Servant: Ismenia Mendes

Teodosia: Maria-Christina Oliveras

Town Crier/Huntsman/Magistrate/Servant/Admiral: Sean Runnette

Primislao: Matthew Saldivar

Selvagio/Plácido/Tirso/Celio/Squire: Han Van Sciver

Lauro: Chauncy Thomas

RED BULL PRODUCTION TEAM

Director: Nadia Guevara

Stage Manager: Jenn McNeil

Assistant Stage Manager: Jessica Fornear

Video Services: Merelis Productions

Associate Producer: Joana Tshlares

Producing Director: Nathan Winkelstein

General Manager: Sherri Kotimsky

Pronunciation Guide

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

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

The underlined syllable in each word is the accented one.

Teodosia: TEH-OH-DOH-SEE-AH
Rosaura: ROH-SOW-RAH (ow as in “ouch”)
Faustina: FOW-STEE-NAH (ow as in “ouch”)
Primislao: PREE-MEES-LAH-OH
Felipe: FEH-LEE-PEH
Lauro: LOW-ROH (ow as in “ouch”)
Fulgencio: FOOL-HEN-SEE-OH
Arfindo: AHR-FEEN-DOH
Plácido: PLAH-SEE-DOH
Selvagio: SEHL-VAH-HEE-OH
Bartolo: BAHR-TOH-LOH
Benito: BEH-NEE-TOH
Llorente: YOH-REHN-TEH
Pascual: PAHS-KWAHL
Belardo: BEH-LAHR-DOH
Tirso: TEER-SOH
Riselo: REE-SEH-LOH
Gil: HEEL
Silvana: SEEL-VAH-NAH
Fenicio: FEH-NEE-SEE-OH
Lidio: LEE-DEE-OH
Celio: SEH-LEE-OH
Pablos: PAH-BLOHS
Fabio: FAH-BEE-OH

Characters

TEODOSIA, former queen of Hungary
FAUSTINA, current queen of Hungary
PRIMISLAO, king of Hungary
ROSAURA
FELIPE
LAURO
FULGENCIO, Spanish nobleman
ARFINDO, Spanish nobleman
PLÁCIDO, Spanish nobleman
SELVAGIO, town official
BARTOLO, town official
BENITO, villager
LLORENTE, villager
PASCUAL, villager
BELARDO, villager
TIRSO, villager
RISELO, villager
GIL, villager
SILVANA, villager
FENICIO, Hungarian nobleman
AMBASSADOR of Barcelona
LIDIO, page
CELIO, page
FABIO, page
PABLOS, jester
ADMIRAL of Hungary
King of ENGLAND
Prince of SCOTLAND
SQUIRE of the king of England
HUNTSMAN
BARBER
TOWN CRIER
MAGISTRATE
NOTARY
WARDEN
SERVANT

THE BEAST OF HUNGARY

ACT I

Scene 1

Enter TEODOSIA, dressed in hides, and LAURO chasing her with a javelin

TEODOSIA Help me, nimble feet!
 Save my wretched life
 so that I may see this through.

LAURO Stop, fearsome monster!

TEODOSIA If I am so fearsome,
 why aren't you afraid of me,
 brave youth?

LAURO My natural courage
 is more powerful than fear.
 Although my clothes are humble,
 I am noble.

10

TEODOSIA What are you after?

LAURO To kill you or capture you.

TEODOSIA reveals her face, pushing her hair to the side

TEODOSIA Would you kill me *now*?

LAURO Oh my God!

TEODOSIA Have I surprised you?

LAURO Yes, with your rare beauty.
 How could nature
 in all its variety
 fashion such a face
 in this frigid wilderness?
 For years, the peasants have fled from you.
 But you should be loved, rather than feared,
 and beguiled with the sweet lures of love.
 Tell me about yourself,
 if I may deserve such favor.
 My eyes tell me you are a beautiful nymph,

20

	or perhaps a mysterious sphinx. ¹ How could you have stolen so much food and cattle from the village?	30
TEODOSIA	I get very hungry.	
LAURO	It made the peasants so afraid of you...	
TEODOSIA	And a good thing too! Their fear has kept them away.	
LAURO	Such a heavenly face on the body of a beast! If you had wings, I'd take you for a harpy who would face a new Hercules. If you were at sea, I'd take you for a siren who enchants with her song. ²	40
TEODOSIA	It was only a matter of time before my misfortune caught up to me. I know you won't leave me alone now, since you dared to chase me and look upon me. I see I will have to tell you my story.	
LAURO	That's all I want.	
TEODOSIA	Listen closely, young man.	50
LAURO	I won't be the only one. Everything around us, the birds and the wind, will be all ears.	
TEODOSIA	I am Queen Teodosia, wife of Primislao, king of Hungary— though I wish I had never been.	
LAURO	You are the queen, my lady?	

¹ *Nymph*: A minor nature deity of Greek myth. *Sphinx*: Also a Greek mythological creature—with the head of a woman, the body of a lion, and the wings of an eagle—but, unlike the nymph, associated with female monstrosity.

² *Harpy*; *siren*; *Hercules*: Mythological figures—respectively: half-woman, half-bird monster; alluring but deadly womanlike beings depicted in Homer's *Odyssey*; demigod and (male) hero who fought many monsters.

TEODOSIA	For God's sake, young man, wait until I finish my story. The case is well-known, but I want you to hear it from me. When I was newly wed and newly arrived in Hungary from England, I felt homesick in a foreign land. I pleaded with my husband, the king, to send for my younger sister, Faustina, that she might comfort me.	60
	This my father allowed. My husband went to fetch her but, on the way back, she fell blindly in love with him, and started to covet what was mine. As soon as my sister set foot in Hungary, I welcomed her with joyous celebrations. All the while, she was plotting my demise. Faustina was as unhappy to see me as I was glad to see her.	70
	She claimed she was sad because she was far away from home. She grew sick with envy and jealousy, and the only thing that could cure her was when my husband visited her. One day, she told him that I had loved the prince of Scotland in my youth, and had never been happy in our marriage. She also claimed that I had sent a thousand letters to Scotland, inviting the prince to come to my garden in secret.	80
	Not only would I gladly let him in if he brought his soldiers, I would also serve them the head of Primislao, my husband, as they say that deceitful wife Scylla did in myth.³ All this she claimed I had promised. The king was easily deceived, either because he was shown a few counterfeit letters, or simply because he loved her.	90
		100

³ *Scylla*: The reference is to a Greek princess who betrayed her father for love of his enemy King Minos of Crete, but the name also suggests the deadly female monster paired with Charybdis in the *Odyssey*. Notably, in the story Minos is disgusted by Scylla's treachery and abandons her after he defeats her father, foreshadowing Faustina's eventual comeuppance after her seemingly successful schemes against her sister in this play.

He ordered two of his trusted servants
to bring me to these mountains
and throw me to the wild beasts.
They left me here,
prey to gnashing teeth and bloody claws.
The servants returned to Primislao
and told him they had left me for dead.
But Heaven took pity
on my misfortune and my innocence.
It made the beasts lie down 110
tame and humble at my feet,
fawning over me
and comforting me in my sorrows.
I gathered my courage
and followed the beasts to their caves,
where they fed me the fruits of the forest.
Later, they brought me the hides of sheep,
goats, and other animals from the village
to make these clothes.
Then I went down the mountain 120
to find people and ask for bread.
The shepherds, who had never seen
a beast like me, ran away in fear.
One afternoon, I surprised a villager
by the banks of the stream
that waters this grove.
I forced him to tell me the news:
my husband, the king, had married my sister.
Forgive me, I can't go on.
My tears get in the way. 130

LAURO Your eyes have good reason
to shed those beautiful pearls
amid such a sea of sorrows.
But go on with your story...

TEODOSIA Faustina happily gave birth
two or three times—
always on the same date
that I was thrown to the beasts—
but the babes never lived beyond a year.
And may it always be so, 140
for she is now with child once more,
and it is predicted to be a boy.

LAURO Do not cry, my lady!

This sorrow will bring your life to an end
before you can avenge yourself
upon your cruel sister.
Such insults must offend the very heavens.
They have certainly heard your complaints,
for they have brought me here on the hunt
and given me the courage to follow you, 150
even though not a soul in this land
dares to come within a league of your cave.
I beg you, come live with me in my house.
It is not far from this grove.
If you must remain far from human society
so no one can find you,
you would be better off in my house,
where only my servants will see you.
My parents—may they rest in peace—
left me jewels and silks 160
that I would be honored to offer you now.
There you can recover from the years
you've spent sleeping on hides,
drinking brackish water,
and eating wild grass.
What do you say to that?

TEODOSIA I can't, for my cruel fortune,
which has condemned me to such grief,
will surely reveal to the king
and that tyrant queen, my sister, 170
that I am still alive, although in this unhappy state.
No. Allow me to carry on with this life
which habit has made bearable
and which I cling to in spite of it all.
And, as you are noble, give me your word
you will tell no one that I am Teodosia.

LAURO I could never be so inhuman.
I only ask to see you and serve you.

TEODOSIA You may visit my cave whenever you wish,
but make sure you come alone. 180
Tell me your name.

LAURO Lauro.

TEODOSIA A fitting name,
for your laurel branches

will shelter me from the storm.

LAURO I hear people coming.
You follow this stream to safety,
and I'll lead them away through the fields.

TEODOSIA May heaven keep you, Lauro.

LAURO And may heaven return
your husband to your arms, Teodosia,
and your crown to your head. 190

TEODOSIA I hope so,
though vengeance is best left up to God,
for those who seek to right their own wrongs
never come to a good end.

Exit LAURO and TEODOSIA

Scene 2

Enter SELVAGIO and BARTOLO, town officials, and LLORENTE and BENITO, villagers

SELVAGIO Everyone take a seat
so we can start the council meeting.

BARTOLO Let the crier call everyone to their seats
following the order of precedence. 200
The royal court has nothing on us—
we know how to run a meeting properly
and serve the interests of the people.

SELVAGIO Llorente, take this seat.

LLORENTE I take that as an honor.

SELVAGIO You can sit by my side,
not only because you are an alderman,
but also because I'm fond of you.

BARTOLO Benito, you take your seat as well.

BENITO Anywhere will be fine for me: 210
let the meeting begin.

SELVAGIO	First, I propose we bring a doctor here— on a proper salary, of course— so our wives don't have to haul our chamber pots to the city every time we're sick. Sending them all the way there costs more than it would just to hire a town doctor. Since you can't check a pulse at a distance, and the urine pots don't travel well, we should have a doctor right here to do his healing face to face, because trying to cure a sick person without even seeing them is like sentencing a criminal who has already skipped town.	220
BARTOLO	Selvagio is right: let a doctor be found.	
LLORENTE	I second the motion.	230
BENITO	Let it be done without delay, for a town doctor is the best judge in matters of health, even if people get sick of him. He can whip us into shape.	
BARTOLO	We should also have a dancing master in town, since we do hold dances every once in a while.	
LLORENTE	By my faith, you are right. And speaking of dances, since you celebrate the holy days with such devotion, what do we have planned this time?	240
SELVAGIO	We'll have one of those religious plays.⁴ You know how people love those.	
BENITO	Who can write it?	

⁴ *Autos sacramentales* were a form of popular religious play in early modern Spain, connected to celebrations of the feast of Corpus Christi. Playwrights known for *comedia* often also wrote *autos*, including Lope.

SELVAGIO	The barber. You know he was only a hair away from getting his degree.	250
LLORENTE	Then let's fetch him!	
BARTOLO	<i>(Calling offstage)</i> Town crier, go call the barber now!	
SELVAGIO	We've had better years, you know, since we started putting on plays.	
BENITO	Well, let's make this a good one then. I'll do my part to help with the expenses.	
<i>Enter the BARBER and TOWN CRIER</i>		
BARBER	And the aldermen too?	
TOWN CRIER	They all wanted to see you.	
BARTOLO	God save your graces.	260
BENITO	Hail our great bloodletter, whose accuracy and skill is worthy of the Great Turk himself! ⁵ How goes it with the Muses— are you bleeding them dry?	
BARBER	It's hard to find the vein of verse most days. I'm bleeding them, but ever so slowly.	
SELVAGIO	And how about plays?	270
BARBER	I'm not doing those anymore.	
SELVAGIO	Why?	
BARBER	Because I swore I wouldn't, and I'm going to fulfill that vow. If you want a simple story of a lady and her lover	

⁵ In this period, people went to barbers for some medical procedures, such as bloodletting, as well as grooming. The barber plays on this mock heroic title in his reply. The "Great Turk" was a term for the ruler of the Ottoman Empire.

on a straight and narrow path,
 that I can do.
 But as for religious stuff,
 so lofty and sublime, 280
 it confuses everyone.
 So I'm all done with that,
 both in verse and in prose.
 And as for the love stories,
 I won't do those much longer either.
 I don't want people getting on my case.
 I was the first in Hungary
 to write plays in the modern style—
 they had them before,
 but they were so old-fashioned.⁶ 290
 By schooling them all in my new style,
 I've cultivated a thousand imitators
 who now offer up the fruit of their labors,
 though they're not the flower of the age.
 It's difficult to please an entire village,
 especially when the ignorant
 are so eager to criticize.
 I don't want a job
 that requires pleasing everyone
 when I could just play it safe. 300
 There are people here
 —especially the would-be poets—
 who think the best way to be witty
 is to nitpick my wit.
 As for me, I will buy some spectacles
 so I can look wise,
 and curl my lip,
 and scowl at the critics.
 I know how to honor those
 who are good to me, 310
 praising them on the page
 as in my heart.
 But to those who don't appreciate me,
 I say: beware!
 I will lay down my pen
 as others lay down their swords.

SELVAGIO

By God, you have a point!
 You can't be a prophet
 in your own country.

⁶ Lope introduces a self-referential wink, since he himself was known for pioneering a new style of playwriting.

BARTOLO	Truly, a tiger treats its cubs more gently.	320
LLORENTE	For the sake of those who love you, forgive those who speak against you. They'll come around soon enough. It's no use railing against the ways of the world.	
BARBER	The Muses will vouch for me: they know my goal is always to please the wise and the learned.	
BARTOLO	Will you write me a thousand sonnets?	
BARBER	A thousand?	330
BARTOLO	I want to send them to the king.	
BARBER	He has better poets at court, and they never give peasants a chance, but I'll take a stab at it.	
BARTOLO	When can you have them ready?	
BARBER	Within an hour.	
LLORENTE	An hour?	
BARBER	Just give me a few minutes.	
BENITO	That's not possible! I've heard it said that poets labor, sweat, groan, moan, and perspire, just as if they were giving birth. And if they start a sonnet on Christmas, they only finish it by midsummer, and even then they're not satisfied.	340
BARBER	They lack the natural talent that Heaven gives to those it favors.	
PASCUAL	(<i>From offstage</i>) I don't care what they say, I'm going in.	
TOWN CRIER	Wait, Pascual!	350

Enter PASCUAL, peasant

PASCUAL	I will not wait.	
SELVAGIO	Who is it?	
PASCUAL	Me, and I bring such good news that you will all owe me a reward.	
SELVAGIO	And I'll pay it before it's owed. We mustn't be ungrateful.	
PASCUAL	The king is coming to hunt in our woods today! And I think Faustina will be with him, even though she's so close to giving birth.	360
SELVAGIO	Faustina! May she burn in Hell, amen. She was the reason for the queen's unjust death. ⁷	
PASCUAL	Never mind that. This is a great opportunity! The king brings so many huntsmen and hounds. You must speak to him and get them to kill the beast. Then the threat to our village and all the surrounding mountains will come to an end.	370
BENITO	Just yesterday, Lorenza, the pretty baker girl, was carrying a load of bread when the beast surprised her on the road. She fled and left the bread behind. Later that day, Silván came along and looked everywhere, but couldn't find a thing. All the bread was gone, and the sack, and the saddle, and the donkey to boot.	380
BARTOLO	We can't take this any longer.	

⁷ This animosity toward Faustina is somewhat surprising from a town official like Selvagio, a sign of the common folk's continuing loyalty to Teodosia, whom he still calls "queen" instead of Faustina.

We must speak to the king.

BENITO

Who will go?

SELVAGIO

Is the king nearby now?

PASCUAL

He's very close.

SELVAGIO

Let's go together,
or I might lose my nerve.

390

LLORENTE

And what if you do?

BARBER

You'd better have a plan.

SELVAGIO

You must advise us,
as a learned man.

BARBER

Let's go, and I'll tell you
what you must do:
you must be clear but concise,
brief but thorough.

BARTOLO

Today that beast will die.

BENITO

I'd give everything I own
to see it dead at last!

400

Exit all

Scene 3

Enter FAUSTINA on a litter, and PRIMISLAO, the king of Hungary, on horseback, accompanied by much fanfare, through a ceremonial entrance, and some HUNSMEN with dogs on leashes and others with falcons. FAUSTINA and PRIMISLAO dismount

HUNSMAN

These sweet and pleasant airs
will give respite to weary travelers.
The wind stirs the clear waters of a spring,
so lovely it would beguile Narcissus,
framed by juniper and chestnut trees.⁸

⁸ *Narcissus*: A beautiful Greek youth who fell in love with his own reflection, doomed to pine away for an image he could never reach. This scene starts in a high poetic register—a brief romantic interlude before sorrow catches up to Faustina and Primislao, who have shown some narcissistic tendencies of their own in their treatment of Teodosia.

- FAUSTINA This whole meadow is a paradise,
a canvas where nature shows its artful hand.
- PRIMISLAO My love, before you venture
further up this steep mountain, 410
rest here in its verdant lap
and let its meadow honor your beauty.
Behold its crown of silver snow above,
melting into emerald pastures below.
Behold the shade of a thousand lofty trees,
and springs that long to mirror your beauty.
While the birds sing in unison
a fine harmony of love,
the waters, envious of their melody, 420
babble their own sweet song.
Then the valley echoes in response.
Behold this lovely lane of willows
and this meadow,
where every flower can be found:
here the lilies release their divine aroma;
there grows the hyacinth, the violet, the jasmine,
and the blood-red rose.
Rest here, dear wife,
so that you may continue up the mountain 430
when the heat of the day subsides.
- FAUSTINA The comforting embrace of this meadow
cannot replace yours, my king,
nor can all the treasures of the earth.
Without the joys of your love,
neither this idyllic place
nor its cool crystalline spring
are worth anything at all.
But with you here, it is bliss.
- PRIMISLAO May the heavens grant you a long life,
my Faustina, for I can find no delight 440
away from your beauty.
It gives me life, nourishes my soul,
turns war into peace,
and trials into glory.

Enter SELVAGIO, BARTOLO, and LLORENTE to the side

- SELVAGIO Approach with care.

BARTOLO	Did you memorize your speech?	
SELVAGIO	I studied it well, but I'm drawing a blank now that I see the king.	
PRIMISLAO	Who are they?	450
HUNTSMAN	Peasants from the village, my lord.	
SELVAGIO, BARTOLO <i>and</i> LLORENTE <i>approach</i> PRIMISLAO <i>and</i> FAUSTINA		
SELVAGIO	Listen to us, I pray.	
PRIMISLAO	(<i>Aside to FAUSTINA</i>) "You bray" is more like it.	
FAUSTINA	(<i>Aside to PRIMISLAO</i>) Well put.	
SELVAGIO	I pray, my lord, will you help us kill a beast that eats up our crops? I pray, my lady, will you grant us your favor? The animal dwells in these woods, my lord, and it is so strong it steals all our food. By taking its life away, you'll give ours back, and when you wage your next war, we'll fight for you wherever you go.	460
PRIMISLAO	(<i>Aside</i>) This village is full of braying asses, and the forest of roaring monsters. (<i>Aloud</i>) It's long been said that a beast lives in the thick of these woods.	
BARTOLO	Its fame has spread abroad, in print and in song.	470
PRIMISLAO	Then why have you not killed it yet?	
BARTOLO	This place is very low on spears and horses, and it's not as if the beast doesn't know how to defend itself. It's more like you than like a helpless animal. It knows how to run and speak,	

	and even how to force itself on maidens.	
PRIMISLAO	Maidens?	480
BARTOLO	Yes, I could name more than six —unless they’re lying. ⁹	
PRIMISLAO	What shape does it take?	
SELVAGIO	I tremble to describe it. It’s...like a person, more or less.	
PRIMISLAO	How helpful. And does it speak, too?	
BARTOLO	Yes.	
PRIMISLAO	Is it strong?	490
BARTOLO	None can conquer it. Let’s see... It has a face in the front, a back in the back, and a body like a giant.	
PRIMISLAO	Enough, you’ve frightened the queen.	
FAUSTINA	It’s not the beast that frightens me, but this heat and this sudden pain I feel.	
HUNTSMAN	This meadow is not as cool as those woods over there, my lord.	
FAUSTINA	Oh, God in heaven! What is this I’m feeling?	500
PRIMISLAO	If it is cooler in the woods, you should rest there, my Faustina.	
SELVAGIO	Follow me, my lord. I know the way through the thicket. There the stream barely trickles through cattails and rushes, while thick brambles and hanging vines make a thousand wild snares.	

⁹ A joke about the maidens possibly using the beast as an excuse for their own secret trysts in the woods.

PRIMISLAO (To the HUNTSMAN) Go station yourself 510
in the shade of that wood
while my wife rests,
and once the sun gives some respite
from the heat of the afternoon,
meet us at the spring in that wild grove
and we'll see if we can find this beast—

FAUSTINA The pain is getting worse...

PRIMISLAO —for it will not get away,
no, not even if it has wings!

*Exit PRIMISLAO, BARTOLO and SELVAGIO in one direction,
FAUSTINA and the HUNTSMAN in the other direction, until only LLORENTE remains*

LLORENTE The queen will wait by the stream 520
while the heat of the day abates,
for the sun's rays are too strong for her now.
Oh, if only those rays would strike you down,
tyrant Faustina, unjust and fierce as you are,
far worse than the beast
which shelters in the woods
and stalks our land.

It is just an animal in search of food,
while you are an unjust woman
whose tyrannical plots 530
have caused us so much grief.

You doomed the beautiful Teodosia,
the king's wife—she was holy, honest,
and adored throughout Hungary,
and your beloved sister, no less.

She has become a martyr to us all now,
much good that does her!
What are those shouts?

There goes a boar, 540
with the king and his huntsmen
giving chase at full speed.

But heavens, what is this?
Is this the beast feared throughout Hungary?

Enter TEODOSIA

TEODOSIA Stop!

LLORENTE	Oh no!	
TEODOSIA	Do not be afraid, my good man. Trust me, I'm not here to hurt you.	
LLORENTE	I beg of you, my lord, for God's sake have pity on me! (<i>Aside</i>) Those eyes burn like fire!	550
TEODOSIA	Get a hold of yourself and listen to me!	
LLORENTE	(<i>Aloud</i>) And then will you let me go?	
TEODOSIA	As soon as you've heard me out.	
LLORENTE	What do you want?	
TEODOSIA	Just to know who those people are.	
LLORENTE	I fear you won't like my answer.	
TEODOSIA	Why not?	
LLORENTE	It's the king, and that tyrant who was sister to Teodosia. Like the goddess Diana, she wants to make you into another Actaeon, the hunter turned into prey. ¹⁰ The peasants who live here have told them about all you have stolen and devoured, and they've sworn to kill you.	560
TEODOSIA	This is not the first time they've attempted as much.	
LLORENTE	You don't seem as beastly as they say in the village.	570
TEODOSIA	But I am a beast, forced to live and die among the animals.	
LLORENTE	Then hide, on your life!	

¹⁰ *Actaeon*: In myth, a human hunter who came upon the goddess Diana, an avowed virgin, and dared to spy on her as she bathed in the woods. As punishment, she transformed him into a stag and his own hounds killed him.

They're out to kill you—

TEODOSIA

Heaven will spare me.

LLORENTE

They will lie in wait for you
along this verdant riverbank.
But, as for me, now that I've seen you,
I am no longer afraid,
and instead grow fond of your face,
lovelier than the evening star.
Where do you live? (*Sees she is taken aback*)
Just so I can bring you bread and wine
to ease your sorrows.

580

TEODOSIA

The woods house me
and the good earth shelters me.
Go now, and tell no one
that you have seen me.

LLORENTE

I will tell no one,
not even the trees
or the mountain springs!
God keep you from all traitors!

590

TEODOSIA

Alas, even your own blood can betray you.

LLORENTE

Oh fields, flowers, springs:
the one you call a beast
should be crowned the god of love!

Exit LLORENTE

TEODOSIA

Oh rugged mountain so very high,
like an Icarus reaching for the sky,
raised up by the ambitious earth,
the sun's beauty to attempt.
Yet it melts your wings of driven snow,
scattering them like feathers below.¹¹
In the meadow they lie on riverbeds,
and in a deep lake come to rest.
For years I've lived as your human beast,
yet those who tried to kill me once
have now embarked on a new attempt.
Heaven and Earth keep me in your care.

600

¹¹ *Icarus*: Son of the inventor Daedalus, who gave him wings made of wax and warned him not to fly too close to the sun, lest they melt. Icarus did not listen and tragically fell to his death, becoming a symbol of foolish ambition.

How sad I'd be if I did not know well
that all our grief must end with our death. 610

Enter FAUSTINA with a baby in her arms

FAUSTINA Who has ever borne such suffering,
all alone like this?
Some dark fate brought me to these woods.
No sooner had we arrived
than the king ran off to chase a boar,
leaving me to fend for myself.
When I first heard them mention this beast,
—oh scourge of Hungary!—
I was struck to the heart. 620
Once alone, I fell into a dead faint
on the grassy meadow.
Now I awake to find the fruit of my womb
amid the reeds and the cattails,
this poor cursed child.
I must swaddle her as best I can,
lest the beast come down to the water,
as they say it often does.
I must find my husband now,
or the beast will take the babe 630
from my belly into its own.
Yet I dare not call out for help,
since I fear that would attract
the cruel monster.

TEODOSIA (*Aside*) That is my sister, my enemy!
It's Faustina! Can this be?
Can it be you I see in this wilderness,
oh inhuman creature?
Heaven must have brought you here
so that I may take my revenge on you. 640
Since you once denied me,
your own flesh and blood,
may you never enjoy the babe born unto you.
Not in vain did Heaven bring you
to this harsh place in which I live.
You betrayed me once,
and now seeing your suffering
lessens my own.
She may recognize me—
I will hide my face with my hair. 650
(*Aloud*) Behold, I am here.

FAUSTINA
Oh heavens!
This is the end!
Oh my king, my lord,
will no one protect me?

FAUSTINA *faints*

TEODOSIA
Did she faint at the sight of me,
or has Heaven finally made her confront
how she took my life from me,
along with my kingdom and my honor?
A perfect opportunity for revenge 660
... if my noble nature allows it.
If they have made a beast of me,
then a fierce beast I shall be!
But no... I am still a woman,
and so I must remain.
My only revenge,
which Heaven will smile on,
will be to take the ill-begotten fruit of her womb
on which she places all her hopes.
She will reap no joy from this birth. 670
Savage beast, cruel murderer,
I will not take the babe's life,
but will remove it from your sight
to quell the great anger that plagues me still.
I will make the babe into a beast like me,
so that I may have some company
and a witness to my pain
for as long as I live.
You will never see this little one again,
and may Heaven never give you another. 680
May it also someday free me
from this beastly life and my suffering,
as one who once enjoyed a happier state.

TEODOSIA *takes the baby*

People are coming.
I must retreat to the mountains
before they get any closer.
My cave among the rocks
is safe from the king.

HUNTSMAN
(*Offstage*) This way!

The queen is gone!

690

TEODOSIA May Heaven give me strength!

Exit TEODOSIA, then PRIMISLAO and his men enter

PRIMISLAO Oh no!
Search the mountain, men!

HUNTSMAN The horses won't make it up there!

PRIMISLAO I have lost my greatest treasure!

HUNTSMAN There's something on the ground over there!

PRIMISLAO If that is the queen, she must surely be dead.

HUNTSMAN It is her.

PRIMISLAO *goes to* FAUSTINA

PRIMISLAO Am I seeing things?
Wake up, my love.
See how I bathe your face
with these loving tears.

700

FAUSTINA (*Waking*) Who is there?

PRIMISLAO Oh sweet gods above,
give her breath, give her life.
Did she faint, or was she wounded?

HUNTSMAN Both, I think.

PRIMISLAO My Faustina!

FAUSTINA My lord!

PRIMISLAO What's wrong?

710

FAUSTINA A terrible thing has happened.
That fierce beast—

PRIMISLAO (*Aside*) It was madness to leave her side.

FAUSTINA —it came from beyond the river

and attacked me,
looming above me like a giant.
Then it grabbed the fruit of my womb
and took off for the mountains,
like a wild Titan.¹²
For as soon as you left,
our babe was born—
you might find some consolation
in the fact that it was only a girl in the end.

720

PRIMISLAO What great misfortune!
Why, oh angry heavens,
may none of our children live?
(*To FAUSTINA*) But since you have been spared,
let us see to you now.

FAUSTINA (*Aside*) I do not dare tell him
that I deserve all this misfortune and more.

730

PRIMISLAO Huntsmen, the beast has taken my daughter!
If it has killed the babe, it must be killed.
After it, everyone!
Whoever first finds it and kills it
will be rewarded with lands
as far as their eyes can see.

HUNTSMAN You will soon see it dead.

PRIMISLAO Godspeed.

Exit HUNTSMAN and the other men, leaving PRIMISLAO and FAUSTINA alone

Courage, my dear wife,
show some spirit.

740

FAUSTINA How can I bear this?
I'm not sure I can survive it.

PRIMISLAO All our mortal joys
thus come to a sad end.
I promise whoever manages
to defeat this savage beast
will be rewarded with my crown itself.

Exit all

¹² *Titan*: One of the gods who ruled the cosmos before the Olympians, often depicted as giants.

Scene 4

PLÁCIDO (*From offstage*) Get the boat to shore!

FULGENCIO *(From offstage)* None of the sailors must come with us, Arfindo.

ARFINDO (*From offstage*) Everyone stay on the boat! 750

PLÁCIDO *(From offstage)* Stay back!
None must see this place.

FULGENCIO (*From offstage*) Bring the boat ashore!

Enter three gentlemen, PLÁCIDO, FULGENCIO, and ARFINDO, with FELIPE, a young boy, as though alighting from a boat. The men speak apart from the boy

ARFINDO What island is this?

PLÁCIDO Truth be told,
I do not know if it is an island at all.

FULGENCIO We are so far from Spain in any case,
what difference does it make?

ARFINDO It might make a difference to know
where we are leaving this innocent child.

760

FULGENCIO It makes little difference, Arfindo.
He will be a morsel for the beasts
and vultures in this deserted place.
Let us leave him, then,
and may Heaven forgive our grave sin.

ARFINDO

Fulgencio, I only do as the count commands,
for he is my master.
His daughter was disobedient and insolent,
guilty of marrying her own cousin in secret.
I'm sure he'll put them both to death.
And as for this child, his grandson,
the count has condemned him to a distant death,
or at least a life far from Barcelona and all of Spain.
Here no one will ever know
that he is the count's grandson,
even if Fortune keeps him safe,

770

which will never happen in these woods.

PLÁCID God could make it so.
There is no fortune, no destiny, no occurrence
that does not hang, live, and rely 780
on His divine will.

ARFINDO The count is more of a barbarian
than a father to his daughter.
Where is the sense in imprisoning
this young boy's father, his own nephew,
the second son of the king of Naples?

FULGENCIO Reason no longer rules as it should.
The count's desire for revenge
overcomes the obligations of flesh and blood.
He said if the crime had lasted only a month or a year 790
he would have been more inclined to mercy,
but see the age of the child we've brought here!
Given the continued deceit,
he wants the lovers to die in chains,
and the child to be abandoned in a strange land.

PLÁCIDO I suspect this land is strange enough:
untamed woods and steep terrain,
narrow straits and shallow streams,
unyielding oaks and somber beeches,
crowned chestnuts and lofty pines, 800
gloomy cypresses and thick brambles—
there's no path in sight.
(To FELIPE) Wait here.
We're just going to hunt in these woods
for some deer or boar to eat
on the voyage home to Barcelona.

FELIPE Why must I wait here?
Shouldn't I come with you?

ARFINDO We're going very far,
and Plácido wants us to go alone. 810
You will only get tired, my dear.
Just wait in this meadow until we return.
You can sit and rest here.
Play with the flowers that adorn this stream—
they're just like you,
so rosy and fresh!

	Sit here among the grasses and pick yellow lilies, or throw rocks at the birds through those brambles there. And if we take too long, my sweet, you can take a little nap.	820
FELIPE	Don't try to fool me, that just makes me even angrier. Tell me the truth, friends: if you are leaving me because my wicked grandfather intends to let me die in this wild place, just drop this ruse and kill me now, so you can reassure him that his evil deeds have been done. The sooner I die, the sooner I will ask the Lord for revenge.	830
FULGENCIO	Oh God! What lion or fierce tiger could be so cruel? My eyes are swimming with tears.	
ARFINDO	If you pay so much heed to his innocence and piety, you will never find the heart to execute the count's command, whether just or unjust.	840
FULGENCIO	Felipe, stay here. If you get hungry, see all these treats I've brought you on this cloth here, so tasty and sweet.	
FELIPE	Can't I come with you?	
ARFINDO	You'll just get tired.	
FELIPE	I won't.	
ARFINDO	Oh yes you will. This wilderness is full of crags and peaks. God be with you, God keep you!	850
FELIPE	Don't take too long...	

FULGENCIO *(Aside)* His tender words would melt a heart of stone.

ARFINDO Let's go, my lords.

Exit ARFINDO, FULGENCIO, and PLÁCIDO

FELIPE How could they abandon me
 in such a lonely place?
 I'm sure they'll sail off now
 and leave me to die.
 I saw tears of pity in their eyes. 860
 I'm going to climb that rock
 and look out to sea.

FELIPE climbs a rock as LAURO, LLORENTE, and BENITO enter below

LLORENTE There will be a big reward
 for whoever finds the beast.

LAURO There's little chance of that:
 this is very harsh terrain,
 though full of prey.
 (Aside) I would hate to see them find the queen,
 though at least she would die avenged,
 having stolen what they say 870
 Faustina birthed in these woods.

FELIPE *(Above)* What's this I see?
 Poor me, how was I born so unlucky?
 Their boat is already far from shore.
 Now they're boarding the ship,
 now they're hoisting the sails,
 and they have a favorable wind.
 This is what my grandfather intended
 when he imprisoned my parents.
 Woe is me, what will I do 880
 all alone in this wilderness?

LAURO *(Aloud)* Oh heavens!
 Do you hear a tender voice
 coming from those trees?

BENITO Perhaps it is a bird
 singing to the sun above?

FELIPE	Woe is me, what am I to do in this strange land?	
LLORENTE	Is it a spring that murmurs and weeps so sadly?	890
LAURO	No, it's not a bird or a spring. I think it's a human voice. Don't you hear the crying, getting louder?	
FELIPE	What did I do to offend my grandfather? Oh God, I hear beasts in those bushes! Have mercy, oh Heaven above, they are coming to eat me!	
LAURO	Wait! I think I see the source of all that weeping.	900
BENITO	I can't see anything.	
LAURO	Can't you see that little boy up there, crying on that boulder?	
BENITO	You're right!	
LLORENTE	He could move the very stones to mercy.	
BENITO	And dressed so finely to boot.	
LAURO	<i>(Shouting to FELIPE)</i> May God protect you, child. Come down and tell us what has befallen you.	
FELIPE	Don't kill me, gentlemen! I've come from a far-off land.	910
LAURO	By God, he speaks Spanish!	
LLORENTE	<i>(To LAURO)</i> Maybe you can understand what he says, since you've been to Spain.	
LAURO	Yes, I spent three years there. ¹³ Come here, child, come down!	

¹³ Lauro and Felipe proceed to talk in Spanish, which the other men do not understand and thus do not hear about Felipe's true heritage.

	Don't be afraid!	
FELIPE	Are you Christians?	
LAURO	Can't you tell by our dress and manners?	920
FELIPE	So you're not Moors?	
LAURO	No, more boorish than Moorish.	
FELIPE	Are you going to hurt me?	
LAURO	Of course not!	
FELIPE	Well then, I'll come down!	
LAURO	<i>(Aside)</i> How strange, what could this all mean?	
	<i>FELIPE joins the men below</i>	
FELIPE	Please don't hurt me, my lords.	
LAURO	What are you doing on this mountain, when you sound and look like a Spaniard?	930
FELIPE	Well, sir...	
LAURO	Go on.	
FELIPE	The count of Barcelona has a daughter, and I am her son. My father is a nobleman, son to the king of a land beyond the sea. He never properly wed my mother and when my grandfather found out, he had her detained and me sent away on a ship. I was to be abandoned on some island or wilderness far from Spain, so he would not bloody his hands by taking such a tender life. What land is this?	940
LAURO	Hungary.	

[illegible]

LAURO	What a clever boy!	
LLORENTE	(<i>To LAURO</i>) What did he say to you? We can't understand his language.	
LAURO	Strange and novel things that you'll understand someday. (<i>To FELIPE</i>) Come, my dear, and meet the one who will be your mother until you are reunited with your own.	
FELIPE	I will honor her as my lady and my aunt.	990
LAURO	May the heavens restore you to your crown in Naples and Barcelona. What is your name?	
FELIPE	Felipe.	
LAURO	Felipe, a fine name. If you're anything like Felipe of Macedon, you'll beget another Alexander to rule the world. ¹⁴ What is that you have there?	1000
FELIPE	Some food left for me by those men who sailed off without me.	
LAURO	You will fare better here. Come along, my dear, let us leave these woods. God has brought you to my house so you may one day be a king.	

End of ACT I

¹⁴ Referring to Felipe, or Philip, a historical ruler of Macedon and father of Alexander the Great, who shares a name with Spain's king at the time.

ACT II

Scene 1

Twenty years later

Enter TEODOSIA and ROSAURA, now a young woman, both dressed in hides

TEODOSIA	Rosaura, must I always scold you and remind you of the dangers you'll encounter if you dare to leave this place? Can't you see that I'm trying to protect you? Why am I always finding you in such thorny situations? Remember—we are two animals, hunted by men with their hidden weapons. If you leave, they will take us as prey or kill us. How could you think it safe to leave when there might be no way back?	1010
ROSAURA	Mother, who could possibly resist the desire to know?¹⁵ When I was a little girl, I would heed your lessons and I understood your warnings. Now that I am older, my own nature rebels against their harshness and I no longer wish to obey. Tell me, what's that we see up there?	1020
TEODOSIA	The heavens where dwells the Creator of everything that is, was, and will be.	
ROSAURA	Didn't you say, when you were teaching me your faith, that He created all creatures?	1030
TEODOSIA	Yes, I did say that.	
ROSAURA	And didn't you say that He made a man by the name of Adam?	
TEODOSIA	Yes, just like a sculptor,	

¹⁵ Throughout this scene Rosaura shows intelligence and the ability to reason philosophically (much to Teodosia's chagrin), though she has been raised "in a state of nature" away from the rest of humanity.

the Creator melds and shapes figures:
thus, He created man.

ROSAURA	And once made, didn't you say He made a woman from Adam's rib and commanded the two be as one flesh?	1040
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TEODOSIA Yes, because God made them
in order to multiply the human race.

ROSAURA

Yes, yes, so you said—
in His eternal wisdom,
so the earth would overflow
with their blessed offspring.
You've told me that all other living things,
whether in the meadow or the mountains,
are called animals,
and only man turns his face to Heaven,
where he belongs.

1050

TEODOSIA That's right,
only man does that.

ROSAURA

If that's so, then how can you say
that the two of us are beasts
when you praise and bless God?
Don't you see the contradiction?
If you call me an animal,
how can you then tell me
that I belong to Heaven,
or that this body
holds an immortal soul?
If I have a soul,
and it is destined for Heaven,
then I cannot be a beast.

1060

TEODOSIA You are a beast
because you are treated as one,
cruelly hunted by men
wherever you roam. 1070

ROSAURA That's just it!
If women were created
to keep men company,
why, then, do men hunt
those they are meant to love?

TEODOSIA	You are not a woman.	
ROSAURA	Then what am I?	
TEODOSIA	You're not what you once were.	
ROSAURA	But who created me? According to your faith, I was not born a mere plant because I have a soul that elevates my thoughts to Heaven.	1080
TEODOSIA	These woods, this snow, this ice— they created you.	
ROSAURA	That's nonsense. The woods can only make trees, fruits, and flowers, and the snow can do no more than freeze.	
TEODOSIA	And what of these deer running by, and those birds flying above? Weren't they created by these woods?	1090
ROSAURA	No, for the bird flies on the wind, despite being born on land. What you're saying makes no sense. I am not a bird, that much is clear: I can't fly and I can speak.	
TEODOSIA	You are mistaken.	
ROSAURA	Why do you say that?	
TEODOSIA	Birds have a language too, and I can understand it.	1100
ROSAURA	You?	
TEODOSIA	Me.	
ROSAURA	Oh? Then tell me what the nightingale just said.	
TEODOSIA	She sings her husband's praises.	

ROSAURA	Actually, she said: love comes naturally!	
TEODOSIA	How do you know that if you don't speak the language of birds?	
ROSAURA	No, really, how do you know? There's no way you understand the cries of those small birds. They're nothing like my voice. If you understand their speech, you must be a bird too, and maybe I'm not like you after all.	1110
TEODOSIA	Enough of your backtalk!	
ROSAURA	Mother, don't be angry at my desire to know.	
TEODOSIA	Beasts must be seen and not heard. They needn't understand, nor argue, nor question.	1120
ROSAURA	If I am a beast... every beast I see has a mate by its side. The deer along these banks have begotten children with their deer husbands. That's how those fawns happened, mother. If I am a beast, as you say, then tell me: what beast did you lie with so that I might be born in your image and with an immortal soul? Tell me who my father is.	1130
TEODOSIA	I was both your mother and your father.	
ROSAURA	That, mother, is nonsense.	
TEODOSIA	Mother of pearl engenders its child from dew. The beautiful shell opens at dawn to let the sun in. That same sun creates humans, and they are shaped by the star under which they are born. ¹⁶	1140

¹⁶ Referring to astrological signs affecting human personalities and fortunes.

ROSAURA	That may be so, mother, but that doesn't explain the rest of it. If only the sun were involved, one sun would bear another sun. It's clear that's not it. The sun must take matter from somewhere. I don't deny it plays a role, but to make one like me requires another me. The sun warms the one who created me.¹⁷	1150
TEODOSIA	That's what I said, Rosaura: when the sun came to me, then you came to be.	
ROSAURA	Then let us praise the sun. But, mother, in case you cease to be, I'd like to have another being for company. So, tell me how and when you joined with the sun, because I want to create a being who will live under my wing as I have lived under yours.	1160
TEODOSIA	Who is filling your head with this nonsense?	
ROSAURA	Just today, mother —if it wasn't a trick of the light— I saw something that almost looked like me. It must have been the sun with whom you keep company now and then.	
TEODOSIA	You saw a man?	
ROSAURA	So it was a man I saw! I think you may be right.	1170
TEODOSIA	Oh Rosaura, you will be the ruin of me!	
ROSAURA	I had wandered into the bushes, and through some brambles I saw him remove something that had covered his whole body. He hung it on a nearby branch	

¹⁷ Referring to older theories of procreation which attribute responsibility for shaping the offspring to the male.

	and jumped into a spring, where he began to wash and rub himself all over. By the time he got out and covered himself again, I couldn't give thanks enough to the mother who bore him. I laughed as I watched him put those things back on, thinking: "You were better off naked! Why cover yourself up?"	1180
TEODOSIA	Enough! You make me so angry, I don't know how I put up with you.	
ROSAURA	But mother, if he was the sun, and the sun is my father, then what is the problem?	1190
TEODOSIA	That sun could burn you if he turned his gaze on you.	
ROSAURA	Oh mother, you're right. Ever since I saw him, I have felt like I'm dying from this fire he lit inside me. I haven't been able to eat or sleep. I can find no peace. Tell me, mother: were you like this the day you first saw the sun?	1200
TEODOSIA	What are you saying? You've been seeing men?	
ROSAURA	Not men, just the naked sun.	
TEODOSIA	I will kill you if you leave this cave again. Aren't you afraid that sun will mistreat you or take you prisoner if he gets a hold of you?	1210
ROSAURA	Yes, I had thought of that, but what shall I do if I happen to see him again? Tell me what to do.	

TEODOSIA He may kill you if he catches you.
To make him flee,
you must make the sign of the cross,
just like I taught you.

ROSAURA And then he'll flee from me?

TEODOSIA Yes, Rosaura. 1220

ROSAURA Then that's what I'll do.

TEODOSIA Enough of this.
Let's go this way.
There's better hunting
at the foot of that clear stream.

ROSAURA Such a lovely creature, the sun.
It's a shame he can burn me.

Exit TEODOSIA and ROSAURA

Scene 2

*Enter LAURO, older, wearing an overcoat and carrying a walking stick;
FELIPE, now a young man, carrying a spear; and BELARDO, a villager*

LAURO You speak of such strange things.

BELARDO It's all true, what they say about that beast.

FELIPE and LAURO speak apart

FELIPE Father, didn't they kill the beast 1230
—the one that used to terrorize
our rivers, woods, and fields?

LAURO It's been twenty years
since they last searched for it.
Not a single nook or cranny
in the forest or the mountains
was left untouched,
so I was sure it was dead.

FELIPE On long winter nights, an old peasant

	who remembered well the “Beast of Hungary” would tell tales of it around the fire. He claimed the beast was surely killed that day when Faustina, the king’s new wife,¹⁸ gave birth to a beautiful baby girl right here among the flowers of this meadow. The beast did not hurt Faustina, but fled with the baby up into the hills as the hunters gave chase.	1240
LAURO	A terrible misfortune! Faustina has had no children since then.	1250
FELIPE	So there’s no heir to the throne?	
LAURO	No, Felipe, and I will tell you why: God wouldn’t want to bring a child into such a terrible scheme. You are a sensible man, and descended from Spaniards, who have always been trustworthy. I will tell you the whole wicked tale, as best I can remember it.	
FELIPE	Thank you for your confidence in me. I already owe you so much for taking me in so long ago.	1260
LAURO	It’s been years since I found you, sad and alone, as the sun was setting. It was where that olive tree now grows, ...or was it a little bit further? There it is, that’s the very boulder! I recognize it now.	
FELIPE	May God bless you. You’re the reason my light still burns bright despite the many winds that have sought to extinguish it.	1270
	FELIPE and LAURO return to BELARDO	
LAURO	(To BELARDO) Tell me, my friend: how did you come to see that beast in these woods?	

¹⁸ Another instance of the villagers refusing to acknowledge Faustina as the current queen.

BELARDO	What do you mean “that” beast? I’m telling you, sir, there were two.	
LAURO	Fear must have made you see double.	
BELARDO	It’s true that I have never felt such fear as I did last night, but I am sure there were two.	1280
LAURO	Did they come near you?	
BELARDO	Yes, but not because I was trying to be brave. They were chasing after me and when they got close, I jumped in the river to escape them. Then, you wouldn’t believe how the older of the two pelted me with rocks.	
LAURO	So it was not fear, Belardo? You really saw two of them?	1290
BELARDO	Without a doubt, sir.	
FELIPE	Come now, Belardo, you were just scared. Tell us the truth.	
BELARDO	Unless my eyes deceived me, I saw two, without a doubt. I saw two, as beautiful as they were swift. Belardo doesn’t tell lies! This brown sackcloth here covers a soul that prides itself on always telling the truth. You know I never even go to the city because the truth is hard to find there. You must believe me, there are whole families of savages here. I saw them!	1300
FELIPE	You did?	
BELARDO	Yes, because savages always go right for me.	
FELIPE	Why?	

- BELARDO God only knows.
- LAURO (*Aside*) I'm familiar with that older beast, 1310
 but I can't quite believe there are two of them.
 I know the older one is the rightful queen,
 and she, of all women, would remain chaste.
 But if she has given birth,
 it is clear that I am mistaken.
 The younger beast cannot be
 the baby stolen from Faustina,
 because I saw them bring its tiny body
 to the king, all torn apart.
 It must instead be the fruit 1320
 of some secret love with a shepherd
 and his less-than-honest embraces.
 Oh loneliness,
 what terrible things you lead us to!
- FELIPE What are you saying, Lauro?
- LAURO Don't say anything in the city
 about seeing these wild savages, Belardo.
- BELARDO There are plenty of well-dressed savages
 in the court to match them.
 I do my best to stay away from such animals 1330
 —they're all lousy from head to toe.
 What I need to do now
 is warm myself up with some wine.
 I'm allergic to water, you know.
- FELIPE Will you drink it or wear it?
- BELARDO Both, if I miss my mouth.
- Exit* BELARDO
- LAURO Now that we are alone, my son,
 I'd like to ask you something
 that weighs on me in my old age.
 Tell me, are you not troubled 1340
 by seeing yourself in this state
 despite being the nephew of a king
 and grandson to the count of Barcelona?
 Do you not long to know how and where
 you were born and raised?

Are you truly as happy as you seem,
living a poor and humble life in this hut,
barely civilized?
Do you not miss the clothes, the food, the honor,
that your true station would merit? 1350
Does the nobility of your birth
not move your soul to abhor such a crude life?
Do you not feel the wind in your sails,
or consider what you owe your noble courage?
Do you not think of all that you have lost
and of your beloved homeland,
which lies only a short sail away?
Set forth! Journey to Spain before my death,
so that I may see you crowned at last.
I raised you and now my heart longs 1360
to see you restored to Spain.
What do you say, oh great Felipe?

FELIPE
Oh father, this can't be the voice of love.
If you're saying this for my own good,
then why are you pushing me away
with such harsh and unloving counsel?
I don't know any princes or counts,
and all I ask of God, dear father,
is that you may enjoy a long life
with me by your side. 1370
Why, sir, do you deny me this?

LAURO
I see in you a healthy young man:
so gallant, generous, and brave
that Mars or Apollo might envy you.¹⁹
But I also see that you deserve more
than my poor household, Felipe.
I would like to see you in a worthier state.
You know I would give you anything,
but there is nothing here to give.

FELIPE
Are you worried that I'll use up 1380
everything you do have, Lauro?

LAURO
Oh my son, my beloved son,
I do not deserve such harshness.
You are bringing me to tears.
You have never been this ungrateful before.
This is a fault among the many virtues

¹⁹ *Mars, Apollo*: Gods known for martial valor.

that Heaven has bestowed upon you.

FELIPE

Oh father, dry your tears, I beg of you.
I spoke nonsense.
You seem so burdened today, 1390
and I would not want you to think ill
of the one you've raised as your son.
I have no use for a scepter, crown or country,
but I esteem you more than all the gold of the East.
In the end, crowns adorn nothing but fleshless skulls,
mocked by their royal heirs.
In truth, I would rather look upon
the faded pictures on your walls,
listening to your stories
while roasting rabbits together, 1400
than behold Phaeton's Palace of the Sun.
I care not for his chariot and horses,
or for a swift Pegasus to ride.²⁰
Could there be any truer friends and servants
than these honest peasants around us?
Kings themselves would envy us.
Here the birds make music
and flowers adorn our table,
while at court everyone speaks false praise.
Let the lords have their court, 1410
with its ceaseless cares and ambitions.
As for me, I'll take these restful oaks and pastures,
where only the streams murmur,
not the envious whisperers.

LAURO

Son, I know you are trying to comfort me,
but nothing would be of greater comfort
than for the heavens to give you your due.
You should go to Spain.
As your father I command it.
Return to Spain to seek your better fortune— 1420
perhaps its wheel has finally turned.²¹
Find out if your beautiful mother is now free,
and whether the count still rules
or your father holds power now.
Then act as your brave thoughts deem best.
Then you can return to me,
and, if Fortune allows,

²⁰ *Phaeton*: Son of the Greek sun god, Helios, who begged to drive his father's chariot for one day, with tragic results. *Pegasus*: A mythical winged horse.

²¹ Fortune's constantly turning wheel was proverbial.

I will go live with you there.
I cannot bear to lose you completely.

FELIPE Father, you leave me no choice 1430
but to go and do as you say.
Do not cry.

LAURO God knows how hard this is for me to say.

LAURO starts to leave

FELIPE Wait, do not go!

LAURO This is too difficult.
We will speak more tonight.
God keep you,
and me as well, in my old age,
so that I may see you again.

Exit LAURO

FELIPE Oh Spain, 1440
though I live a peaceful life on this mountain,
I do long to see you,
especially when I consider
the great station into which I was born.
My honor forces me to seek you out,
to venture my life against all odds.
Yet if my mother has died at my grandfather's hands
and Heaven has made my father witness such tyranny
with no hope of avenging her, 1450
then what could I do?
It hardly seems prudent to act recklessly
and cause yet more misfortune.

Enter ROSAURA

ROSAURA (*Aside*) I have come to see him, that bright sun,
whatever my mother says.
Who could blame someone
who seeks to know more about her own father?
For although my mother has warned me
that his light will burn,
that same fire pleases me
and the pleasure only grows 1460
as I watch him leave.

I cannot live without him.
I have lost my appetite,
and that is serious!
I can't even sleep!
I can't understand why my mother
would prevent me from seeing
the one who my soul so desires.
I will find out through experience.
She says that if I make my fingers into a cross, 1470
demons will flee from me
and angels will stay,
so I should not be afraid.
If he sees the cross
and does not leave,
then he must be an angel.
And if he runs, he is a demon.
(*Aloud to FELIPE*) By this cross, be gone!
(*Aside*) Oh heavens!
He's not moving and remains calm 1480
when I make the cross before his eyes.
He is an angel, that much is clear.
But he may not have seen it...
I will call out to him
as I make the cross again,
just in case.
(*Aloud to FELIPE*) Hello, hello!

FELIPE Who is that?

ROSAURA Behold the cross!

FELIPE Holy God preserve me! 1490

ROSAURA Are you running away?
So you are a demon.

FELIPE (*Aside*) But what am I doing?
The very flowers will blush
to see such cowardice in me.
I will unsheathe my sword instead.
(*Aloud*) Here I am, fierce monster!
(*Aside*) I am terrified,
but I'll either kill it
or die in the attempt. 1500

ROSAURA Behold the cross!

FELIPE	(<i>Aloud</i>) I should say the same to you. Why are you saying this to me, you demon?	
ROSAURA	(<i>Aside</i>) An angel, then, since he stands there.	
FELIPE	Who are you, beautiful beast, whose face stills my hand and sword? Are you a demon or a woman? Your rare beauty could be either.	
ROSAURA	(<i>Aside</i>) At least he speaks like me and I can understand him.	1510
FELIPE	(<i>Aside</i>) If this is the horrible beast, then fear has tricked us all. Nature, in all its wisdom, would never form a monster of such beauty.	
ROSAURA	(<i>Aside</i>) I have looked upon the sun and my fire has been tempered by his beauty.	
FELIPE	(<i>Aside</i>) They call this a beast in Hungary? They must be the beasts instead! (<i>Aloud</i>) You are a creature of the sky, like a constellation above. Your eyes are like stars, oh celestial creature.	1520
ROSAURA	(<i>Aside</i>) I feel something stir within me, now fire, now ice, but so gentle. If he were to leave now, losing sight of his beauty would kill me.	
FELIPE	Let me see your face under all that hair. I will do you no harm. Your face will reveal the truth.	1530
ROSAURA	(<i>Aloud</i>) I will, if you too will let yourself be seen.	
FELIPE	Are you, by chance, a woman?	
ROSAURA	What do you call a creature who loves you?	
FELIPE	Woman.	

ROSAURA	Then that is what I must be.	
FELIPE	So you love me?	
ROSAURA	I'm not sure what it is to love. Tell me, and if it matches what I feel in my breast, I will know that it is love.	1540
FELIPE	I suspect that love is like this: ²² to look by accident and to be pleased, to imprint, through looking, the image on the soul, and more so, to imprint one's memory even as the soul tries to turn away. To find the senses must obey— no pleasure until they surrender and give themselves away. To focus on, for relief and glory, the subjection of the soul to pain, and to embrace as sweet tokens of love each rejection. To lose at each node all memory, to place one's life at another's will: this is love. You know when it is there.	1550
ROSAURA	From what you say, love sounds most remarkable!	
FELIPE	Those are its cares, its desires, and its fears.	
ROSAURA	Now I think I know what I feel.	
FELIPE	Let your heart declare it then.	1560
ROSAURA	Hear me out: I saw, I admired, and from my admiration was born a pleasure in which I lost myself. My senses were asleep, all memory powerless to wake me. I felt great sorrow, far from my beloved, and in this absence, found distraction only imagining myself with the one who can make me anguish and delight. A thousand hopes I offer to my pain—	1570

²² Felipe and Rosaura exchange love sonnets, drawing on Renaissance theories of love and the poetic tradition.

they cheer me, yet on my own, I despair,
and rejoice, and despair again.
I flee from reason and towards pleasure I reach:
this I feel, this I have, this I suffer.
If this is what love entails, I have nothing left to say.

FELIPE	Your portrait of love is not half bad. Your furs hide a silver tongue.	
ROSAURA	Who else but love could teach an animal like me?	
FELIPE	Where were you born?	
ROSAURA	Me? Here.	1580
FELIPE	To whom?	
ROSAURA	To another like me.	
ROSAURA	Yes, but who fathered you?	
ROSAURA	The sun.	
FELIPE	The sun?	
ROSAURA	That's right, my love.	
FELIPE	The sun and a man, you mean.	
ROSAURA	What is a 'man'?	
FELIPE	I am.	
ROSAURA	You? A man?	1590
FELIPE	That's what they call me.	
ROSAURA	And now I love you all the more. So my mother could not make me with the sun alone?	
FELIPE	No, neither the sun nor she could make a child without a man like me.	
ROSAURA	No doubt this makes me doubt... And if I wanted to make another creature	

	like me, to keep me company, will the sun come along with you?	1600
FELIPE	If it doesn't rain.	
ROSAURA	Then we'll wait for a sunny day.	
FELIPE	<i>(Aside)</i> Oh nature so rare, to bestow such beauty upon this monster. This one was born, no doubt, from that older beast, who must have been overcome by a natural passion. <i>(To ROSAURA)</i> Tell me, have you ever seen me before?	1610
ROSAURA	I saw you once on a hot afternoon while you were bathing in a spring. Heaven itself can attest that it took all my strength not to speak to you, but some mighty power held me back. What is that which stops a woman?	
FELIPE	Modesty, which befits any honest lady.	
ROSAURA	You are driving me wild.	
FELIPE	Restrain your love for a moment. You must first figure out if I love you in return.	1620
ROSAURA	So, when a woman loves a man, he doesn't just feel the same thing?	
FELIPE	Sometimes a man might not love her back.	
ROSAURA	Why not? Tell me the reason.	
FELIPE	He might love another.	
ROSAURA	And where can I find this 'Another'?	
FELIPE	She will already be in his heart.	1630

ROSAURA	So, you might love Another woman?	
FELIPE	I might.	
ROSAURA	Rotten luck...	
FELIPE	Don't fret, I love you dearly. But tell me: where can I find you?	
ROSAURA	I'm right here.	
FELIPE	Wait. I hear voices and fear for your life. Stay here and hide. I'll go see who's coming. But first, tell me your name.	1640
ROSAURA	Rosaura.	
FELIPE	Rosaura?	
ROSAURA	Yes. Tell me yours.	
FELIPE	My name is Felipe.	
ROSAURA	Will you come see me again?	
FELIPE	How could I not?	
ROSAURA	And that Another woman that I loathe so much, do you love her too?	1650
FELIPE	Dear God, no! I burn only for you.	
ROSAURA	Then, Felipe, I'll wait right here for you.	
FELIPE	We'll see each other soon.	
<i>Exit FELIPE</i>		
ROSAURA	What a beautiful beast a man is! I've never seen anyone I liked so much. He only just left and already I feel like crying. No modesty, whatever that is, can prevent me.	

Let me call out your sweet name, my Felipe,
how I long for it to echo in these woods! 1660
Felipe, hello there, Felipe! By heavens—
Another must be holding him in her arms...
This must be what they call jealousy.
Listen, Another: you'd better let him go at once,
I'll come and kill you if I suspect
your beauty is keeping Felipe from me.

Enter SILVANA, a peasant girl, on the other side of the stage from ROSAURA

SILVANA (Aside) They've gone.
We were all here picking flowers together,
but the other girls left without waiting for me.
I'll get them back for this. 1670
I'm trembling now...
I pray that this afternoon doesn't turn out as I fear.
They say that the beast has returned to these woods,
and yesterday it knocked out Pascual with a branch.
Belardo had to run into the river
—fully dressed!—
or he'd have paid for his foolishness too.
Fear suddenly seized the girls
who were here with me.
They ran away so quickly, 1680
they dropped more flowers than they'd picked.
I hope I don't run into the beast
on my way back to the village.

ROSAURA (Aside) I can't quite make out
what that is over there,
but it's definitely not a man.
This animal is different,
I can tell by the forehead and the chin.
Felipe's chin was full of hair
and this one doesn't have any there. 1690
Like me, it only grows hair on its head.
It looks a lot like me, in fact.
I must speak to it.
(To SILVANA) What are you?

SILVANA (Aside) Oh no!

ROSAURA No reason to wait,
unless you're waiting to die.
Tell me, right now:

	what kind of creature are you? Which animal?	1700
SILVANA	(<i>Aside</i>) Oh, I'm dead! (<i>To ROSAURA</i>) I'm not running away, I'll do whatever you say. I'm not the one who wronged you. I'm another.	
ROSAURA	Another?	
SILVANA	Yes, I swear.	
ROSAURA	(<i>Aside</i>) Such luck to run into Another! (<i>To SILVANA</i>) So, you're Another?	
SILVANA	I am. (<i>Aside</i>) Yet I'm not who she thinks I am. She must take me for another.	1710
ROSAURA	You will be the death of me. You're the reason for all my suffering. Do you know the most beautiful beast in these woods?	
SILVANA	What's its name?	
ROSAURA	Felipe.	
SILVANA	Why yes, I do.	
ROSAURA	(<i>Aside</i>) She won't even deny it! She must not have any of that modesty that Felipe was talking about, since she knows him and even talked to him while I held myself back. (<i>Aloud</i>) Tell me, despicable Another, who is Felipe?	1720
SILVANA	He's a young man, son of Lauro, though he might as well be the son of Apollo himself. Like Daphne, who was transformed into a laurel, ²³ he lives a rustic life in a village by these woods.	1730

²³ *Apollo*: Greek god of the sun, as well as light, music, poetry, and more. *Daphne*: A nymph whom Apollo loved and pursued against her wishes. To escape his advances, she asked to be turned into a laurel tree.

ROSAURA	Do you love him?	
SILVANA	Sure I do. My aunt raised him.	
ROSAURA	Who is she?	
SILVANA	Another woman.	
ROSAURA	So are there more Anothers?	
SILVANA	Oh yes, the village is full of them.	
ROSAURA	(<i>Aside</i>) This will be the end of me! Oh Felipe, you ingrate! You have so many Anothers: killing just one of them won't make you return to me. (<i>Aloud</i>) You and Felipe come together, you traitor?	1740
SILVANA	Everyone knows that! Oh please, someone help me!	
ROSAURA	When do you do that with him?	
SILVANA	During the dance, during the celebrations.	
ROSAURA	What is the dance?	
SILVANA	We all make a big circle.	
ROSAURA	Show me how.	1750
	SILVANA <i>shows ROSAURA a pair of castanets</i>	
SILVANA	See, I put these on, then we all pair up and Benito plays for us.	
ROSAURA	Show me.	
	SILVANA <i>demonstrates a dance for ROSAURA</i>	
SILVANA	(<i>Aside</i>) Oh saints, please blind her.	
ROSAURA	Like this?	

SILVANA	Christ! Yes, with these in your hands you move back and forth. (<i>Aside</i>) I must get away!	
ROSAURA	By Heaven above, Another, you won't live to dance another day.	1760
ROSAURA <i>hits</i> SILVANA		
SILVANA	Ow, she's going to kill me!	
ROSAURA	I don't want you to do the dance with the one I love.	
<i>Enter</i> TEODOSIA		
TEODOSIA	What are you doing? Why are you trying to kill this woman?	
SILVANA	Woe is me!	
ROSAURA	She's not a woman, she's Another!	
SILVANA	What wretched luck, the beasts are multiplying!	1770
TEODOSIA	Go, woman.	
SILVANA	Heaven save me!	
<i>Exit</i> SILVANA, <i>running away</i>		
ROSAURA	I don't understand all these species like you do. But I know that by letting her run away you're giving Felipe the chance to be with her.	
TEODOSIA	Felipe?	
ROSAURA	That's the name of the sun you once knew. He told me he was a man, and that he adores, desires, and loves all the Anothers of the village. That was one of them.	1780
TEODOSIA	(<i>Aside</i>) Oh no!	

	(To ROSAURA) Have you been talking to someone?	
ROSAURA	No, I don't know this 'Someone'. But I talked to Felipe, a most beautiful creature.	
TEODOSIA	What Felipe?	
ROSAURA	Really? He's the one who engendered me with you.	
TEODOSIA	You must have talked to a man.	1790
ROSAURA	Yes, mother, the one I saw bathing in the spring. Let's keep talking about him. When he is gone, only his name keeps me going.	
TEODOSIA	You should have fended him off with the sign of the cross...	
ROSAURA	No, no, mother of mine. I tried over and over again, but it was useless. He's an angel, not a demon, so he didn't run away. He stayed put.	1800
TEODOSIA	And you weren't scared of him?	
ROSAURA	Aren't you listening? I talked to him, he taught me about love, and told me what was in his heart. He now lives within mine, and knows me better than anyone. I begged him to be with me, and with the sun.	1810
TEODOSIA	And did he?	
ROSAURA	No, he went away, and my soul went with him. He told me he would love me as long as Another didn't stop him. As luck would have it,	

	as soon as he left, a creature came along and said its name was Another, and that it loved Felipe. Can you believe the gall? I grabbed it by the hair, and if you hadn't come along...	1820
TEODOSIA	What have you done, you little fool?	
ROSAURA	Oh mother! Those beautiful eyes, like two sharp thorns, have buried themselves deep in my heart. You must pull them out at once, or by tomorrow you'll find me hanging from this great oak.	1830
TEODOSIA	Oh Rosaura, you will be my ruin and my downfall! Now you know that you are indeed a woman, and so you must know this creature is a man. Beware, lest he take from you that which a noble woman should prize above all things. It is a great dishonor to subject yourself to a man in this way.	1840
ROSAURA	Well then, mother, help me with this thing they call love, and tell me how you managed to make me without subjecting yourself to this.	
TEODOSIA	All in good time. There are some men they call husbands, and I had one of those. It's dishonor and madness to love a man who belongs to another.	
ROSAURA	Well, mother, can't that man I saw be a husband?	1850
TEODOSIA	Yes, when the time comes. And then you can be his wife.	
ROSAURA	In that case, the time has come.	

TEODOSIA	Yes, but it is low and dishonorable for an honorable woman to display love so openly. According to the laws of courtship, it is the man who must love. For a woman to beg is a great disgrace.	1860
ROSAURA	All those laws are wrong.	
TEODOSIA	Shush, this is madness.	
ROSAURA	Beauty must be pursued wherever it is found. If a woman cannot live without a husband, then she must beg for what she needs.	
TEODOSIA	Nature has given men greater perfection, and women, greater beauty. Each has their role. That's just the way it is.	1870
ROSAURA	Well, if man is more perfect, how are women more beautiful? Is not beauty perfection?	
TEODOSIA	Someone is coming. Wait here while I see who it is. I'll deal with your questions later.	
	<i>Exit TEODOSIA</i>	
ROSAURA	No matter what you say, I will follow my instincts and love my equal, make no mistake. Love is fierce and can't be tamed by reason.	1880
	<i>Enter FELIPE</i>	
FELIPE	(<i>Aside</i>) I think I left her here, among these flowers.	
ROSAURA	Felipe!	

FELIPE	My Rosaura! I have felt lost in your absence—	
ROSAURA	And I lost my patience while you were detained by your cruel lady, Another. But I caught her and had my revenge.	1890
FELIPE	It's true that another loves me, but ever since I saw you, my love, I've had no thoughts of loving her.	
ROSAURA	I just spoke with my mother, and she says I am a woman, and I can love you honorably, as a husband. Is that true or did she lie?	1900
FELIPE	Everything she said was true. That is the most perfect love and gives no offense to Heaven.	
ROSAURA	Then show me that you mean it.	
FELIPE	Tell me what you want.	
ROSAURA	All right, here I go: beg me to love you, as if you want me to surrender. They say this is very important for a woman's honor. Then I will be your wife and you will be my husband.	1910
FELIPE	That's fair. Serving, courting, and begging are for the man to do. And so, I beg you to love me.	
ROSAURA	And even if you didn't say it, and my good name were ruined, I would still surrender to you. I am your wife.	1920

FELIPE	And I, your husband.	
ROSAURA	But I must ask one thing of you, since I am yours now.	
FELIPE	Ask me.	
ROSAURA	You must not love Another ever again.	
FELIPE	You alone will I love as my very own wife. But I would also ask that you not love any others.	1930
ROSAURA	There are ‘Others’?	
FELIPE	Yes.	
ROSAURA	Where?	
FELIPE	All over.	
ROSAURA	Never mind, I won’t love Others.	
FELIPE	<i>(Aside)</i> Such candor! I’ve never heard the like.	
[VOICES]	<i>(Offstage)</i> There is the dreadful beast! Quickly! Prepare your weapons!	1940
<i>Enter villagers</i> BELARDO, TIRSO, RISELO, GIL, ²⁴ <i>and</i> SILVANA <i>with various weapons</i>		
BELARDO	You go first, Silvana.	
ROSAURA	What is this?	
FELIPE	These are the villagers, all up in arms. Is it you they’re searching for?	
TIRSO	Come here everyone, I’ve found it!	
FELIPE	Stay back!	
GIL	You stay back, by God!	

²⁴ Gil’s only appearance, with one line below. Could be doubled or substituted for another character.

FELIPE	(To ROSAURA) Stay behind me. I fear they might kill you.	
ROSAURA	Should I climb to a higher place?	1950
FELIPE	Yes, and wait for me there.	
	<i>ROSAURA moves to another part of the stage</i>	
RISELO	Move aside, Felipe! You should not raise your sword against us, defending such a dangerous and evil creature.	
FELIPE	It is not right for you to kill her.	
TIRSO	What do you mean it's not right? Get out of the way, I say, or by God—	
FELIPE	Are you threatening me, you peasant?	
SILVANA	While you fought us off, the beast has escaped into the mountains.	1960
RISELO	That was very wrong of you, but it's our fault for showing you more respect than you deserve. Out of our way! We'll chase down that beast. Anyone who defends such a monster is hardly a Christian.	
FELIPE	Stop, Riselo! You must know the beast is not an animal, but a woman.	1970
RISELO	Out of the way! If it were a woman, it would not harm another with such fierce cruelty.	
TIRSO	We'll get it, even if you try to stop us.	
FELIPE	Hold, I say, Riselo!	
RISELO	Let me through!	

They fight, and FELIPE stabs RISELO

Oh, you have killed me!

FELIPE I tried to warn you!

BELARDO You killed Riselo?

1980

SILVANA He did!

BELARDO Get back!
Tirso, fire your gun!

FELIPE Stay back, peasants!

TIRSO There's no staying back now.
Turn yourself in or I'll shoot!

FELIPE Wait!

SILVANA Capture him or kill him!

TIRSO Kill him, kill him!

FELIPE Friends, I surrender.
It was all Riselo's fault.

1990

TIRSO Hand over your weapon!

FELIPE *(Aside)* For the son of a nobleman
to surrender to a mob,
how shameful!

TIRSO Straight to jail with you!

BELARDO That's right!

SILVANA For my vengeance to lead to this!

FELIPE How can this be?

Exit all VILLAGERS, taking FELIPE prisoner, then ROSAURA returns

ROSAURA Prisoner, they say?
No doubt they will kill him now.
Where is my strength?

2000

Will I allow such a thing?
Where is the fierceness
these vast woods have given me,
the ferocity of my mountain birth?
Is this what a love born of such beauty can do?
Great oaks, you have seen me tear to pieces
animals much stronger than I.
Are you not ashamed to see me now, 2010
calling myself the wife of a man
whom they now drag away
to suffer and die?
Clear and crystalline streams,
whose waters I have tinted red
with the blood of wild beasts
from these great mountains:
why do you not reproach me
for allowing those villagers
to bind and take away 2020
that angel for whom you weep?
Take courage, my shrinking heart.
I will follow him and set him free,
or die in the attempt.
I will give him back the freedom
that he gave up to save me.
Hold on, Felipe, I'm on my way.
God forbid you say
that I loved you like a woman,
left you like a coward, 2030
or fled like a beast!

Exit ROSAURA

Scene 3

Enter TIRSO, BELARDO, SILVANA, a MAGISTRATE, and LAURO with FELIPE, bound

MAGISTRATE Make sure the chains are nice and tight!

LAURO See that justice is done, my good men,
but show restraint
if you have any respect for me.

TIRSO You raised a son
—may the devil take him—
who, in order to free a beast,

killed one of our finest men.
What restraint do you expect now? 2040

FELIPE Father, by my life,
let them do as they wish.

LAURO There is no fury
like that of an angry mob.

SILVANA Wasn't it sheer malice
for Felipe to kill poor Riselo?

LAURO You, Silvana?
You demand the death of my son,
whom your own aunt raised?
If even you speak against him, 2050
then he is as good as dead,
and so am I.

SILVANA Lauro, you know I am right.
If you consider the facts,
you must admit that no punishment
could be too harsh.

FELIPE Father, are you pleading with these peasants?

MAGISTRATE See how well he pleads his case!
I say we send him to the court at once,
slung across a donkey's back, 2060
bound in eighty pounds of chains
with fourteen soldiers to guard him.
We can't have him here another minute.

LAURO I have an estate: does that mean nothing to you?
And what's more, the king will know at once
who this young man is.
He's the best of Castile,
for you must know Felipe is a Spaniard—

FELIPE Stop, father, do not reveal such weighty matters.
I would rather they kill me. 2070

Enter ROSAURA, brandishing a club

ROSAURA Daring love has guided me here
to free a noble soul

held captive among barbarians.
Oh husband of mine, never say
that I was cowardly or false,
or that I failed to defend your life,
as you defended mine!
Release Felipe at once!

TIRSO Heavens, isn't that the wild beast
that we were hunting in the mountains? 2080

ROSAURA If anything, I'm her daughter.
Give me my husband, you peasants!

ROSAURA *attacks the* VILLAGERS

BELARDO Ow, she's cracked my head open!

MAGISTRATE Surround her, hold her, restrain her!
Kill her if you must,
or better yet, capture her for the king.

FELIPE Rosaura, my lady, my love, my wife,
how I wish I could fight by your side!

TIRSO Get back, everyone.
This gun will make her yield. 2090

FELIPE Surrender, my love, surrender at once!
Give yourself up, my Rosaura!

ROSAURA You want me to die?

FELIPE Of course not.

ROSAURA Well then what do you want from me?

FELIPE I want you to live.

ROSAURA Will that make you happy?

FELIPE It will give me my life.

ROSAURA Then I surrender.

MAGISTRATE Grab her! 2100

LAURO	Heavens! What's this I'm seeing?	
FELIPE	Don't worry, father.	
LAURO	Where did you meet this beast?	
FELIPE	You will know one day.	
MAGISTRATE	What great fortune we've had today! The king will bestow great rewards on us.	
BELARDO	But this is just the little beast. The big one is still out there.	
MAGISTRATE	No matter. Peace in this land depends upon carting her off to prison, as God and the king demand.	2110
TIRSO	Unless the king wants to show her off in his palace.	
BELARDO	All of Hungary will come to see her!	
MAGISTRATE	We'll send Felipe with her!	
BELARDO	Once they get her on the rack she will confess where her mother is soon enough.	
LAURO	Felipe, did you have this child with the beast?	
FELIPE	My child, sir? How?	
LAURO	Oh Heavens! Why afflict me with these troubles in my old age?	2120
ROSAURA	Felipe!	
FELIPE	My Rosaura!	
ROSAURA	With you, I have no fear of death.	
FELIPE	Without you, I have no need for life.	

Exit all

End of ACT II

ACT III

Scene 1

Enter PRIMISLAO, FAUSTINA, FENICIO, a nobleman²⁵ and other courtiers

PRIMISLAO	The beast is strangely beautiful.	
FAUSTINA	It is a monstrous beauty...	
PRIMISLAO	It's rare to come across such a contradiction in nature.	
FAUSTINA	Where was it found in the end?	
PRIMISLAO	It was caught trying to free a man it had been consorting with. Believe it or not, monsters and humans often make strange bedfellows.	2130
FAUSTINA	It is certainly not the first time, my lord, and yet it is no less surprising. There was a dolphin once that fell in love with a young man who used to swim and play with it along the coast. When the young man stopped coming, the dolphin came ashore to look for him, but could never find him and died of sorrow.	2140
PRIMISLAO	Ah, yes! Dogs do those things, too, though that shouldn't surprise us. When elephants and horses do this, now those are rare miracles, like that dolphin of whom you spoke. This beast seems to love the young villager so much that it was willing to offer its life to free him. They say the young man was so grateful, he killed two men in order to protect it. ²⁶	
FAUSTINA	He's not the first to show such gratitude. Even animals do it, you know. It is a beastly man who can't show gratitude.	2150

²⁵ Fenicio enters for the first time in Act III and only has one speech. Could be doubled with another character.

²⁶ Felipe only killed one person, but his crimes seem to have been exaggerated by hearsay.

PRIMISLAO	Even a lion once showed favor to a slave who had drawn a thorn from its paw. ²⁷	
FAUSTINA	<i>(Aside)</i> But I am the true beast... and so heaven has punished me by denying me a child. I betrayed my innocent sister, and tarnished her chaste honor too. I did it for love... Yet that is no excuse. Oh inhuman betrayal! Procne killed her own son to avenge her sister Philomela, whom the king, her husband, had violated. ²⁸ How, then, can I go on when I took my own sister's life after she showed me only kindness?	2160
PRIMISLAO	<i>(To FAUSTINA)</i> What are you mumbling about, my dear?	
FAUSTINA	<i>(Aloud)</i> About the power of love. Even this beast would risk its own life for it. Never mind, where shall we display it?	2170
PRIMISLAO	Had it been a horrid creature, I'd have locked it away in a cage. But since it is so lovely, we should tie it up in the palace gallery, at least during the day, so it can enjoy some light and air.	
FAUSTINA	But the very people who would come to see it might also harm it. I don't even think it's an animal: it speaks, it thinks, it feels. It will surely die of frustration.	2180
PRIMISLAO	I will assign a guard to protect it from the crowd, and make sure it doesn't harm anyone.	
FAUSTINA	What an excellent idea,	

²⁷ Reference to Androcles, a Christian pardoned by Roman emperor Tiberius after a lion, which recognized him as the person who had pulled a thorn from his paw, refused to attack him.

²⁸ *Procne, Philomela*: Two sisters in Greek mythology whose story begins similarly to Teodosia and Faustina (a queen is homesick and asks for her sister to come keep her company), but ends with rape, filicide, and cannibalism.

someone who can keep it safe.

FENICIO Among those who flocked to see the beast,
there's one villager who they say knew it
and was beloved by it in turn. 2190
They say he often shared fruit and bread with it.

PRIMISLAO If there's a villager who knows the beast
and can speak with it,
then he will make the best guard.
Go and call him right away!

Exit FENICIO, then enter a SERVANT

SERVANT The count of Barcelona's ambassador is here.

PRIMISLAO Send him in.

Exit SERVANT, then enter the AMBASSADOR, carrying a letter

AMBASSADOR I kiss your feet, your majesty.

PRIMISLAO Give me your arms instead. 2200
I welcome you as my equal.
You may sit here by me, Spaniard.

AMBASSADOR Any of your envoys to the count of Barcelona
would receive the same honors.

PRIMISLAO, FAUSTINA and the AMBASSADOR sit down

PRIMISLAO How is the count?

AMBASSADOR He is full of grief and sorrow.
This letter which I bring to you now
explains the reason.

PRIMISLAO Proceed.

AMBASSADOR The former count 2210
—may he rest in peace—
raised his nephew,
son of the king of Aragon and Naples,
in his own palace.
The boy grew up with the count's beautiful daughter.
Equals in beauty, age, and position,

they even shared the same blood,
and seemed fated to fall in love.
They married in secret,
though no love can be kept secret for long. 2220
The count eventually found out
and discovered they had a lovely son,
who was being raised secretly in the palace.
Though he did not know who the boy was,
the count came to love him so dearly
that he would not even eat if the boy was not there.

PRIMISLAO Was it his own blood calling to him?

AMBASSADOR No, not at all,
or else he would have restrained his cruel fury
when he found out who the child was. 2230
Instead, he imprisoned his nephew,
who was now his son-in-law,
locked his daughter in a convent,
and condemned the child to death—
though he did not want it to be a violent one.
He sent three noblemen away with the child
with orders to leave him somewhere.
On an island, on a mountain, in the woods—
it didn't matter, as long as it was far away from Spain.
And that's what they did. 2240
For as long as he lived,
the count would never budge.
Neither the tears of his wife,
nor the letters from the Pope,
nor the threat of war from Aragón,
nor the pleas of Castile and France
could persuade him to pardon his nephew.
When the count finally died,
his nephew claimed the throne
by securing the church's consent
to officially marry his cousin.²⁹
Now, the new count has fallen ill
and the countess rules in his stead,
though many are rebelling.³⁰
Their son must be found immediately.
One of the three noblemen who abandoned the boy,
though now frail and ancient,
has information that can help. 2250

²⁹ First cousins needed a special dispensation from the Pope in order to marry.

³⁰ See Introduction for more discussion of female rulers in history and fiction.

	He claims he left Felipe here in Hungary, on a barren mountain that looks out to Spain, battered by the sea. If Felipe is still alive in some city or town, he must be about 29 or 30 by now. That's why I'm here, my lord. The count asks that you take pity on our land and on the countess by requesting that Felipe be sought across your kingdom. The desolate countess begs the same of you in this letter, my lady. (<i>Gives the letter to FAUSTINA</i>)	2260
PRIMISLAO	It pains me to learn of this sad case. I had heard something of it. I am heartened to think that Felipe might be alive, and here in Hungary no less. May fortune smile upon us and may you find your lord.	2270
AMBASSADOR	Thank you, your majesty. Your good will towards our afflicted land revives our lost hopes.	
FAUSTINA	Let me offer you some advice, call it woman's intuition, if you will: don't tell anyone who you're looking for, lest you be deceived with false signs. Who wouldn't risk it all for the sake of a throne?	2280
PRIMISLAO	What good advice! I will provide you with some men who will help you discreetly.	
FAUSTINA	(<i>Aside</i>) I spoke from the heart. My own deception taught me that lesson.	
AMBASSADOR	I am at your feet, your majesty.	2290
PRIMISLAO	I will send out some secret letters on your behalf. Officers and noblemen across the kingdom will diligently undertake the search, just to earn my favor. Meanwhile, you may rest here, Spaniard. May the heavens grant you a favorable resolution after all these years.	

AMBASSADOR May God bless you and keep you.

Exit the AMBASSADOR

PRIMISLAO What a strange tale, Faustina.

FAUSTINA It brings back sad memories. 2300

PRIMISLAO I am heartened by the thought
that our own dear, lost child
could also be alive in the woods.

FAUSTINA Alas, this stirs up memories of that fateful day,
when the frightful beast snatched from my arms
my innocent babe, now surely an angel in Heaven.
They brought me a dead infant
and claimed it was mine,
but now I fear that it was a ploy
by some cunning peasant, my lord, 2310
who was merely seeking a reward.
I had not thought of this in years,
but hearing of another's misfortune
has reawakened my sorrows.
Now I must seek out this beast
and find some answers at last.

PRIMISLAO Oh, my love!
These thoughts only renew our suffering.

*Enter FABIO, a page*³¹

FABIO Here comes the peasant
who claims he can calm the beast. 2320

Exit FABIO, then enter TEODOSIA, disguised as a rustic peasant

TEODOSIA I am at your feet, your majesty.

FAUSTINA Speak, my good man.

TEODOSIA (*Aside*) "My good sister" she could say,
had she been less cruel to me.

FAUSTINA Is the beast human? Does it reason?

³¹ Fabio's only line and appearance. Could be doubled or substituted for another character (possibly Fenicio).

Where did you first encounter and befriend it?
How did you come to love such a hideous creature?
Did it tell you that its mother was another beast,
the cause of all my misfortune?

TEODOSIA	I wouldn't want to speak out of turn, and peasants shouldn't opine about what royals do, just look on in silence and reverence. Yet they say that no sooner had Teodosia, the queen of Hungary—your sister, I believe— died due to false suspicions, then a beast suddenly appeared in the woods unlike anything ever seen before. There are those who say, my lady, that it was the soul of the queen come to take her revenge. But those are merely superstitions, which good Christians must discount. What is more, this beast had an appetite. It stole bread, milk, cattle, wine, cheese and nuts, and everyone knows that souls don't eat. Once there is no body, no bodily needs remain. It lived there for some years, as you know, until the day you went hunting by the banks of that fateful stream. There, on the green grass, you gave birth to a beautiful daughter whom the beast stole. Are you crying?	2330 2340 2350
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FAUSTINA	How could I not weep at such a terrible tragedy?
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TEODOSIA	Should I stop?
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FAUSTINA	No, keep going.
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TEODOSIA	A shepherd who dabbled in magic and used the stars to tell men's fortunes claimed that Heaven created this rare beast precisely for the purpose of stealing that babe. For some years, our villages had nothing to fear. Then suddenly, two beasts appeared in the woods: a big one and the smaller one you have here. They say there's a whole lineage of them	2360
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that inhabit these mountains.
 One day, it stole my daughter from our cottage,
 and I gave chase, spurred by a father's love.
 I followed it up to the highest peaks, 2370
 and when I finally caught up to it,
 I fell on my knees and begged the beast
 to feed on me instead of her.
 It took pity on us and I offered it
 two goats, ten sheep, three fine woolen blankets,
 and four or five pieces of cloth as ransom.
 Since that day, my lady, it grew so fond of me
 that I learned its language from our conversations.
 I asked what they did with those young children
 they snatched from their parents 2380
 and it told me—perish the thought!—
 that they sacrificed them to their great idol.
 Would you like me to ask about yours,
 to see if it is dead or alive?
 Then we'll know for sure if it is alive or dead.

PRIMISLAO Cease this tale of woe.

TEODOSIA If I have caused offense,
 I beg your forgiveness.

PRIMISLAO Teodosia was put to death for good reason.
 Let the rabble believe what they may. 2390
 I am satisfied that justice was done.

TEODOSIA You're right, never mind the rabble—
 they despise today what they'll praise tomorrow.
 They are as fickle as Fortune itself,
 and would rule over kings if they could.
 They hold all authority in contempt
 and respect no one.
 They only speak kindly of Teodosia
 because you married her sister
 so soon thereafter. 2400

PRIMISLAO I know how the rabble is.

TEODOSIA But you and Faustina,
 your consciences are clean, I'm sure.

FAUSTINA How rude! That's enough!
 (To PRIMISLAO) Don't listen to him!

TEODOSIA	I say this only because I know you received a dispensation to marry each other. I pray Heaven grants you many children to succeed you.	
FAUSTINA	Teodosia was a traitor to the king, to Heaven, and to this land. I was the one who revealed all this to the king, and so I deserve his love, esteem, and adoration.	2410
TEODOSIA	No doubt.	
FAUSTINA	My good man, you well know that on that day the beast robbed me of my greatest treasure. Find out whether the child was sacrificed in those hideous rites, or if she still lives.	
TEODOSIA	Leave it all to me.	
PRIMISLAO	Will you understand what it says?	
TEODOSIA	I will.	2420
PRIMISLAO	Then you must take charge of this beast as its keeper and guard— with appropriate compensation, of course.	
TEODOSIA	May heaven grant you a long life and increase your line.	
[VOICES]	<i>(Offstage)</i> Watch out for the monster!	
FAUSTINA	It's coming.	
TEODOSIA	What are you afraid of?	
FAUSTINA	It reminds me of that other beast who took everything from me.	2430
[VOICES]	<i>(Offstage)</i> Watch out for the monster!	
FAUSTINA	Oh beast, how can I look upon that face of yours, so similar to that cruel one which caused all my sorrows?	

Enter some pages, CELIO and LIDIO, running from ROSAURA

CELIO Lidio, watch out for the beast!

LIDIO Heaven help me!

ROSAURA If you harm me, shall I not defend myself?

TEODOSIA Stop!

ROSAURA and TEODOSIA whisper to each other

ROSAURA Mother! 2440
Tell me who all these people are.

TEODOSIA Didn't I tell you not to call me that here?

ROSAURA Tell me, who is that man?

TEODOSIA He who gave you life.

ROSAURA What do you mean?

TEODOSIA That's the king.

ROSAURA What is 'King'?

TEODOSIA He who rules over others.

PRIMISLAO (*Watching ROSAURA from a distance*) She's so fearsome...

ROSAURA and TEODOSIA continue to whisper to each other

TEODOSIA He makes the laws; 2450
he depends on no other;
he represents God on earth.

ROSAURA So why aren't you the king,
since you do all that?

TEODOSIA I did rule once,
but human malice got in the way.

ROSAURA Didn't you appeal to divine justice?

TEODOSIA I called out to God through my suffering.

ROSAURA	I will tear them to pieces. And that one?	2460
TEODOSIA	The queen.	
ROSAURA	What is 'Queen'?	
TEODOSIA	The king's wife.	
ROSAURA	Does she also make laws?	
TEODOSIA	No, Rosaura.	
ROSAURA	Well then, what does she do? What is she for?	
TEODOSIA	She makes more kings so they can make more laws. From this queen another king is born, and from that one, yet another, and that's how their power endures.	2470
ROSAURA	Hmm, I might like to be a queen.	
TEODOSIA	A more fortunate one than I, I hope.	
ROSAURA	It seems like a nice job, to make kings. I will ask the king if he will decree that thirty or forty be birthed from me, if it's for the common good.	
TEODOSIA	Watch out, the queen is listening to you and will soon grow jealous. She who would gladly kill her own sister to rule, wouldn't hesitate to kill her own daughter.	2480
ROSAURA	What, whose daughter am I?	
TEODOSIA	A false queen's.	
<i>Enter the ADMIRAL of Hungary</i>		
CELIO	The admiral is here!	
TEODOSIA	(<i>Aside to ROSAURA</i>) Hush now.	

	Do as I do.	
ADMIRAL	May the heavens keep you safe.	
PRIMISLAO	Well, Admiral, what's the news from England?	
ADMIRAL	Their king is taking up arms against your land because of a false rumor.	2490
FAUSTINA	My father is attacking us?	
ADMIRAL	This rumor dishonors you, claiming that you killed the thing he cherished most in the world. They say that to become queen of Hungary...	
FAUSTINA	Stop, say no more.	
ADMIRAL	I didn't mean to offend you.	
PRIMISLAO	If your words displease the queen, hold your tongue.	2500
ADMIRAL	They are saying that Teodosia was a saint.	
TEODOSIA	<i>(Aside)</i> I have certainly suffered enough.	
ADMIRAL	In Scotland, too, people are taking up arms to help, because their prince complains that she was unjustly accused of loving him.	
PRIMISLAO	That's enough, Admiral. Put an end to your tales. You must look to our defense now and stop talking about the past.	
ADMIRAL	We should take every precaution. Their armies are advancing, under royal command.	2510
PRIMISLAO	Survey our forces in the garrisons and those who can guard the coast. I will put an end to this false rumor, and show everyone that Teodosia's death was well-deserved.	
ADMIRAL	Yes, your majesty.	

The ADMIRAL exits; ROSAURA and TEODOSIA resume whispering to each other

ROSAURA	Who was that?	
TEODOSIA	The admiral.	
ROSAURA	What is ‘Admiral’?	
TEODOSIA	A high-ranking officer. He is like a general on the sea, leading the ships. His flagship flies the royal banner on behalf of the king.	2520
ROSAURA	I’ve seen ships before, and you told me what they were for. But who is that other king they speak of, and why is he waging war?	
TEODOSIA	He rules another kingdom. He is father to the queen and Teodosia, the one I told you was wrongfully killed, if you recall.	2530
ROSAURA	The queen is the one who deserves to die, from what I’ve seen.	
<i>Enter a MAGISTRATE with a paper, pen and ink</i>		
LIDIO	The magistrate is here.	
PRIMISLAO	(<i>To the MAGISTRATE</i>) What is it you want?	
MAGISTRATE	I have a death sentence for you to sign.	
PRIMISLAO	Show me.	
MAGISTRATE	I assume you already know what happened.	
PRIMISLAO	What?	
MAGISTRATE	It concerns the youth who murdered a man to free this monster.	2540
PRIMISLAO	He is sentenced to death?	
MAGISTRATE	He does not deny his crime, and it is an atrocious one.	

PRIMISLAO	Show me the order.	
MAGISTRATE	Here it is, in writing.	
ROSAURA	(<i>Aloud</i>) Heavens, will you allow this? Eyes, will you witness this? Arms, will you endure this? Oh King, what are you signing? Do you know what you are doing? Don't be so hasty. You'll be damned if you do —or rather, I will. A God-given life should not be taken so lightly. You can give gold and honor to those whom you want to ennoble, but you can't give them life. The very idea is nonsense. So, don't be so quick to take away that which you cannot give.	2550 2560
PRIMISLAO	I will excuse this disrespect, coming from a monster like you. But if you know so much, you must also know that if a crime is committed, God allows death as a punishment for those who are guilty. I sign because it is just. A king, in imitation of God, bestows both rewards and punishments.	
ROSAURA	I don't know about the law, but I say this is an unjust verdict. Following my natural reason, I think the one who first caused all this trouble deserves the punishment.	2570
MAGISTRATE	The law agrees: how could it be otherwise? The one who first caused the harm is the one at fault.	
ROSAURA	If that is the case, is it not a clear injustice to pierce Felipe's innocent breast? Since I am the one who caused this, I should be put to death.	2580

Long live that man,
death to this monster!

FAUSTINA (*Aside*) I am shaken to my core.

TEODOSIA (*Aside*) What can I do, wretch that I am?
I can't reveal her identity amid all this confusion.

PRIMISLAO Prepare the prisoner for his execution.

ROSAURA (*Aside*) I must not be afraid!

PRIMISLAO Seize the beast and throw it in prison! 2590

ROSAURA (*Aloud*) You'll never catch me!

PRIMISLAO Stop, beast!

MAGISTRATE I will execute the sentence.

The MAGISTRATE exits

ROSAURA What do you mean, "execute"?
Not so fast, traitors,
you will kill him over my dead body.

FAUSTINA (*To PRIMISLAO*) I feel an inexplicable pity,
an odd tenderness for the beast.

PRIMISLAO (*To FAUSTINA*) I feel it too.

Exit FAUSTINA and PRIMISLAO

TEODOSIA (*Aside*) How can I stand by and watch this? 2600
(*Aloud*) Stop, Rosaura, by God!

ROSAURA (*To CELIO*) What's this?
Do you think you can catch me?

CELIO Lidio, give me a hand over here!

LIDIO Who, me?

TEODOSIA (*Aside*) She is blinded by love!

CELIO (*To LIDIO*) Let's try it together.

LIDIO Where is it going?

TEODOSIA (*Aloud*) Wait!

ROSAURA I must free my love. 2610

CELIO Guards!

ROSAURA Get out of my way!

CELIO Sound the alarm!
 The beast runs free!

Exit all

Scene 2

Enter FELIPE, in chains, with LAURO

LAURO My son, you must seek a way out of this prison.

FELIPE

Dear father, I am sorry to cause you such grief.
I suffer when I see you suffer.
But if you intend to reveal who I am,
this is not the right time,
given the danger from my homeland. 2620
If the one who wished me dead
learns that I'm still alive,
if that tyrant—for so I must call my grandfather—
or one of his people find out,
he will try once again to kill me
to prevent me from claiming what is mine.

LAURO I am moved by your plight, Felipe,
and fear the danger that may come to pass—
one who loves always fears the worst.
Misfortune comes quick, good fortune hangs back, 2630
and we fool ourselves if we think otherwise.

FELIPE What will they do with me?

LAURO I can't imagine they will seek anything less than your execution. You must let me clear this up.

A low peasant cannot demand your death.

Enter NOTARY and WARDEN

WARDEN	That's him over there.	
NOTARY	Are you Felipe, from the Prado de Miraflor? ³²	
FELIPE	I am.	
NOTARY	Then I must inform you that you have been condemned to death.	2640
LAURO	To death?	
FELIPE	I appeal this and beg mercy of the king.	
NOTARY	The king himself has signed this decree, so there is nothing to appeal, and no one to appeal to.	
FELIPE	Then I have nothing else to say.	
LAURO	Why not? I will go to the king myself— this terrible decree must not be carried out.	
FELIPE	Oh father, father...	2650
WARDEN	This old man is your father?	
FELIPE	Yes, sir.	
WARDEN	I'm so sorry!	
NOTARY	What an ill fate.	
[VOICES]	<i>(Offstage)</i> Beware the wild animal! Beware the beast! Beware, it's in the prison now!	
NOTARY	What is that?	
WARDEN	The monster has escaped from the palace, and come to the prison.	2660

³² Presumably the name of Felipe and Lauro's home village.

NOTARY How strange!

WARDEN This is unheard of!

Enter ROSAURA with a club

ROSAURA Get out of my way, villains!

NOTARY Gladly!

WARDEN Let's tie it up by its hands and feet!

NOTARY Easier said than done.

WARDEN Is that so?
Then I'll go get a musket.

Exit the WARDEN and NOTARY

ROSAURA (To FELIPE) Am I dreaming, my love?
Can it be that fortune grants my desire
to lay eyes upon you again? 2670

FELIPE My love, can it really be you, in the flesh,
whom I now see with my very own eyes?

ROSAURA Oh Felipe,
how long were the hours spent away from you!

FELIPE Oh Rosaura,
how painful was your absence from my side!

ROSAURA How have you fared in this dark prison, my beloved?

FELIPE How could I fare without you?
That was my real misfortune. 2680
How did you fare out there,
in the royal palace, without me?

ROSAURA Without you, I become an animal again.

FELIPE You, an animal,
when the light of your eyes
calms my restless heart?

ROSAURA What else would you call

one who lives without her soul?
For when I am away from you, Felipe,
I am without my soul. 2690
If they call me an animal then,
they are right, for my soul is absent.

FELIPE Oh Rosaura,
I have some distressing news—
they have sentenced me to death.

ROSAURA I know, my darling.
 That is why I am distraught.
 But don't be afraid.

FELIPE Since I fell in love with you, Rosaura,
I have learned the meaning of fear. 2700
What did you see in the palace?
Tell me all about it.

ROSAURA

I saw lives rushing apace.
I saw kings, supreme officers of justice and government.
I saw a second Flood and burning flames.
I saw the Judgement Day:
a torrent of ambitious men,
reaching and grasping as they pass,
an inferno of those aspiring to great office,
again and again and again. 2710
The whole world gathered there,
all of humanity on parade.
I saw so many gaudy riches
doing no one any good.
I saw the beauty the countryside freely displays
rendered with great artifice.
I saw how powerful flattery can be,
and enough pomp and circumstance to fill a book.
I saw the power of the crown,
and a staircase of glass 2720
on which some rose,
and some came crashing down.
I saw the great titles and offices that everyone vies for,
though their pursuit seems long
when life is so short.
I saw men wittier than they were wise,
while those who spoke of science and truth
were kept at the door.
In short, with much sorrow,

I looked upon that whole elegant machine,
and said to myself:
“How fine this would all be
if death did not await us all.” 2730

FELIPE No one who heard you speak, my love,
 would call you an animal.
 Natural intelligence clearly reveals a divine soul
 to any who can see.

ROSAURA I must get you out of here right now.

FELIPE The king will let me out,
 but only to die. 2740

ROSAURA Not as long as I live.

Enter the WARDEN and a SERVANT with a musket and chains

WARDEN Don't shoot!

SERVANT Why not?
 It's sure to fight back.

WARDEN Surrender yourself, you savage!

ROSAURA You fool! How could I do that
 when Felipe is still in his cell?
 You have no idea how I love him.
 The whole world could not stop me
 if I chose to defend myself. 2750
 But no, I will not resist:
 I will remain by Felipe's side.
 Come then, and put me in chains.
 If my story is to end today,
 I seek no greater glory
 than to share his pain.

SERVANT Such words from a beast!

ROSAURA Go on, hurry up.
 Love is the only prison I need.

The SERVANT chains ROSAURA

SERVANT I have chained the beast. 2760

It has the most beautiful face...

WARDEN Stay there while the king decides what to do with you.

FELIPE My love, I am crushed to see these chains upon you.

ROSAURA A thousand deaths with you
would only give me pleasure.

FELIPE That would be the greatest glory.
There can be no misfortune amid such joy.

Exit all

Scene 3

Enter TEODOSIA

TEODOSIA I tread with mortal fear through this palace
where I was once esteemed,
and find myself asking the heavens 2770
what they have in store for me.
The king is haughty towards my sister,
and she trembles with guilt.
The servants whisper of my innocence,
and the heavens reward me for my patience.
My father is approaching with his army,
and the king sues for peace.
The prince of Scotland will not be appeased
and demands my conniving sister's death.
The winds of change will topple this house of cards. 2780
Meanwhile, in my disguise I watch and wait.
Here comes Faustina with the admiral.
I will hide here.

TEODOSIA hides as FAUSTINA and the ADMIRAL enter

FAUSTINA Wait, hear me out.

ADMIRAL Don't be too hasty.
You'll only make things worse.

FAUSTINA You know I made you who you are.
Though you were but a poor gentleman,
I granted you this office in return for your help.

Together we forged those love letters 2790
from the prince of Scotland
that destroyed my innocent sister.
My father stayed silent for so long
because he believed in Teodosia's guilt.
Now moved by the heavens,
or by the force of truth itself,
he claims that I was the one at fault.
He is on his way to punish me
and restore Teodosia's honor.
And with my father approaching, 2800
my husband no longer looks kindly upon me.

ADMIRAL Well then, how will you deal with him?

FAUSTINA I will poison him and put an end to all of this,
crowning you king instead,
so you can shield me from my father's fury.

ADMIRAL These promises of glory
and this high rank you offer
outdo all prior loyalty and obligations.
But look out, here comes the king.

FAUSTINA Have no fear: I will take care of him.2810
I will scatter some poisoned rose petals
plucked from my hair into his drink—
a trick I learned from the beautiful Cleopatra
in the wine she offered Mark Antony.³³

ADMIRAL We are not safe here.

FAUSTINA Then come with me.
Let's discuss this in the gardens.

Exit FAUSTINA *and the* ADMIRAL

TEODOSIA What a stroke of luck!
I have always mistrusted that admiral!
Now Heaven has allowed me to learn of their plot. 2820

Exit TEODOSIA

³³ Cleopatra was known to experiment with poisons. This story is found in Pliny's *Natural History* (Book XXI.9).

Scene 4

Enter PRIMISLAO, the AMBASSADOR of Barcelona, LAURO, CELIO and LIDIO

LAURO I'm only telling you this now
because you've sentenced Felipe to death.

PRIMISLAO It is such a strange story!

AMBASSADOR Send for him, sir.

LAURO Ambassador, are you the one
searching for my beloved prisoner?

AMBASSADOR Indeed, I have come from Spain to find him,
and if he is Felipe,
you will be richly rewarded.

LAURO I have kept both the clothes and the jewels 2830
he was wearing when I first found him.
And see these—my white hairs.
My last day is upon me.
There would be nothing for me to gain
in deceiving the king now.

PRIMISLAO (*To LIDIO*) Go and fetch Felipe!

AMBASSADOR It must be him.

LAURO Indeed it is.

CELIO Be careful,
the beast is in the cell with him. 2840

PRIMISLAO But why?

CELIO It heard of his impending death
and went to set him free.

PRIMISLAO Incredible!
Bring them both here!

Exit LIDIO

LAURO One afternoon, in my fiery youth,
I was hunting at the foot of that great mountain

that rises near the sea,
when I heard the piteous cries of young Felipe, your lord.
I went to him and helped him down from the rock. 2850
He told me who he was,
and who had left him there with no means of escape.
The names of those men were Fulgencio and Arfindo.³⁴

AMBASSADOR Those were indeed their names, good man.
What more proof do we need?
Lauro, your prayers have been answered.
Felipe will find favor once more.

Enter FELIPE, ROSAURA, LIDIO, and other servants

FELIPE ...And you shall be a queen too.

ROSAURA How sad you're making me!³⁵

AMBASSADOR There is no need to tell me who this young man is: 2860
he is the spitting image of the count.
Oh, how cruel the years have been!
My lord, I weep at your feet and beg for your hands.

FELIPE And who are you?

AMBASSADOR Your noble parents' ambassador.

PRIMISLAO He is of such royal countenance
that I must believe it.
(*To FELIPE*) Let me embrace you.

FELIPE I can't make sense of this sudden fortune. 2870
Let me kiss your hands, my lord.

PRIMISLAO Come here, Felipe.

ROSAURA (*Aside*) So he's a count and a nobleman?
What will become of me?

PRIMISLAO Come, Felipe,
you and the ambassador must dine with me.

FELIPE We shall do as you wish
and accept this great honor.

³⁴ Plácido has been left out, perhaps forgotten by Lauro (or the author).

³⁵ Rosaura is worried that Felipe's new position will take him away from her and their love.

ROSAURA	Hey, King!	
PRIMISLAO	What do you want, savage beast?	
ROSAURA	To eat with him.	2880
PRIMISLAO	<i>(Aside)</i> It's getting worked up again.	
ROSAURA	Felipe, don't go and leave me here by myself.	
FELIPE	Be quiet and wait here.	
ROSAURA	I see. You command me like a lord. Well, you ingrate, upon my life, I will snatch away the table and the feast and throw it all out the window, and you both along with it!	
PRIMISLAO	Tie the monster to this column! But not too tight, don't hurt it.	2890
ROSAURA	What is 'tie'?	
CELIO	Just let me do it!	
<i>Exit PRIMISLAO, the AMBASSADOR, FELIPE, and LAURO</i>		
ROSAURA	You fiends, I'll break this chain and all of you into a thousand pieces so you can never do this to anyone else.	
<i>Enter TEODOSIA</i>		
TEODOSIA	Stop fighting, Rosaura. If Felipe is who they say he is, you shall be his wife.	
ROSAURA	What do you mean?	
TEODOSIA	A queen would make a fitting wife for him.	2900
ROSAURA	What do you mean, a queen?	
TEODOSIA	Let them tie you up.	

ROSAURA For your sake, mother, I will submit.

LIDIO *(Aside)* Who cares whether it is out of fear or respect,
we've got it now.

CELIO and LIDIO tie ROSAURA to a column with a long chain

TEODOSIA Wait here, Rosaura,
while I sort things out.

Exit TEODOSIA

ROSAURA How can you leave me here in such a state?
Oh soul hidden beneath this rough exterior,
are you capable of feeling? 2910
Then my soul says: "Can you not see that I am?"
And of understanding?
"In understanding I am naturally blessed."
And of acting with free will?
"Do you not see it in the one I choose to love,
despite the suffering it brings?"
And what of memory?
"That too, and at any moment,
I am ready to fly on its wings." 2920
Well then, my soul,
if you love, understand, and remember,
and your love is led by your understanding and memory,
then do not lose your mind,
but hold onto those faculties that God has given you
to distinguish good from bad,
punishment from glory.³⁶

Enter PABLOS,³⁷ a jester, and two or three pages with a plate of sweets

CELIO *(To PABLOS)* Those are not for you, you monster.
They are for the other animal.

PABLOS Can't I have them, since I was born so beastly?
Give them to me or else. 2930

LIDIO Don't give them to him.
We need those treats to tame the beast.
Oh beast, would you like one of these?

³⁶ Rosaura here outlines the faculties that differentiate a human from an animal. For more, see the introduction.

³⁷ Pablos enters for the first time in Act III. Could be doubled with another character.

PABLOS	(To ROSAURA) Say no and tell them to give them all to me. I swear I saw when they were cooking them, and they left out the sugar. Also, they will ruin your teeth.	
CELIO	I think it doesn't like you.	
PABLOS	Then I will hit it with this stool.	2940
ROSAURA	If only I could move!	
CELIO	Take them, take them, and don't hurt us.	
PABLOS	Do not eat them, you animal, or I will strike you!	
ROSAURA	You fiends! If only I were not tied up...	
PABLOS	Free yourself then, or let the devil take you!	
ROSAURA	How dare you touch me when I am wild to the core!	
PABLOS	Untie yourself then, and let's go three rounds for the first bite.	2950
ROSAURA	I do not eat things brought to me by my mortal enemy.	
PABLOS	What do you eat then?	
ROSAURA	Hands and feet!	
PABLOS	Good God! And stomachs too. It seems that we have similar tastes in food.	
LIDIO	(Aside to CELIO) Go shove him from behind.	
CELIO	(Aside to LIDIO) Watch me.	
<i>CELIO and LIDIO push PABLOS and he falls down where ROSAURA grabs him</i>		
PABLOS	Oh! Oh!	
CELIO	That was a good one!	2960

ROSAURA Now you'll pay!

While ROSAURA is beating PABLOS, TEODOSIA enters

TEODOSIA Stop, Rosaura, this is not the time.

PABLOS It's killing me!

TEODOSIA Flee, villain, while you still can.

PABLOS Maybe it's drunk, too!

Exit CELIO, LIDIO, *and* PABLOS

ROSAURA What else should I do, mother?

TEODOSIA Listen: the king and his court are in an uproar.
While at dinner the king was given a letter
claiming Faustina, whom they call the queen,
planned to slip him poison in his wine. 2970
They're testing it now to see if it's true
that the flowers from her hair would have killed him.

ROSAURA But how does her crime remedy my misfortune?

TEODOSIA Wait, listen! Do you hear those drums?
The king of England approaches.
Rosaura, your happiness now begins.

ROSAURA What do I care for drums and wine,
if I am without Felipe?

Enter the king of ENGLAND, the prince of SCOTLAND, and soldiers

ENGLAND You can't stop me!

SCOTLAND Reserve your fury, sire,
 until you know who is to blame.

2980

ENGLAND If it turns out to be Primislao,
I will not leave a single battlement standing in all his lands.

Enter PRIMISLAO, FAUSTINA, FELIPE, the AMBASSADOR, LAURO, and others

PRIMISLAO Sir, what manner of visit is this?

	Have I not offered you safe passage through my lands? Have I ever kept you from either my cities or my armies? Have I not raised my banners for you on every ship and castle, on land and at sea?	
ENGLAND	My quarrel is not with you, but with that ingrate daughter of mine.	2990
PRIMISLAO	Such an ingrate that you will wish she were not yours. You are here just in time, sir, to learn how she matches the Greeks and the Romans in malice, with their treasons and countless evil deeds. I was just at dinner with Felipe, son of the beautiful countess of Barcelona, who was raised since boyhood in a village near here. At the table, I learned that Faustina, that ungrateful beast, wished to poison me and marry the grand admiral of Hungary. I immediately tested her poison and discovered the whole truth.	3000
ENGLAND	A swift remedy to your misfortunes! But what of my own? Faustina, you traitor! How could you destroy the holiness, the innocence of that sweet angel, Teodosia? Don't answer and offer me a response that would cost you your life!	3010
FELIPE	My lord, bear this blow from blind Fortune and have mercy on a daughter undone by love. My own mother erred out of love, and you know what that cost me. Take heed from this example and so many others. We know that Fortune's lightning always strikes the tallest towers.	
ENGLAND	(To PRIMISLAO) You are now undeceived, and know the prince of Scotland is innocent.	3020
PRIMISLAO	I'm already shedding tender tears for my dear, dead Teodosia.	
ENGLAND	Then lock up Faustina, that beast.	

And so you will have sons to succeed you in this kingdom,
the prince of Scotland offers you his sister in marriage.

TEODOSIA	Grant me license to speak, my lords, though I am but a humble farmer. If King Primislao hopes for a successor, he need not remarry. His heir is right here.	3030
PRIMISLAO	Here? What are you saying?	
TEODOSIA	Here, my lord.	
PRIMISLAO	Who?	
TEODOSIA	That wild thing called the “Beast of Hungary” whom you have here in chains. She is that babe Faustina gave birth to in the woods on that fateful day.	
PRIMISLAO	That is quite a tall tale you’ve made up for your own gain.	
FELIPE	Listen to him, my lord. He surely speaks the truth. I have loved her since I first saw her in the woods. She has rare intellect and matchless beauty. She even looks like you!	3040
ENGLAND	Though what he says may be true, you cannot hand your kingdom to a beast without greater proof. You should have this villain tortured!	
TEODOSIA	<i>(Aside)</i> So much sorrow over so many years!	
PRIMISLAO	Well said. Call in the torturers!	3050
TEODOSIA	If I could produce a witness to my story, would you believe it then?	
ENGLAND	There is none who could convince me. No sane person would believe it.	
PRIMISLAO	Even if I were to see my dead queen,	

Teodosia, suddenly come back to life,
even if she were to tell me this is my daughter,
I still would not believe it.

TEODOSIA My lord, I am Teodosia. 3060

PRIMISLAO What?

ENGLAND How?

TEODOSIA I am the queen.
I lived in those mountains
in the form and fashion of a beast,
and I took the child.

PRIMISLAO Teodosia, let me see your face.
It's you, no doubt.

ENGLAND My daughter!

PRIMISLAO My wife! 3070

TEODOSIA Do not believe for a second
that you can return to my arms
without first promising me two things:
that Felipe will marry Rosaura and take her to Spain;
and that Faustina will be pardoned,
as long as she takes religious vows.

PRIMISLAO I agree. I give my daughter to Felipe.

FELIPE *unties* ROSAURA

FELIPE My beloved beast,
I will take you from these chains and into my arms.

ENGLAND And I pardon Faustina. 3080

FELIPE The author now begs this audience
to forgive his errors,
as he labors only to serve you.³⁸
From beginning to end,
you have heard the true story
of that great Beast of Hungary,
of whom the chronicles tell.

³⁸ *Comedias* often end in a brief address to the audience.